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MP 18-23-20

MOTION PICTURE HERALD

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REVIEWS

(In Product Digest)

On An Island With You
The Dude Goes West
Anna Karenina
The Bold Frontiersman
Assigned to Danger
Trapped by Boston Blackie
Crossed Trails

16,880 Regular Theatres, 7,442 Buyers in U. S.

—A QP Market Study

Chicago Decision Leaves Unsolved Product Problem

THE FACTS ABOUT THE JACKSON PARK

Hollywood Product Index Indicates 322 for Year

—A Herald Graph

VOL. 171, NO. 5; MAY 1, 1948

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TALK ABOUT A "SELL-THE-INDUSTRY" CAMPAIGN!

M-G-M HAS THE PICTURES!

See current hits "Bride Goes Wild," "B. F.'s Daughter," "Killer McCoy," "Three Daring Daughters" (Technicolor), etc.

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in Frank Capra's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" in Technicolor. MICKEY ROONEY, GLORIA DeHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 10

"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 24

"ON AN ISLAND WITH YOU" in Technicolor. ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

Irving Berlin's "EASTER PARADE" in Technicolor.
JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" in Technicolor. WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

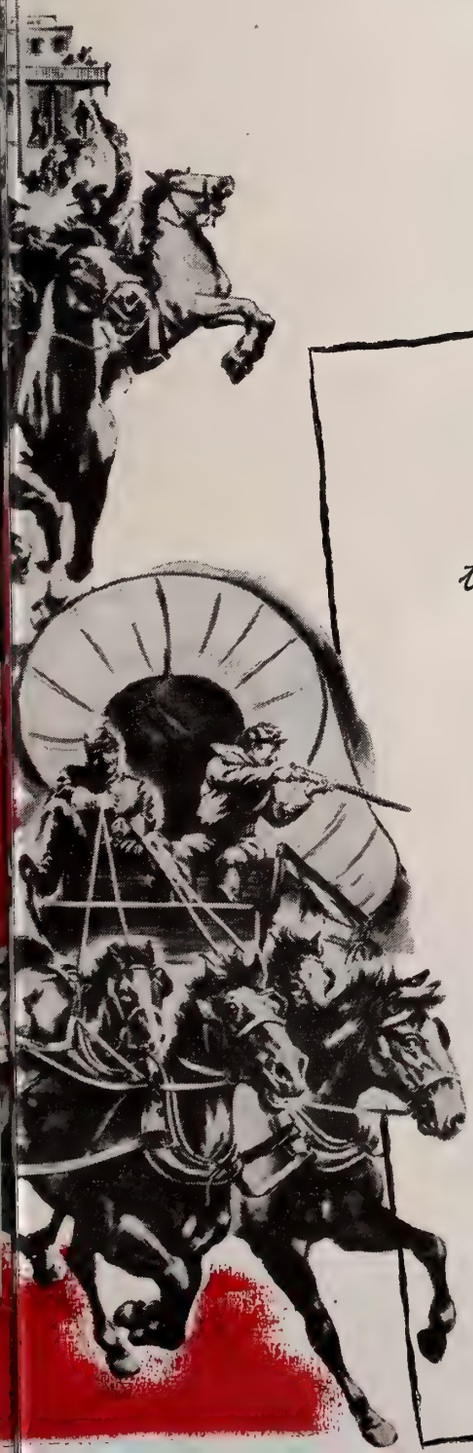
SEPTEMBER

"THE THREE MUSKETEERS" in Technicolor. LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

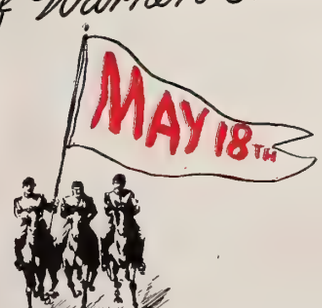
150-THEATRE JUBILEE IN THE WEST'S GREAT SILVER TERRITORY WILL HAIL THE START OF WARNERS'



"SILVER RIVER"



All Showmen are invited to watch the magic of Warners' Showmanship





At the 150-Theatre JUBILEE Celebration with

ERROL FLYNN - ANN SHERIDAN

in

"SILVER RIVER"

directed by RAOUL WALSH · produced by OWEN CRUMP

with THOMAS MITCHELL · BRUCE BENNETT

Screen Play by Stephen Longstreet and Harriet Frank, Jr. • From a Novel by Stephen Longstreet • Music by Max Steiner

WB

LET'S TAKE A "new look" AT THE FACTS



IT'S A FACT!

Gentleman's Agreement

The most acclaimed motion picture in history! The most long runs! The most holdovers! The most moveovers! The most new box-office records of any film today!



IT'S A FACT!

The Iron Curtai

The most sensational and time subject ever brought to t screen! World Premieres in 5 theatres from coast-to-coast t week of May 10th!



IT'S A FACT!

Call Northside 777

. . . is the biggest box-office hit of all 20th's true-to-life dramas, topping such great grossers as "BOOMERANG!" and "13 RUE MADELEINE"!



IT'S A FACT!

Anna Karenina

. . . is now premiering at the Roxy Theatre, New York. "That the picture will play to big grosses is certain," says Variety!



IT'S A FACT!

Sitting Pretty

. . . 20th's all-time record laugh-hit, is piling up bigger-grosses than "MARGIE" or "MOTHER WORE TIGHTS" all over the country!



IT'S A FACT!

Green Gras Of Wyomin

Compared by preview audi ences to "SMOKY, "THUNDERHEAD," an other great 20th Technicolo triumphs! 8-state Premiere Decoration Day Week!

IT'S A FACT!

The entire trade, from Variety Business Reports to Boxoffice Barometer to "What The Picture Did For Me," reports that the biggest grosses in every size theatre in every size town are being made today by

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 171, No. 5 — May 1, 1948

SOME FACT FINDING

ONE of the most quotable remarks of Mr. Eric Johnston upon his taking office as president of the Motion Picture Association was: "This industry knows less about itself than any other," or words to that effect. He shortly entered into an endeavour to assemble some basic facts. Obviously, for far too long, far too many of the statistics current concerning the motion picture have been guesses and figures fabricated to support some specialized contention.

Now comes the first fruit, a basic examination of the exhibition branch of the industry with reference to the distribution, capacities, etc., of the theatres that serve the peoples of the 48 states and the District of Columbia. The MPA report, covering reports from the 31 key distribution centers, is released this week, upon the completion of the last of the regional compilations. From the data Quigley Publications' analysis finds 16,880 operating theatres worthy of the designation "theatre".

A significant beginning has been made in the movement to put the statistics of the motion picture on a substantial basis important to the status of the industry.

■ ■ ■

¶ That protean Mr. Samuel Goldwyn is ever notable for his indulgence in contrasts and studied contrariness. Now, after long accusing Hollywood of all manner of dumb deterioration and lack of inspiration, he has given audience to Mr. Ward Marsh of the Cleveland *Plain Dealer*, to remark: "Even now we find a marked improvement in pictures . . . during the next year these good pictures will attract patrons who have not been to pictures for years. . . . " He remarked he had a new one coming: "A Song Is Born", but that "since it is mine, I shall not overstress it." Just wait.

¶ Another Moscow confession: Dmitri Shostakovich, famed composer, admits having made "ideological mistakes" in his works, and says: "I know that the party is right." He is now working on an operetta about Soviet guerrillas. He wants to stay at home.

¶ A metropolitan critic, looking about desperately for something to ameliorate a broad condemnation of a certain foreign picture, closed with this: " . . . handsome but dull, except for one early sequence when an aged witch is tossed into the fire. . . . " Any one who has seen a lynching by fire would not be likely to hold the witch burning much entertainment.

¶ That Calvert whisky campaign so impressively builded around "Men of Distinction" is having a great constructive influence in the upbuilding of the dignity of business. Men who look like persons of distinction are appearing all over the map. It is a pictorial antidote for the silly jazz and drum-major in panties school of advertising art.

¶ There are notable merits in the Motion Picture Association decision to require of its member exhibition interests that in the presentation of commercial pictures there shall be displayed upon the screen the line: "This is an advertisement." What with the way the magazine editors are going in for garish display, and the way the advertisers are essaying editorial appearance, it would be a help to have the articles and the ads both labeled on the printed page, too.

¶ Cheering prospects for the box office come in the new figures from the Bureau of Labor Statistics in Washington which find employment in March running a million ahead of the same month last year, and with a forecast that the summer will see employment in the United States at an all-time high, outnumbering last year's record 60,000,000.

Curiously, the Pacific states show the highest rate of unemployment, with seven out of a hundred persons covered by employment insurance now claimants for unemployment benefits, double the national average. And yet, only the other day Audience Research, Inc., reported the greatest increase in adult admission prices, for evening, in the Western States, up 3 cents since last November, to the regional high average of 57.7, about 5 cents above the thoroughly employed East. Maybe the unemployed in the West have more time and disposition to go to the show.

¶ The whole nation is in a shopping mood about its entertainment, says Lynn Farnol in his now institutional and annual study under the general title of "The Tourist in New York". It is, he observes in his analysis, "the tendency of people to plan ahead, sometimes for days and weeks. Few make decisions about plays or first run pictures, involving a considerable trip and considerable cost, at the last minute." The out-of-towners prefer the stage and the sights, he finds. It is doubtful if any Broadway motion picture gets any important out-of-town patronage, except for weary feet. "We can see it at home," he finds the answer. Meanwhile, he does rate Radio City as New York's No. 1 attraction — and that must do something for the Music Hall, but perhaps independently of the picture attraction.

¶ Corporate interests with matters before the United States Supreme Court have occasion for special interest in the Monday decision in the eleven-year-old anti-trust case against the cement industry. Six to one the court upheld the Federal Trade Commission, pertaining to complaint against price maintenance devices and collective action to maintain "a sales technique that restrained competition". The decision appears the most especially important in relation to agreements, or conspiracies, affecting price controls.

■ ■ ■

COUNTRY NOTE: This is the time of anticipations when all is fair in prospect across the garden acres. There are yet no weeds, and nothing is in sight but the soil and dreams of beauteous flowers more handsome than the catalogue promises and vegetables more perfect than a county fair display. The black lush loam yields to the spade, mellow after the release from winter. It runs through appraising fingers like a flow of sugar. It is fragrant in the richness that is to nourish the growing things to come. It is the stuff of alchemy and the miracles renewed every growing year. —*Terry Ramsaye*

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THIS WEEK IN THE NEWS

Gael in TOA

Washington Bureau

GAEL SULLIVAN, executive director of the Democratic National Committee, announced here Wednesday he was resigning his post May 10 to be executive director of Theatre Owners of America. He will move into TOA's offices soon after, understudy Robert Coyne, current executive director, for a few weeks, and then take over his new duties June 1. Mr. Coyne is expected to announce his new connections within a few days. Reports here indicate that he will join Ted Gamble, TOA president, in the management of the Gamble theatre interests. While Mr. Sullivan did not state his salary, most popular rumor is that he will draw $50,000 a year. He merely said that the TOA offer was "so attractive" it would be unfair to his family not to take it. The 44-year-old politician was second assistant Postmaster General under Robert Hannegan from 1945 to 1947, before becoming associated with the Democratic Committee. Prior to that he was in the Army, an official of the Federal Housing Administration, administrative assistant to the mayor of Chicago, liaison officer for the Chicago world fair, in advertising, and assistant professor at Depaw University. Born in Providence, he considers himself a Chicagoan.

Bad Likeness

AS IF TELEVISION didn't have enough problem, now it's got Blanche Mehaffey after it. Last week the film actress sued Paramount for $100,000, charging that the picture, "Mystery Trouper," in which she starred in 1931, was shown over Paramount television station, KTLA, Los Angeles, "without her permission or payment to her." She also charged that, with television not yet perfected, her likeness had been "distorted, uncomplimentary and damaging." And, anyway she says it should have been shown on a nationwide hookup, where it could make more money.

Objections

Washington Bureau

YOU MIGHT NOT believe it, but the figures prove that American pictures are far more acceptable to Canadians than British pictures. According to a report by Nathan D. Golden, motion picture consultant to the Commerce Department, a far higher percentage of British pictures required changing to pass the Ontario Board of Censors during 1947 than was the case with American features. Out of 47 British films reviewed in Ontario, 29 required changes. Out of 453 Hollywood features censored, 78 required changes and two were rejected completely. Principal Canadian criticisms of American pictures, according to Mr. Golden, were directed against crime pictures, too frequent use of subject matter entailing murder, and psychological dramas which "relate to a disordered mentality involving the commission of murder or self-destruction."

MOTION PICTURE HERALD

for May 1, 1948

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16,880 operating theatres, 7,442 buyers in U. S., Quigley survey shows — Page 16

MEMO to exhibitors on careful booking of films—by Red Kann — Page 20

COAST output drops sharply, with 322 features seen for year 1948 — Page 21

FOREIGN film distributors hit circuit terms on product — Page 24

HENRY of State Department sees France, Chile as trouble spots — Page 25

BRITISH film on gangsters in U. S. stirs storm in a teacup — Page 28

MR. RANK brings to Cairo an opulent show palace — Page 30

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 31

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The Release Chart — Page 4148

"Golden Bonds"

SAMUEL GOLDWYN has come up with the idea that screen writers should take themselves off the studios' payrolls and dig into something a little more exciting and maybe, a little more profitable: he's offering them instead of a paycheck a percentage of the profits of any picture he produces based on a screenplay which they create or adapt. In a by-line article appearing in a special anniversary edition of *The Screen Writer,* Mr. Goldwyn urges Hollywood writers to "shake off their comfortable, golden bonds" and "aim at greatness instead of being content with reasonable well-paid mediocrity." He thinks that original writing for the screen has reached the "vanishing point" and he thinks that because he thinks that "writers have sought mainly the stimulus of the weekly paycheck as their incentive for writing, and in the process have lost their ability to think and to create and to write out of the stuff of human relationships in the world around them."

The Trumans

Washington Bureau

HARRY TRUMAN and his White House family are turning into earnest motion picture fans. The President, in fact, had so much fun the first time he saw "State of the Union" that he's becoming a one-man sales staff for the feature. He saw it first at a special White House Correspondents Association preview here last week, liked it, and asked Carter Barron, local MGM representative, to send a copy over to the Presidential yacht for a second look. And if that weren't enough theatre-going, the President, wife and daughter, attended the opening Tuesday night of Washington's newest downtown first run, the Playhouse.

Retrenchment Note

PEOPLE out in Hollywood aren't buying those $40,000 diamond rings any more what with all this talk of cutting production costs —and maybe even salaries. James G. Donovan, Jr., president of the American Gem Society, was telling the *Wall Street Journal* the other day that there's a super-colossal crimp in the sale of jewelry to Hollywood stardom, that sales in Hollywood and West Los Angeles started plummeting last summer following the embargo on film shipments to Britain, and that the slide continued, with Christmas being a particularly depressing holiday for the jewelry salesmen. Now that the tax is eliminated, perhaps the salesmen can put away their bicarbonate and bring out the bracelets.

Try, Try Again

DOWN IN FALL RIVER, Mass., there's a theatre, the Empire, which conducts an audience participation show every Monday night with cash awards for the winners. In the same town there's a woman who's been trying to get into that theatre and up on that stage. On four consecutive Monday nights she tried to get into the Empire. Each time she was forced to turn back because of the crowds. On the fifth Monday night, she left a cold supper on the kitchen table for her husband, left the house early, and succeeded in getting into the theatre. That supper made the husband so angry that he followed his wife and beat her about the head and shoulders. Police had to step in and stop the fracas. To make matters worse, the wife didn't win one of those prizes.

War's Aftermath

SOME OF THOSE 16mm prints of features that were circulated by the distributors during the war are still turning up from their lost, strayed or stolen hiding places. Just last month down in Auckland, New Zealand, four prints were found in the hands of pawnbrokers. Couple of them belonged to 20th-Fox; couple of them to United Artists. Evidence was that the films were part of the hundreds supplied free of charge during the war with the proviso that they be returned or destroyed. The city magistrate ordered them returned.

Birth Announcement

WHERE DO little theatres come from? The stork brings them. Anyway that's what Michael Hyams and Joseph Green believe. They recently sent around to their friends a "blessed event" card announcing the birth of the Little Met. Weight: 500 seats. Time: Thursday, April 22, 8:45 P. M. Place: Sixth Avenue and 39th Street, New York City. The Little Met is the newest addition to the Hyams and Green theatrical family which includes three other theatres. The first feature to be played there is "Not Guilty," a new French production.

Garbo Wins

Rome Bureau

GRETA GARBO's feature, "Ninotchka," received such unexpected and unprecedented success here prior to the elections that she and the picture have been more or less seriously credited with turning the tide against the Communists. Good business for the picture followed immediately on the protest of the USSR Embassy in Rome over its screening. Then, overnight, people crowded the theatres where the picture was playing. Eight to 10 houses were showing the picture at one time in Rome alone. Of course, the pre-election turmoil contributed to its success. The rightist papers mocked the screenings, with columnists heading their articles: "'Ninotchka' beats the Fronte" (Fronte being the new name for the Communist Party), or "Greta Garbo wins elections." *L'Unita,* official daily of the Communist Party, said before the USSR Ambassador's protest that the film was entertaining. Later, however, theatre owners in Milan, in Rome, and in other centers said leftists attempted to halt the screenings.

Adult Fare

TAKING ISSUE with exhibitor leaders who believe the industry should make more pictures which appeal to children, the Associated Theatre Owners of Indiana believe the No. 1 problem is the converting of those millions of adults who never attend the theatre into regular theatre patrons. Pointing to the reports of research experts who declare that few individuals regularly attend the theatre after they reach the age of 35, the organization declares in its current membership bulletin: "Having called in the doctors, we would think that this business should pay especial attention to their findings as to who comprise the 50,000,000 persons that don't buy tickets rather than to neglect that market by emphasizing juvenile themes and product with an appeal to children." Attendance of a great many adults has been discouraged by product "designed for young minds" and the number of children in theatre audiences, the ATOI bulletin suggests. "Perhaps the time has come for this business to stop so eagerly inviting the kids," it concludes.

Student Boycott

THE STUDENTS UNION of Mount Allison University, Sackville, New Brunswick, have taken to the picket lines in an effort to get the two Sackville theatres, the Imperial and Vogue, to offer reduced admissions to college students. About 800 students are involved, all of them parading in front of the theatres, carrying signs and banners and flags, and using a public address system mounted on a truck to tell the passers-by the students' side of the question. The Union claims that if the new and reduced admissions are not put into effect they will continue the boycott until the end of the college year—late in May.

PEOPLE

STANTON GRIFFIS, Paramount executive now United States Ambassador to Poland, left Warsaw last week for a holiday in France before returning to this country. He is expected to resign from that post upon his return.

ALBERT HOWSON, a member of the Motion Picture Association's title committee, has been appointed chairman of that committee by the MPA board of directors in New York.

SOL STRAUSBERG of the Interboro Circuit last week was named chairman of the exhibitors committee for the United Jewish Appeal in New York.

CHARLES SCHLAIFER, director of advertising and publicity for Twentieth Century-Fox, beginning Friday is to give a five-week course on film publicity at the New School for Social Research in New York.

JOHN F. REEDER, vice-president and general manager of Walt Disney Productions, has tendered his resignation effective May 1 to re-enter the advertising agency business as vice-president and director of LaRoche & Ellis, Inc. His headquarters will be in Los Angeles.

LEONARD L. ROSENTHAL, Albany, N. Y., film attorney, has been appointed executive director of the Theatre Owners of America's Albany exchange area unit.

NORMAN COLQUHOUN, former southwest district manager of Republic Pictures in Dallas, has joined Eagle Lion as Atlanta branch manager, replacing NELSON TOWLER, who has not yet announced future plans.

HARRY VALENTINE has been named general manager of the Lyon circuit of theatres, operating theatres in Virginia. He will make his headquarters at the Elco theatre in Portsmouth.

HERMAN M. LEVY will be guest of honor at a dinner in New Haven, Conn., Thursday evening signifying his appointment as general manager of the Theatre Owners of America.

JOSEPH BROWN, manager of the Malco theatres in Fulton, Tenn., was given the Young Men's Business Club key award last week in recognition of outstanding services rendered the club.

L. E. DAVIDSON, Tri-States Theatre Corporation city manager at Sioux City, Iowa, resigned Wednesday to operate his new 700-car drive-in theatre in that city.

VINCENT OCHS has resigned as manager of the New Broadway and Olympia theatres in Cleveland to operate a drive-in under construction at Adrian, Mich.

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THIS WEEK the Camera reports:





AS IDEAL MOTION PICTURES took over United Artists distribution in Egypt. The scene in Cairo: Spiro Raissi, the company's chief, signs the document; spectators are P. Raissi; Albert Steinhardt, UA representative; Michael Green, UA Continental Europe sales supervisor; A. Tacaziadis, D. Raissi, V. Raissi and J. Tacaziadis.

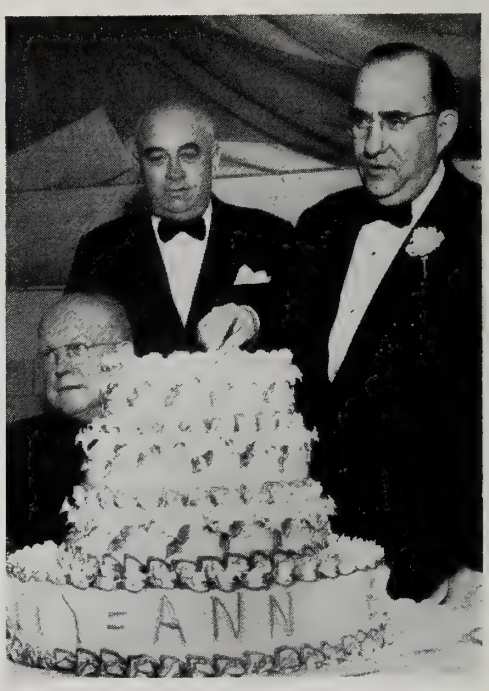
AT THE REOPENING, left, of the Metropole Theatre, Dublin, with the premiere in Eire of Samuel Goldwyn's "The Best Years of Our Lives". Attending were the Attorney General of Eire, Conor Maguire, center, with his wife, and Edmund MacSweeney of Odeon Theatres of Ireland.



OUR FAR NORTH PUBLIC sees a movie, for some a novelty: A scene in northern Ontario, at a General Films program.



IN NORTH QUEENSLAND, Australia, right, Jack Morris, Far Northern Theatres, Ltd., managing director, signs with Harry Sigel, Western Electric district manager, for replacements and repairs in the circuit's 11 houses.



RICHARD F. WALSH, president of the IATSE and of its local, No. 4, of Brooklyn, cuts the cake at the local's 60th anniversary dinner last week at the Hotel St. George, Brooklyn. With him are, standing, Thomas Murtha, the local's business agent, and the Reverend Francis A. Growney.



BUD ABBOTT AND LOU COSTELLO help Georgia's Governor, M. E. Thompson, keep clean the floors of the state capitol at Atlanta. The stars of Eagle Lion's "The Noose Hangs High" have been on a Southern tour in conjunction with the opening of the picture.





HE FLEW 3,000 miles to the show at the Paramount theatre, New York. Seems he wasn't told, on a Los Angeles "Truth or Consequences" radio program, which Paramount theatre it was where he'd be guest. So Oswald Sowash was bundled into a Constellation and returned the following day to his job as a Burbank, Calif., mailman.

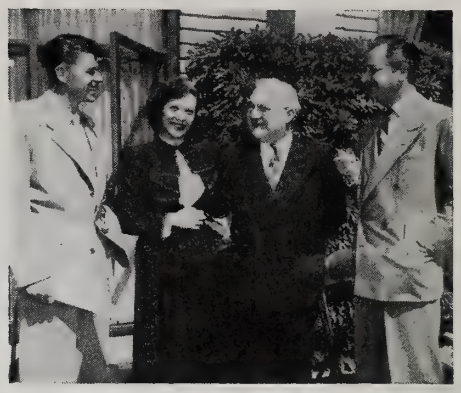
THE SEVEN WATERMAN BROTHERS, Australian circuit owners, have been in the news frequently, in deals and in their traveling. Above, at an Adelaide dinner for English actress Jean Simmons are: Mrs. Ewen Waterman, Mrs. Douglas Waterman, Mrs. Clyde Waterman, Mrs. H. M. Waterman, Sr., Miss Simmons, Mrs. Keith Waterman, Mrs. Donald Waterman, Mrs. Gordon Waterman and Mrs. Laurie Waterman.



IN ST. LOUIS, left, as Oscar Morgan, right, Paramount short subjects sales manager, talked new product. With Mr. Morgan are Jim Castle, special representative; Rubin Rosenblatt, salesman; Maurice Schweitzer, branch manager; Hugh Brussel, student booker; Joe Howard, salesman; Jerry Bahner, booking manager; John Koenig, office manager; Edna Buchanan, assistant; Bill Sharp, salesman.



HANDS ACROSS THE SEA. Making the best of the new British-American agreement, Messrs. A. M. Burton and L. K. Slinger emblazon the premises of St. George's Hall, Bradford, England, advertising a 50-50 policy.



AT THE OPENING of the Motion Picture Country Hospital at Calabasas, Calif., above, are Ronald Reagan, Dinah Shore, Mayor Fletcher Bowron of Los Angeles, who gave the dedicatory address, and Robert Young. The hospital was built for $1,350,000 by the Motion Picture Relief Fund and is for the industry's own. It has 40 private rooms and is completely equipped. It will be financed by voluntary contributions.

LEADERS in the New York parade, launching last week the United Nations drive for aid to children abroad. At the right are Spyros Skouras, president of Twentieth Century-Fox, and the drive's New York chairman; Mrs. Skouras and Lee Marshall, national chairman.





IN ALBANY, left, at the Warner eastern sales conference. In usual order are Eddie Catlin, Buffalo; G. W. Horan, Boston; Dinty Moore, Boston, Albany and Buffalo district manager; Charles Smakwitz, circuit assistant zone manager; Jules Lapidus, eastern division manager; Sam Lefkowitz, New York district manager; Ray Smith, Albany; Carl Goe, New Haven.

CHICAGO DECISION DOES NOT EASE PRODUCT HEADACHE

Leaves Unsolved Problem: Too Few Films Available, Inadequate Revenue

by JAMES ASCHER
in Chicago

Last week's decision in the Jackson Park contempt hearings still leaves unsolved these two major problems on the local scene: the distributors are not getting enough money; the exhibitors are not getting enough product.

Judge Michael Igoe's decision of last Wednesday, holding four corporate defendants guilty of contempt of the decree in the Jackson Park anti-trust suit, was largely a technical chastising of the guilty defendants for clearance violations. It did not provide a solution to the product headaches which have existed in the Loop since the decree first limited Loop runs for the defendant exhibitors to two weeks.

Consider Two Weeks an Inadequate Loop Run

This limitation of run has cost some distributors as much as 33 per cent of their local rental, it is claimed. Industry leaders here believe two weeks to be an insufficient amount of time for top product to earn its proportionate revenue from the city's most lucrative bookings.

Assuming that the decree remains as it is until the end of the year, the product picture lines up this way:

The eight Loop houses affected by the decree, changing pictures every two weeks, will need approximately 144 pictures. The three Loop houses not affected by the decree, the Woods, Oriental and Monroe, will absorb approximately 28 pictures during the rest of the year. This makes a total of 172 features needed.

Less Than Half Believed Suitable for Top Booking

Out of the 320-odd pictures which Hollywood is expected to release this year, 153 have been released thus far; 65 of these, considerably less than half, have played the Loop. Of the remaining pictures to be released, it is estimated that probably less than half will be suitable for first run Loop showings. [The product shortage at its source is discussed on page 21.]

On the other hand, the tight product situation may create a first run outlet for smaller producers, who, prior to the decree, were seldom able to book pictures into Loop houses. It appears on the surface that the solution to the decree-bound Chicago release system lies in the caliber of Hollywood production.

The situation at present is particularly acute for Balaban & Katz, whose Apollo theatre will relinquish "Gentleman's Agreement" May 6 after a 25-week run. B&K has been reluctant to let the film out of their hands, hoping to forestall as long as possible the inevitable problem they will have in securing new product at the Apollo every two weeks.

The effect of the product shortage already has been felt in B&K's Garrick, Roosevelt and United Artists. The latter two have been playing a number of reissues during the weeks when top product was not available. The Garrick dropped out of the first run market to initiate a third run policy, which was not successful. The house is now alternating third run and first run policies.

RKO, with only two theatres to worry about, is not as seriously pressed for features, being supplied with both RKO and Universal product.

Loop Houses Are Set with Product for Time Being

For the time being, at least, and for the next six to eight weeks, the Loop is well set, in most houses, with top product.

The United Artists, formerly the Metro showcase house, has three MGM pictures lined up to follow the current "High Wall." They are "Three Daring Daughters," "B. F.'s Daughter," and "The Bride Goes Wild."

The Roosevelt has set "To the Victor," "Scudda-Hoo, Scudda-Hay" and "Woman in White," all of which will follow "April Showers."

The Chicago has booked "Sitting Pretty," "Winter Meeting" and "The Iron Curtain" to follow "The Big Clock."

The State Lake has "The Lady from Shanghai" in next.

Other Loop bookings are "The Search" and "Fury at Furnace Creek," at the Monroe; "Alias a Gentleman" and "The Homecoming," into the Oriental, following "Casbah"; "Naked City," "Berlin Express," "Miracle of the Bells" and "I Remember Mama," at the Palace; "Are You With It?" and "The Hunted," into the Grand, and "State of the Union," opening at the Woods following "Cass Timberlane."

Neighborhood Houses Have Sufficient Product Now

Neighborhood theatres are getting a sufficient amount of product. A number of them are playing features for a week at a time. Then, too, they have a strong market for Westerns and other lower-budget pictures specifically designed for the outlying theatres.

However, many outlying "A" houses are declining to book features which have played smaller neighborhood houses ahead of them—as permitted under the decree. This is a further factor in the distributors' complaint over loss of revenue.

SHE WANTED TO BUY FILMS LIKE HATS

It all started because of a hat.

Mrs. Florence Bigelow didn't know anything about the technicalities of buying pictures, but she wanted to buy them for her Jackson Park theatre just like she'd buy a hat. She wanted to shop around. That's what she told the court when she, her sister and her two brothers brought an anti-trust action against the distributors in 1942 — an action eventually sustained by the Supreme Court which, in February, 1946, awarded the plaintiffs $360,000 in treble damages.

The Jackson Park was built in 1926 at 6711½ Stoney Island Avenue, in Chicago's South Side, near Jackson Park, by Edward Bloom. In 1936 he turned the house over to his four children: Mrs. Bigelow, Mrs. Marian Koerber, John E. and William C. Bloom. The latter is most active in its operation. Richard Salkin has been house manager since 1927.



FIRST and EXCLUSIVE picture of the now famous Jackson Park theatre in Chicago, obscure focus of a big law case. It is far from the Loop, at 6711½ Stoney Island Avenue, a middle class apartment area.



RAY
MILLAND
CHARLES
LAUGHTON
in
"THE BIG CLOCK"
with
Maureen O'Sullivan
George Macready
Rita Johnson
and Elsa Lanchester
Harold Vermilyea

Produced by Richard Maibaum
Directed by JOHN FARROW
Screen Play by Jonathan Latimer

"Better we

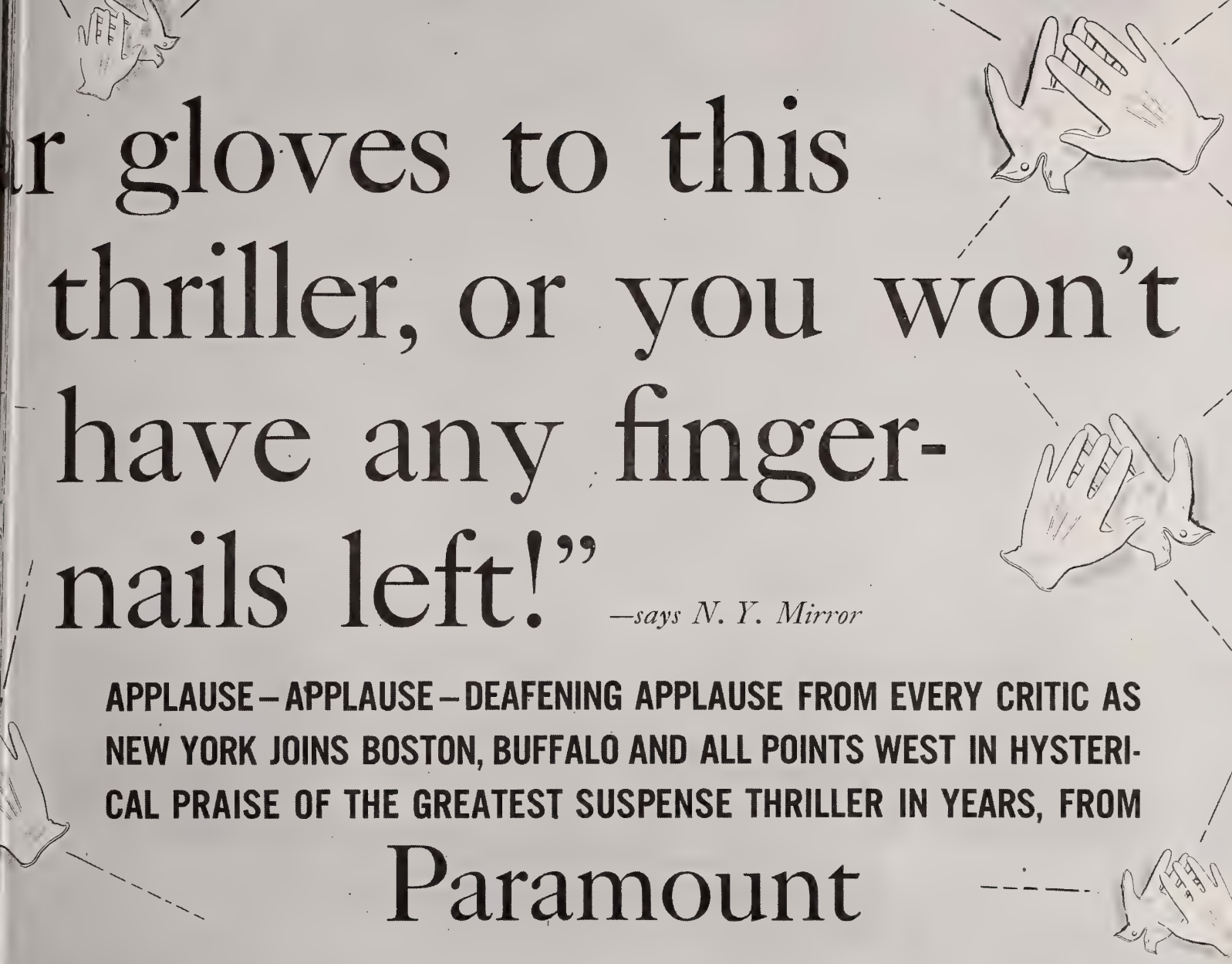
There She Goes, Topping "Dear Ruth" Again and Every Other Hit, Bar One, in More Than a Year at N. Y. Paramount. Look at These Remarkable Opening-day Comparisons with Recent Successes!

TOPS DEAR RUTH ..... BY 17%
" VARIETY GIRL ..... " 18%
" GOLDEN EARRINGS ..... " 12%
" PERILS OF PAULINE ..... " 6%
" SAIGON ..... " 4%

Only 2% under "Road to Rio"

WATCH THAT "CLOCK"

Life Magazine, Louella Parsons, and Jimmie Fidler did, and every one of them picked it as their Movie of the Week!



r gloves to this thriller, or you won't have any finger-nails left!" —says *N. Y. Mirror*

APPLAUSE—APPLAUSE—DEAFENING APPLAUSE FROM EVERY CRITIC AS NEW YORK JOINS BOSTON, BUFFALO AND ALL POINTS WEST IN HYSTERICAL PRAISE OF THE GREATEST SUSPENSE THRILLER IN YEARS, FROM

Paramount

"A17-jewel entertainment guaranteed to give a good time."—*N. Y. Times*

• • •

"Clicks from the start...One of the most sure-fire suspense stories to arrive here in a long, long time. Building up always to that last breath-taking reel of suspense...Played by a corking good cast, in a picture that rates the same adjectives." —*New York Sun*

• • •

"Anyone on a hunt for entertainment . . . will find what he wants at the Paramount." —*N. Y. Daily News*

• • •

"Will keep you on the edge of your seat chewing your fingernails down to the elbow. A rising crescendo of tension and suspense that will keep you bouncing with excitement until you find callouses where you sit down." —*Morning Telegraph*

TOO MANY GREAT REVIEWS TO LIST HERE; SEE MORE ON PAGE 45

16,880 OPERATING THEATRES, 7,442 BUYERS, STUDY FINDS

THE release of the theatre census for the New York area, last of a series of 31 exchange reports, by the Motion Picture Association, shows that there are 16,880 regularly operating theatres in the United States.

Purchases of supplies for these theatres are made by a total of only 7,442 individuals or companies.

The MPAA statistical summary of the censusus reports lists 18,351 film accounts in 9,636 cities, towns and villages but qualifies this total by the inclusion of "part-time resort theatres and non-theatrical places . . . whenever their operation was construed as a regular account."

In considerable areas of the press, that 18,351 figure, representing sales managers' reports on accounts served, was interpreted as meaning theatres, leading thereby to an inflation of the theatre count. One publication, with inflationary enthusiasm, added drive-in accounts and other marginal miscellany to achieve a total of more than 19,000, a figure more impressive than informative.

The MPAA summary completes a study begun by the Association's research department under Robert Chambers last year as one of a series of statistical research projects launched by Eric Johnston, president. Other reports and studies, covering the foreign market are under way.

A market study, prepared by Quigley Publishing Company, Inc., from the MPAA totals, finds that there are 16,880 theatres regularly operating more than three days a week and more than three months a year.

The text of the QP study:

Exactly 7,442 individuals or companies sign contracts for the 16,880 theatres regularly in operation in the United States today.

Those 16,880 theatres contain 11,302,320 seats available for patrons.

Purchase for a total of 8,605 theatres containing 7,249,945 seats, are made by 647 circuits, of four or more theatres each.

Purchase for the 8,275 independent theatres which have 4,052,375 seats, are made by 6,795 individuals, or companies.

The average circuit contract signer buys for 11,206 seats. The average non-circuit buyer signs in behalf of 622 seats.

It is to be noted that many of the theatres classified as non-circuit houses have their purchases—especially of film—done by a buying service, a pooling of buying function equivalent to circuit operation. Some of these services deal for as many as 95 non-circuit theatres. Those are pertinent points derived from the recently completed first survey of motion picture theatres of the United States by the Motion Picture Association of America, Inc.

The figures of the Association, some of which have been in the process of collation for a year, have been checked to record and reflect up-to-the-minute changes. Because this is a market study each of the 31 film exchange territory directory reports has been checked and the figures aligned to record active operating theatres only. This has eliminated from the Association's over-all total of 18,351 accounts, termed in its report as theatres, the market-wise irrevelant part-time resort shows and non-theatrical occasional film users, lodge halls, churches, country clubs and the like. The presentation here covers theatres open more than three days a week and more than three months a year, and theatres with permanent installations, complete with roofs and seats.

The 8,605 circuit theatres have 64.1 per cent of all of the theatre seats in the United States. Sixty per cent of the theatre seats west of the Mississippi are in 3,227 circuit theatres.

Here is a breakdown of seating capacities of circuit theatres:

	Operating Theatres	Operating Seats	Cumulative Total Theatres	Cumulative Total Seats
Over 3,999 seats	15	66,750	15	66,750
3,000 to 3,999	74	246,838	89	313,588
2,000 to 2,999	320	760,133	409	1,073,721
1,000 to 1,999	1,872	2,545,380	2,281	3,619,101
401 to 999	5,071	3,220,398	7,352	6,839,499
Under 401 seats	1,253	410,446	8,605	7,249,945

Ninety-four per cent of all circuit theatre seats are in theatres with capacities of more than 400.

The breakdown of non-circuit theatres (less than four theatres operated by the same management) is as follows:

	Operating Theatres	Operating Seats	Cumulative Total Theatres	Cumulative Total Seats
Over 3,999 seats	2	11,835	2	11,835
3,000 to 3,999	1	3,387	3	15,222
2,000 to 2,999	28	62,563	33	77,785
1,000 to 1,999	327	429,736	358	507,521
401 to 999	3,304	2,154,589	3,662	2,662,110
Under 401 seats	4,613	1,390,265	8,275	4,052,375

The totals for all theatres follow. (Sixty-five per cent of all non-circuit theatres are in theatres with capacities of more than 400.).

	Operating Theatres	Operating Seats	Cumulative Total Theatres	Cumulative Total Seats
Over 3,999 seats	17	78,585	17	78,585
3,000 to 3,999	75	250,225	92	328,810
2,000 to 2,999	348	822,696	440	1,151,506
1,000 to 1,999	2,199	2,975,116	2,639	4,126,622
401 to 999	8,375	5,374,987	11,014	9,501,609
Under 401 seats	5,866	1,800,711	16,880	11,302,320

Hence the motion picture theatre market is a story about seats. The circuits account for only 51 per cent of the theatres (8,605), but 64 per cent of the seats (7,249,945). Considering totals, 11,306 theatres (67 per cent) have more than 400 seats, but 84 per cent of the seats in the entire United States are in those same theatres.

The Radio City Music Hall, the largest theatre in the United States (5,949 seats) a genuinely independent Rockefeller operation and the Roxy Theatre (5,886 seats) technically independent with Twentieth Century-Fox leanings are both located in New York City. The largest circuit houses include:

Fox, San Francisco	4,651
Paramount, Omaha	5,552
Radio City, Minneapolis	4,013
Fox, St. Louis	5,037
Fox, Atlanta	4,462
Metropolitan, Boston	4,100
Uptown, Chicago	4,320
Michigan, Detroit	4,029
Fox, Detroit	5,045
Paramount, Brooklyn	4,127
Fox, Brooklyn	4,060
Capitol, New York	4,448
Warner, Atlantic City	4,187
Stanley, Jersey City	4,332
Mastbaum, Philadelphia	4,387

Of the 16,880 theatres 10,156 are located in towns or cities with populations of more than 2,500.

The theatres of the United States are served out of 31 exchange centers. The only state served out of six exchange centers is Arkansas, and Iowa and Kentucky get product from five exchange centers. Five states — Missouri, Texas, Illinois, Indiana and Tennessee are served out of four exchange centers, and many of the other states get service from two or three.

Many of the theatres outside metropolitan areas do not have matinees, and in many instances only one performance is given and that in the evening on week days. On Saturdays and Sundays these same theatres often have two or three showings. Most of the metropolitan downtown theatres operate at least ten hours a day, and as a result seat turnover is sometimes as much as sixteen admissions per seat per week. Some theatres are selling the seat less than five times a week.

The theatres with more than 400 seats are divided thus:

West of the Mississippi	4,069
East of the Mississippi	6,945
Total	11,014

The total seats are divided thus:

	Circuit	Non-Circuit	Total
West	2,353,517	1,568,869	3,922,386
East	4,896,428	2,483,506	7,379,934
Total	7,249,945	4,052,375	11,302,320

The average capacity of theatres is as follows:

	Theatres		Average Capacity	
	Circuit	Non-Circuit	Circuit	Non-Circuit
West	3,227	3,656	729	429
East	5,378	4,619	910	540
Total	8,605	8,275	1,639	969

The states with the most theatres are as follows:

	Capacity	Number of Theatres	Average Capacity
New York	1,133,527	1,232	920
California	873,622	1,061	824
Pennsylvania	830,656	1,087	764

(*Continued on page* 18)

647 CIRCUITS BUY FOR 8,605 THEATRES

The 16,880 regularly operating theatres in the United States include 8,605 theatres for which 647 companies, each controlling four or more, buy supplies and book film, and 8,275 non-circuit theatres for which 6,795 individuals or companies sign contracts. The average circuit contract signer buys for 11,206 seats, while the average non-circuit buyer buys for 622 seats.

LOOK This Week...

at this ad in Look Magazine, adding five million moviegoers to the multi-million readership of our ads in Collier's, Saturday Evening Post, and other famous magazines to promote this "gem of a comedy" (says Hollywood Reporter). And take a look at that ticket-selling novelty Trailer from

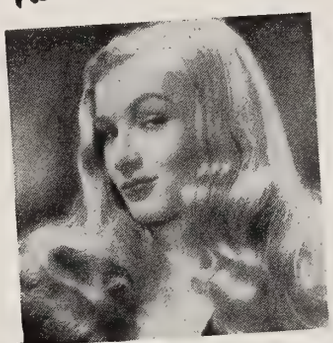
Paramount

The Sainted Sisters





They're no saints... but who cares! 'Cause those light-fingered...light-hearted lassies





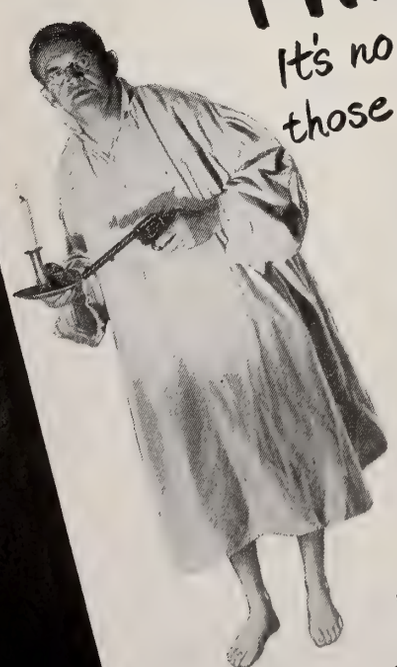
Veronica LAKE and Joan CAULFIELD

are the most sought-after gals in the U.S.A.... as they leave a trail of broken hearts and baffled sheriffs from here to the border... even



Barry FITZGERALD

trails 'em! It's no wonder Grove Falls (pop. 453) falls for those daring darlings who find out what fun it is to be good....



in The Sainted Sisters

with

WILLIAM DEMAREST

GEORGE REEVES · BEULAH BONDI

Produced by Richard Maibaum · Directed by William D. Russell

Screenplay by Harry Clork and N. Richard Nash

Adapted by Mindret Lord · A Paramount Picture



U. S. THEATRES

(Continued from page 16)

Illinois	682,040	907	752
Texas	659,659	1,183	558

The states with the fewest theatres are as follows:

	Capacity	Number of Theatres	Average Capacity
Nevada	19,788	38	521
Delaware	24,877	34	731
Wyoming	26,290	56	469
Vermont	34,486	59	584
New Hampshire	44,075	68	648
Dist. of Columbia	55,930	66	847

Eighty-five per cent of all circuit theatres have a capacity of more than 400. Forty-four per cent of the non-circuit theatres have a capacity of more than 400. Another way of putting it—94% of all circuit seats are in theatres with more than 400 capacity and 66% of all non-circuit seats are in theatres with a capacity of more than 400.

There are about 300 drive-in theatres located in the United States, with an average capacity of 600 cars. There is prospect of about 150 more by early autumn. They are widely dispersed, but there are few in the internal Northwest land of great distances and few concentrations of motoring population.

Plan $300,000 Drive-In Near Michigan City, Ind.

Construction of a new 1,000-car drive-in theatre will be started soon by the Manta Rose Circuit and the Dunelake Theatre Corporation (Allied Indiana Theatres) near Michigan City, Ind. The new project, which is expected to be open by mid-summer, will have the latest in sound equipment, a concrete screen, concession installations, and is expected to cost about $300,000. Dunelake Theatres is also building a new theatre in Michigan City.

Anwell Leases Albemarle; Will Remodel, Reequip

Anwell Amusement Corporation has leased the Albermarle theatre, New York City, formerly under lease to the Century Circuit, and will remodel the auditorium and lobby and install new seats and carpeting. A new lighting scheme has been developed for the house and the entrance of the theatre will be changed. The firm of John and Drew Eberson, New York architects, has been engaged to design and supervise this work.

Offer Sunday Film Plan

A plan proposing the operation of motion picture theatres in Dalton, Ga., on Sunday afternoons under the sponsorship of the George Edward Smith Post, VFW, has been submitted to the mayor and City Council there.

Rock Hill Drive-In Opens

The new $90,000 Ft. Roc drive-in theatre ta Rock Hill, S. C., held its formal opening April 17. The theatre accommodates 425 automobiles and is situated on a 10-acre tract of land fronting on the Charlotte highway.

NEW YORK THEATRES TOTAL 1,108

A statistical summary of the New York directory, last in the series of 31 theatre directories compiled by the Motion Picture Association of America in its census of U.S. theatres by exchange territories, was released last week. An over-all summary of the 31 exchange areas will be given out next week.

	Number	Seating		Number	Seating
Theatres in operation*	1,023	1,174,342	Circuit-operated theatres†	710	946,451
Closed theatres	85	72,102	Non-circuit theatres	398	299,993
Totals	1,108	1,246,444	Totals	1,108	1,246,444

Seating capacity of theatres now in operation, according to population groupings*:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
1,000,001 and over	1 (N.Y.C.)	....	589	....	723,243	.....	1,228
500,000-250,001	2 (Newark) (Jersey City)	3	60	649	76,916	800,159	1,282
250,000-100,001	3	6	28	677	36,129	836,288	1,290
100,000- 50,001	8	14	43	720	58,774	895,062	1,367
50,000- 25,001	20	34	60	780	72,257	967,319	1,204
25,000- 10,001	45	79	70	850	84,031	1,051,350	1,200
10,000- 5,001	53	132	68	918	59,915	1,111,265	881
5,000- 2,501	46	178	50	968	36,151	1,147,416	723
2,500 and under	52	230	55	1,023	26,926	1,174,342	490

* Excluding 2 drive-in theatres, total capacity 800 automobiles.
† A circuit is defined as "four or more" theatres operated by the same management.

Individual Defendant Dropped in Trust Suit

Counsel for Baltimore's Windsor theatre Monday agreed to dismiss Thomas D. Goldberg as a party to the civil anti-trust suit against major distributors but asked the Federal Court in Washington to refuse a defense motion to dismiss the suit against two Baltimore theatre concerns. When the suit was originally filed several weeks ago the defendants named were the major distributors, Walbrook Amusement Company, Hilton Theatre Company, and Mr. Goldberg, president of the latter two companies. Attorneys for Mr. Goldberg and the two Baltimore companies had asked that the suit be dismissed since they did not do business in Washington.

Screen Writer Dalton Trumbo Goes on Trial for Contempt

Washington Bureau

Trial of Dalton Trumbo, second of the 10 Hollywood writers, producers and directors cited for contempt of Congress, opened here Tuesday before Federal Judge David A. Pine. He is charged with refusing to tell the House Committee on Un-American Activities whether he is or has ever been a member of the Communist Party or the Screen Writers Guild.

The assignment of a new judge—Judge Edward M. Curran tried John Howard Lawson, first of the accused to be tried—gave the defense the opportunity to present again all the preliminary motions denied in the trail of Mr. Lawson, who was convicted last week. Judge Pine, however, refused to permit the trial to be moved outside the District of Columbia and denied a defense motion for a continuance of several weeks until Representative J. Parnall Thomas, chairman of the House Committee, is well enough to testify or make a disposition.

Selection of the jurors for the Trumbo trial was expected to continue through midweek. Counsel for Mr. Lawson filed a motion for a new trial Friday. Trial of Albert Maltz is expected to follow the Trumbo hearings.

Nebraska Theatre Association Joins Theatre Owners

The Nebraska Theatre Association voted unanimously Tuesday to join Theatre Owners of America at its meeting at the Fontenelle Hotel, Omaha. More than 150 theatremen heard Senator Kenneth Wherry, majority leader of the Senate, opine that he wasn't "so sure but what if we had lower taxes, exhibitors might sell more seats." Lower taxes, he said, do not always mean lower revenue for the Government. Both Ted Gamble, TOA president, and Robert Coyne, TOA executive director, addressed the group. Robert Livingston, president of the Nebraska group, said the vote for TOA would put the "majority of Nebraska theatres" in TOA's ranks.

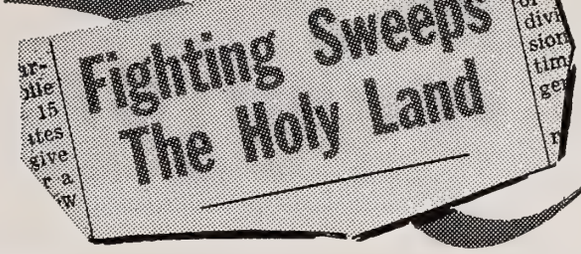
Gordon Represents British

Richard Gordon, New York, has been appointed exclusive representative for the Western Hemisphere of British Foundation Pictures, British Documentary Films, British Foundation Distributors and Films of All Nations, Ltd.

Building Charlotte House

Construction has resumed on the Center theatre, located in the new Charlotte shoping center now being built by H. B. Meiselman. The house will seat 900.

THIS NEWS IS IN THE HEADLINES EVERY DAY



SO IT'S HEADLINE NEWS THAT

PARAMOUNT WILL RE-RELEASE

Cecil B. DeMILLE'S

††THE CRUSADES††

with

LORETTA YOUNG
The New Academy Award Winner
HENRY WILCOXON
And Cast of Thousands

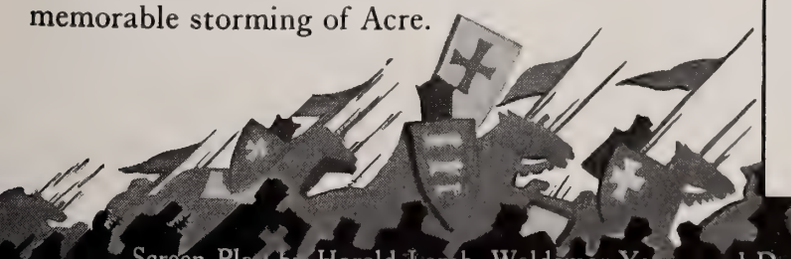
To Be Re-Presented in June

BECAUSE OF ITS

Theme Timeliness—as Palestine today becomes the world's most dramatic battleground, just as it was in the era of the Crusades. Cities and locales in the latest cable-news spring vividly to life, in this mighty story of a century-old strife that parallels today's fighting action in the Holy Land.

Star Timeliness—as Loretta Young becomes the Actress-of-the-Moment as winner of this year's Academy Award for her role in "The Farmer's Daughter".

Entertainment That Is Timeless—Spectacle and pageantry so lavish no studio could afford to make it today. A cast of 10,000—scores of gigantic sets—dozens of mighty scenes climaxed by the memorable storming of Acre.





and Ian Keith • Katherine DeMille
C. Aubrey Smith • Joseph Schildkraut
Alan Hale • George Barbier
Montagu Love • Pedro De Cordoba

Produced and Directed by
Cecil B. DeMille

MEMO TO EXHIBITORS

Book Carefully. Extract Values. Don't Burn Film

by RED KANN

FAITHFUL readers will recall how Jules Levey fired away in these columns several months ago on product in short supply and the refusal—or the indifference—of the exhibitor to recognize some of the signs of the times. Summed up in a line, his warning and his advice crystallized in this: "Burn less film and you'll last longer."

The British were being rather obstinate about the *ad valorem* tax back there in February. The American companies were worried about being shut out of the English market, and the slide in domestic grosses which were hovering pleasantly, nevertheless, at about 125 to 130 per cent of the prewar peak. Gloom, exaggerated beyond its just measure by the fear-ridden and the economists, was stalking the industry. The picture was not pretty and the fact that it was not an entirely accurate reflection of the true situation appeared to make little difference.

Independents were having troubles of their own on lines of credit. Banks which engaged in production financing became more aloof. There was no reason to expect the old reliables among the independent producers would become casualties. Not so, however, the marginal independent who never had much to deliver but had collected plenty during the war boom. He was in for trouble and now he has found it. Where first money is advanced by banks today, second money is difficult to locate. Production excesses of the glittering era seem to have come to roost.

Major studios, in the main, were not increasing their output. Product, overall, was not delivering. Runs were shorter and the celluloid turning over more rapidly.

That's the way it was when Levey lashed at exhibitors for not even attempting to squeeze all possible values from what they were playing. He warned the stinker of today might turn out to be a sweet-smelling rose before the year is out. Things haven't changed substantially in these last 11 weeks.

Nor does the conflagration of film burn less vividly in some sections of the country. Various Allied units are reporting their outrage over some of the incidents they are encountering. The Rocky Mountain association wonders how much a combination of "The Bishop's Wife" and "Scudda Hoo, Scudda Hay," which ran at the Missouri in St. Louis would have cost little fellows. Or "Voice of the Turtle" and "Call Northside 777," playing the Piccadilly, Chicago, on the same bill.

BOTH are interesting examples of dissipated values, but the prize in the quiet research your observer has been conducting for some weeks now goes to Fox West Coast for sustained performance. Ninety-three double bills playing FWC neighborhood houses in Greater Los Angeles in a 14-week period were examined with results which alternate between the astonishing and the staggering. The list is long and at best pin-pointed. The attractions played in the order hereafter noted. We have indicated those in color and the combined running time of the two features. There may have been shorts and, in all probability, a newsreel, but many of these bills ran long enough without them:

SECRET LIFE OF WALTER MITTY, color, and WHERE THERE'S LIFE; 3 hours, 5 minutees.

SECRET LIFE OF WALTER MITTY, color, and DAISY KENYON; 3 hours, 29 minutes.

MY WILD IRISH ROSE and TYCOON, both color; 3 hours, 47 minutes.

MY WILD IRISH ROSE and T-MEN; 3 hours, 12 minutes.

WILD HARVEST and MY WILD IRISH ROSE; 3 hours, 13 minutes.

GOOD NEWS and MY WILD IRISH ROSE, 3 hours, 13 minutes.

SONG OF LOVE and UNSUSPECTED; 3 hours, 41 minutes.

SONG OF LOVE and MONSIEUR VERDOUX; 4 hours, 1 minute.

DESERT FURY, color, and NIGHTMARE ALLEY; 3 hours, 26 minutes.

NIGHTMARE ALLEY and SONG OF LOVE; 3 hours, 49 minutes.

VARIETY GIRL and DESIRE ME; 3 hours, 4 minutes.

DESIRE ME and RIDE THE PINK HORSE; 3 hours, 12 minutes.

GREEN DOLPHIN STREET and DAISY KENYON; 4 hours.

ROAD TO RIO and THE SWORDSMAN, color; 3 hours, 1 minute.

CAPTAIN FROM CASTILE and PRINCE OF THIEVES, both color; 3 hours, 42 minutes.

PRINCE OF THIEVES and TYCOON, both color; 3 hours, 18 minutes.

NIGHTMARE ALLEY and THIS TIME FOR KEEPS, color; 3 hours, 27 minutes.

VARIETY GIRL and THE FOXES OF HARROW; 3 hours, 32 minutes.

CROSSFIRE and THE FOXES OF HARROW; 3 hours, 25 minutes.

VARIETY GIRL and CROSSFIRE; 2 hours, 59 minutes.

FUN AND FANCY FREE, color, and THE FOXES OF HARROW; 3 hours, 12 minutes.

KILLER MCCOY and YOU WERE MEANT FOR ME; 3 hours, 15 minutes.

PIRATES OF MONTEREY, color, and WILD HARVEST; 2 hours, 49 minutes.

WILD HARVEST and T-MEN; 3 hours, 3 minutes.

GOLDEN EARRINGS and DAISY KENYON; 3 hours, 14 minutes.

With hardly an exception, every last one of these attractions played single bill in many of the biggest and best first runs in the country, not excepting the Music Hall in New York. Strange what has happened to them in Southern California's deceptive climate.

RKO-Pathe To Make TOA Film on Delinquency

The Theatre Owners of America have contracted with RKO-Pathe for the production of a two-reel instructional film, "Report for Action," as the first step in its campaign to combat juvenile delinquency. The campaign was undertaken at the request of Attorney General Tom C. Clark. The picture is being made at the request of the Department of Justice and the National Conference for the Prevention and Control of Juvenile Delinquency, and is designed for showing before special welfare and community groups. The picture will be completed about May 15.

Loew's State, Louisville, Sold by Theatre - Realty

William H. Veeneman, president of the Theatre Realty Corp., Louisville, has announced the sale of Loew's State, Kentucky's largest theatre and Louisville's newest downtown first run. Sale was made to the Louisville Operating Co., Inc., believed to be controlled by MGM, which had been renting the building on a lease which had approximately four more years to run. J. R. Vogel, vice-president of Loew's, and Stanley H. Greenfield, New York attorney, handled the deal for the purchasers. Sale price was not disclosed. When the theatre was built in 1928, its cost, including grounds, was near $1,150,000.

Burned-Out Laramie Is Aided By Rocky Mountain Theatres

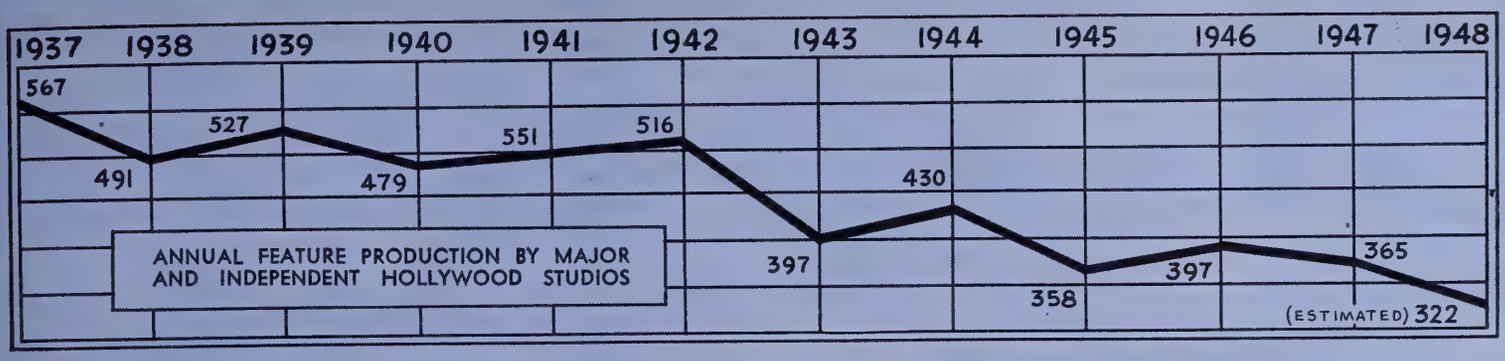
Theatres in the Rocky Mountain States are currently conducting a special campaign to raise an emergency fund of $50,000 for loans to home owners and businessmen of Laramie, Wyo. The city recently sustained a loss of $2,000,000 when 475 small businesses and several hundred homes were burned out. The announcement was made this week by Ted R. Gamble, president of Theatre Owners of America, which is supporting the project. Eagle Lion's "The Noose Hangs High" was given a special benefit show at the Laramie auditorium Wednesday.

Marsch Circuit Acquires Four Alliance Theatres

Marsch Theatres, Inc., Cleveland, has acquired four theatres in Alliance, Ohio, from interests represented by Ulmer, Berne and Gordon, a Cleveland law firm. The theatres are the Columbia, Morrison, Mount Union and Strand. Raymond Wallace, general manager of Tri-Theatres, which has been operating the four Alliance houses, will remain in a supervisory capacity.

Reopen Drive-in

The Dartmouth Auto theatre, located half way between Fall River and New Bedford on the GAR highway to Cape Cod, Mass., has reopened for the season with Ray Allard as manager.



COAST OUTPUT IN SHARP DROP SINCE BRITISH TAX

by WILLIAM R. WEAVER
Hollywood Editor

Hollywood's production index—the number of feature pictures produced in the major and independent studios in this film capital—has been dropping for 10 years, but most markedly since last August 24, the day Great Britain imposed the recently repealed 75 per cent *ad valorem* duty.

Placed end to end on an adding machine and given a once-over-lightly treatment with a slide rule, the trim little statistics tell a story about production that makes doleful reading for anybody on this side of the Atlantic and possibly for everybody else.

Was Rolling at Normal Clip Back in August

On August 7, 1947, the day when England's Prime Minister Clement Attlee announced the 75 per cent *ad valorem* tax on American films, Hollywood production was rolling along at a comfortably normal clip, with 49 pictures before the cameras. That production index figure started a sharp decline the following week, attaining a low of 24 early in March, and stands now at 32.

In the 38 weeks since the British blow fell, Hollywood studios have completed 245 features. That is production at the rate of 335 pictures per year. In the calendar year of 1947, despite the down-curve dating from August, Hollywood studios completed 365 pictures, and in 1946 had 397.

But production is not proceeding at even that relatively unalarming rate of 335 pictures a year. In the 26 weeks ending now, having exhausted the impetus of that August production load, Hollywood has completed only 161 features. That is production at the rate of only 322 pictures annually.

Since the 26 weeks represented span what is normally the most active period of the production year, the implications with respect to the succeeding 26-week period tend to shade rather than buttress expectancy.

If the present rate of production is maintained throughout 1948, the year will witness completion of 322 feature pictures, which figure will go into the record books alongside the 365 for 1947, the 397 for 1946, the 358 produced in 1945, 430 in 1944, 397 in 1943, 516 in 1942, 551 in 1941, 479 in 1940, 527 in 1939, 491 in 1938, and the bumper crop of 567 in 1937.

That is the story the statistics tell. It is, of course, the story of Hollywood's own and direct contribution to the whole of the product supply, and does not include pictures made elsewhere, either by American companies or others. Anybody's estimate as to how many such elsewhere-produced pictures may turn out to be comparable to Hollywood pictures in terms of exhibition usefulness is not likely to bridge the gap between 1947's total of 365 (which was also subject to similar supplementation) and 1948's potential 322.

Precisely what the statistics of decline signify depends a good deal on where the observer sits. To the producing companies they unquestionably signify that a great deal of money has been conserved. To the exhibitor they unquestionably signify that his range of selection has been and is being narrowed down. And to the public, which needn't be let in on the matter while it's being told about the wonderful product awaiting release, it means about the same thing.

Plans Crystallizing for Film Production Abroad

Long-rumored plans for American production in England were crystallizing this week at home and abroad.

From London came the news that Norton Ritchey, Monogram's vice-president in charge of foreign distribution, was working there on a two-way distribution-production contract with English Pathe. In Hollywood, top MGM officials packed their bags and this week converged on the New York home office to formalize the company's foreign production program.

These were the first two direct evidences of American companies taking advantage of that portion of the Anglo-American *ad valorem* tax settlement which permits American companies to invest their blocked sterling in production in Great Britain.

More cautious and exploratory announcements, however, indicate that practically every other Hollywood producing organization is ready, willing and able to buy a one-way ticket on the *Queen Elizabeth*.

Just how "American" these English-produced American pictures will be is still, at the program's beginning, a debatable question. American money will back the productions—or, more accurately, American earnings will do the backing—but it is estimated that the pictures will be 90-plus per cent British what with the British stars and the British technicians who must be used.

Tax Agreement Allows Extensive Investments

Provisions of the tax agreement provide that the Hollywood companies may use their unremittable funds for the purchase, lease, construction or renovation of studios, for licenses for literary, dramatic and musical properties, and for all payments in respect to distribution and production.

There are authoritative—but conflicting—reports on the amount of British studio space available to American interests.

MGM will shortly occupy part of Elstree. The company now has two British productions ready: "Edward, My Son," based on the London stage hit and starring Spencer Tracy and Deborah Kerr, and "Young Bess," based on Margaret Irwin's novel about Queen Elizabeth.

Monogram, however, is likely to be the first American company producing in England under terms of the tax agreement.

At midweek, Mr. Ritchey was working at concluding an agreement with British Pathe whereby Monogram-Allied Artists will distribute throughout the Americas three Associated British Pictures productions: "Temptation Harbour," "Brighton Rock" and "My Brother Jonathan." Monogram, under the deal, will produce in London, under Associated British auspices, a series of productions which British Pathe will distribute in England and Allied Artists distribute in America.

Associated British's major product will be distributed in America by Warner Brothers, under a deal recently concluded.

Paramount *invites you to join* THE

THE BIG CLOCK
by KENNETH FEARING
starring
RAY MILLAND
CHARLES LAUGHTON

Dream Girl
From the Stage Hit by Elmer Rice
starring
Betty Hutton
Macdonald Carey

so evil my love
by Joseph Shearing
starring
Ray Milland
Ann Todd
Geraldine Fitzgerald
A HAL WALLIS Production

Hazard
By Roy Chanslor
starring
Paulette Goddard
Macdonald Carey

HATTER'S CASTLE
By A. J. CRONIN
starring
Robert Newton
James Mason
Deborah Kerr
Emlyn Williams

My Own True Love
Based on the novel "Make You a Fine Wife"
By Yolanda Foldes
starring
Phyllis Calvert
Melvyn Douglas

THE TATLOCK MILLIONS
From the play "Dear Brother"
by Jacque Duval
starring
John Lund
Wanda Hendrix
Barry Fitzgerald
Monty Woolley

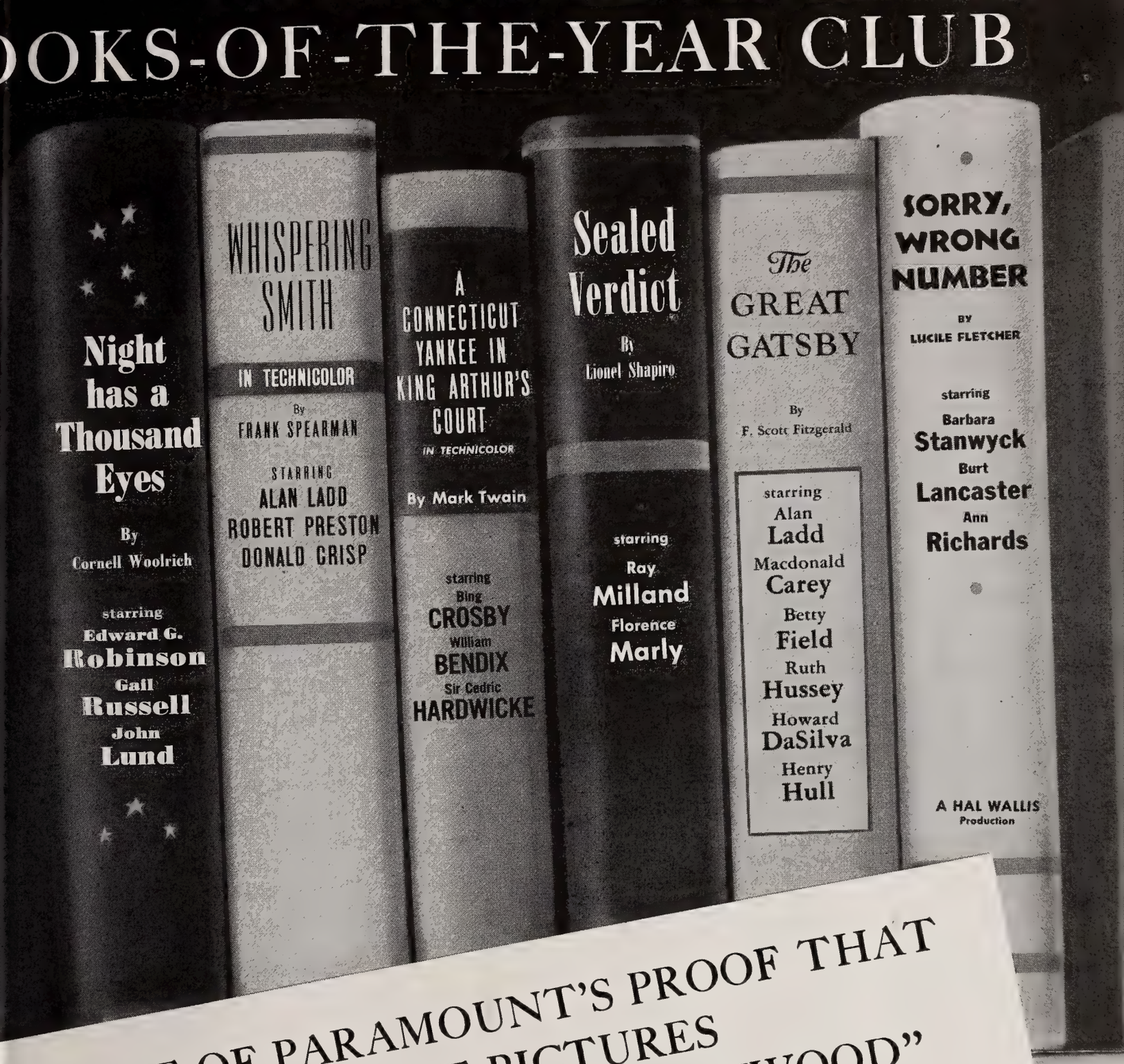
SORROWFUL JONES
by DAMON RUNYON
starring
Bob Hope · Lucille Ball
William DEMAREST
Bruce CABOT

The Accused
Based on the Novel "Strange Deception"
by JUNE TRUESDALE
starring
Loretta YOUNG
Robert CUMMINGS
Wendell COREY
Douglas DICK
A HAL WALLIS

LOOK HOMEWARD, ANGEL
By THOMAS WOLFE

***The* WEB *of* DAYS**
by
Edna Lee

OOKS-OF-THE-YEAR CLUB



PART OF PARAMOUNT'S PROOF THAT "GREAT PICTURES ARE COMING FROM HOLLYWOOD"

are these Best Sellers of Tickets—all from famous story properties—most of them coming during 1948—plus four of the greatest of all for this summer and fall, based on original stories—

"THE EMPEROR WALTZ," *In Technicolor starring Bing Crosby, Joan Fontaine*

"BEYOND GLORY" *starring Alan Ladd, Donna Reed*

"THE PALEFACE," *In Technicolor starring Bob Hope, Jane Russell*

"A FOREIGN AFFAIR" *starring Jean Arthur, John Lund, Marlene Dietrich*

HIT CIRCUIT TERMS ON FOREIGN FILMS

Distributors Rap Refusal of Percentage Deals on Foreign Product

American distributors of foreign product are seriously concerned about what they consider the unfair refusal of the larger circuits to offer percentage deals in the booking of foreign films, and their insistence on low bracket flat rentals.

The distributors, as a result, are turning to the independent theatres for bookings. In some cases, it is reported, the circuits offer flat deals and percentage terms after what the distributors describe as a "fantastic" control figure. Skouras Theatres in New York, however, appears to be an exception.

Urges Using Art Houses Only

It was further pointed out that in some cases a single theatre, specializing in foreign films, could make more money for the distributor than a whole circuit.

In the opinion of Arthur L. Mayer, prominent New York exhibitor and owner of the Rialto theatre, foreign films should stick to the art houses, where they find the audience that comes specifically to see them. Other distributors complain that circuits use poor judgment in pairing American and foreign films on the same bill.

While the market for foreign films in the U. S. during the first three months of this year has been better than during the corresponding period in 1947, there has been a slight slump in business in the New York area with its 20 first run art houses. The first quarter of this year has seen the release of a number of outstanding Italian pictures, such as Times Films' "To Live in Peace" and Mayer-Burstyn's "Paisan."

Consequently the impression has grown that Italian product has begun to edge out French films in the favor of a certain section of the public. This was denied by distributors. Said Martin Levine of Distinguished Films: "Any picture, regardless of language, will make money if it is good."

See Peak Not Reached

The average number of bookings for Italian and French films has gone up with the opening up of several sections of the country where hitherto the foreign picture was considered taboo. A good French picture now can get from 300 to 500 bookings. "Open City," which has not yet had wide release, has played about 130 engagements. The film is expected to gross $1,000,000. Lopert Films expects about 1,000 bookings for its "Shoe Shine."

Distributors feel that the foreign language picture has not yet reached the peak of popularity, but the established companies are beginning to be disturbed over the competition from the many new distributors that have lately entered the market. At present there are at least 30 companies, each offering three pictures or more. Some of this product is old film of poor quality.

The flourishing of the foreign product is ascribed to two outstanding factors—the shortage of domestic product available and the slackening of the reissue market, by Sam Siritzky of Siritzky International. A number of distributors have examined the possibility of 16mm versions of their films for schools and clubs. Reaction has been favorable only in spots.

A novel experiment will be conducted by Siritzky International in May when its picture "Fanny" goes into general release following a run at the Apollo in New York. The film will have simultaneous openings at 10 independent houses throughout New York. Later it will have second and third run mass openings.

REVIEW INDEX OF FOREIGN PICTURES

Below is a listing of reviews of foreign language films in MOTION PICTURE HERALD *since January 31, 1948, when the last index of such reviews was carried. The listing carries the title of the film, its American distributor as well as the date and page of the* HERALD *review. All pictures are in the original language with English subtitles except when indicated.*

ITALIAN

Title and Distributor	Date	Page
Henry IV (Pirandello)—Superfilm	Mar. 20,'48	45
Laugh Pagliacci—Continental Motion Picture Corp.	Feb. 14,'48	35
Man of the Sea—Hoffberg Productions	Mar. 6,'48	40
Paisan (English dialogue)—Mayer-Burstyn	Mar. 6,'48	40
Rossini—Best Films, Inc.	Mar. 6,'48	40
Angelina—President Films	May 1,'48	24
Come Back to Sorrento—Film Distributor Company	May 1,'48	24

FRENCH

Confessions of a Rogue — Distinguished Films	Apr. 10,'48	26
Eternal Return, The—Discina International	Feb. 14,'48	35
Farrebique—Siritzky International	Mar. 20,'48	45
Jenny Lamour—Foremost Films	Mar. 6,'48	40
Passionnelle—Distinguished Films	Feb. 14,'48	35
Raven, The — Westport International	Mar. 6,'48	40
Surprise Voyage — Duke International	Mar. 20,'48	45
Antoine and Antoinette—Siritzky	May 1,'48	24
Not Guilty—Andre Lelarge	May 1,'48	24

GERMAN

Die Fledermaus—Artkino	Mar. 6,'48	40

SWEDISH

Crime and Punishment — Film Rights	Mar. 20,'48	45

FOREIGN REVIEWS

ANGELINA

(President Films—Italian with English Subtitles)

If nothing else "Angelina" is a picture which provides Anna Magnani, the star of "Open City," with the opportunity to run the gamut of emotion from despair to gaiety. In this the Italian star is the mother of a large family living in the slums of Rome. Outraged at the treatment she and her neighbors receive from their wealthy landlords she organizes the women who then take matters into their own hands. Eventually they get better housing. Recently the picture enjoyed great success in Italy—probably because it provides excellent ammunition for the Communist cause. It was produced by Paolo Frasca for Lux-Oro Films and was directed by Luigi Zampa. Running time, 90 min. Adult audience classification. *Fair.*—G. H. S.

ANTOINE AND ANTOINETTE

(Siritzky International-French with English Subtitles)

The winner of the Grand Prize at the Cannes Film Festival of 1947, this is an altogether charming picture in the best tradition of the French cinema. As in most of the good French films, attention to detail is minute and the story is comparatively simple. The picture portrays with unusual clarity the French workingman, his character and sense of humor. Performances by Roger Pigaut and the beautiful Claire Maffei are excellent and a good deal of the credit must go to Jacques Becker, who kept the continuity flowing at a crisp pace. Art houses should have a field day with this fine production. Pigaut is jealous of his attractive wife, who has caught the eye of villain Noel Roquevert. The couple finds it has a winning ticket in a lottery, but Pigaut loses his wallet. As their world seems about to cave in—and after he disposes of Roquevert—Pigaut discovers that the ticket was not in the wallet at all. Running time, 88 minutes. Adult audience classification. *Very good.* —F. H.

COME BACK TO SORRENTO

(Torna a Sorrento)

(Film Distributor Company—Italian with English subtitles)

Starring the Italian singer Gino Bechi, this is a story of a young girl who arrives in Rome to meet her fiance but instead meets another man with the same name. As they try to locate the lost lover they run into many adventures then fall in love. Meanwhile Gino Bechi sings several arias from "Rigoletto" in addition to several popular numbers. Carlo Ludovico directed and the cast includes Adriana Benetti and Aroldo Tieri. Running time, 95 minutes. General audience classification. *Fair.*—G. H. S.

NOT GUILTY

(Non Coupable)

(Andre Lelarge — French with English subtitles)

Produced and directed by Henri Decoin in France last year, "Not Guilty" is an absorbing and unusual mystery drama of a doctor who is responsible for the death of four people. The first is an accident, the others are cunningly contrived murders which baffle the shrewdest brains of the French police. Michel Simon, as the doctor who commits the perfect crimes, then unsuccessfully tries to confess, gives an outstanding performance, while Jany Holt, as his deceitful mistress, Jean Debucourt, the police inspector, and Jean Wall, a doctor and one of the victims, lend excellent support. Running time, 94 minutes. Adult audience classification. *Very Good.*—G. H. S.

20th-Fox Shows 1947 Net Profit Of $14,003,640

A consolidated net profit of $14,003,640, representing a net of $4.81 on the 2,769,016 shares of common stock outstanding, was reported last week by Twentieth Century-Fox and its subsidiaries for the year ended December 27, 1947.

The company's annual report said that the $14,003,640 net profit, after all charges including Federal income taxes, was the second highest during the past five years, topped only by the 1946 profit, which was $22,619,535, or $7.90 per share of common stock then outstanding.

Following is the comparative profit and loss statement:

	Fiscal Year Ended December 27, 1947	Fiscal Year Ended December 28, 1946 (reclassified)
Income:		
Film rentals and theatre receipts	$174,375,240.99	$184,375,175.26
Dividends	989,523.50	801,017.07
Rents from tenants and other income (including profit on laboratory and miscellaneous sales)	10,903,215.72	11,573,057.00
	$186,267,980.21	$196,749,249.33
Expenses:		
Amortization of film costs	$53,615,967.61	$46,067,472.68
Participation in film rentals	5,324,644.95	6,873,974.40
Film distribution, theatre operation and administration expenses	95,616,057.38	97,517,778.01
Depreciation of fixed assets	2,540,479.94	2,364,117.77
Contributions to employees' retirement plans	3,396,187.56	3,136,167.85
Interest and bond discount and expenses	764,334.24	855,430.11
	$161,257,671.63	$156,814,940.82
	$25,010,308.58	$39,934,308.51
Provision for federal taxes on income	9,100,000.00	14,650,000.00
	$15,910,308.58	$25,284,308.51
Portion of net profit applicable to minority interests	1,906,668.34	2,664,773.17
Net profit, to earned surplus	$14,003,640.24	$22,619,535.34

It was explained that per share earnings for 1947 were lower than in preceding years due to the fact that since 1943 common stock outstanding has increased by 1,027,014 shares, of which 857,614 shares were issued on the conversion of 685,658 shares of convertible stock. As of December 27, 1947, there remained only 175,686 shares of convertible preferred stock outstanding of an original issue of 1,359,042 shares.

Income $186,267,980

Income for 1947 was $186,267,980 as compared to $196,749,249 in 1946. The report said the $10,500,000 drop was due to two factors—a $5,650,000 drop in theatre receipts and a $4,350,000 reduction in film rentals. Of the latter sum, $4,200,000 is attributed to foreign operations, with the United Kingdom alone accounting for some $3,560,000 as the result of the 75 per cent *ad valorem* tax which was imposed in August, 1947. Film rentals from foreign countries, excluding Canada, amounted to $29,909,857 in 1947 as compared with $34,098,895 for the preceding year.

The report said that while dollar remittances from abroad had decreased, business in terms of local currency had increased. And it pointed out that non-convertible foreign earnings were not included in the earning figures. Stockholders also were told of the establishment of a television department as part of 20th-Fox's research division activities.

The following nominees have been proposed for election as directors at the annual stockholders meeting May 18. They include L. Sherman Adams, Robert L. Clarkson, John R. Dillon, Wilfred J. Eadie, Daniel O. Hastings, Donald A. Henderson, Robert Lehman, William C. Michel, William P. Philips, Seton Porter, Murray Silverstone, Spyros Skouras and Darryl F. Zanuck.

The proxy statement listed the following 1947 salaries for top executives: Thomas J. Connors, $94,425; Wilfred J. Eadie, $53,900; Donald A. Henderson, $64,891; William C. Michel, $117,600; Mr. Silverstone, $96,850; Mr. Skouras, $253,200, and Mr. Zanuck, $260,000.

Henry, State Dep't. Film Adviser, Sees France, Chile Trouble Spots

Washington Bureau

France and Chile are the film industry's two major trouble spots overseas, now that the British tax problem has been solved.



R. Horton Henry

That's the opinion of R. Horton Henry, the State Department's new adviser on international motion picture problems. France's request that we reopen the Blum-Byrnes agreement to give French films more playing time on French screens means another drop in the industry's overseas profits, Mr. Henry fears. And he thinks Chile is facing a serious exchange problem which is not going to improve for a long time.

As far as future competition for Hollywood is concerned, Mr. Henry is keeping the State Department's weather-eye on Brazil, which he thinks will go very far—perhaps the furthest of all the Latin American countries—in developing a native film industry.

Slim, dark-haired, and mid-forty, Mr. Henry is finding his new job fascinating, although he ruefully admits that the film industry's foreign fortunes were at an all-time low when he took over the post from George S. Canty back in February. Prior to that, he had had 20 solid years of experience in the commercial phases of the Department's foreign service, and although he worked on specific film problems only in Argentina and Mexico, he learned that the international problems of all industries are similar and didn't take too long getting to feel at home behind his new desk.

He agrees he's not saying anything penetrating when he declares that the motion picture industry's most difficult problem today is the world-wide dollar shortage, but he does go slightly out on a limb with a prediction that much of this problem will be eased in another six to nine months. The European Recovery Program will be an immense help, he believes.

Mr. Henry was educated at the University of Arizona and at West Point, resigning from the academy to enter the Foreign Service. Since 1927 he has served the State Department in Cuba, Mexico, Spain, Venezuela, Argentina, Peru and Washington. He is married, and his wife and son are living in California while he fights the Washington housing shortage. An only brother is also a foreign service officer, just returned from East Africa for a very rare and infrequent family reunion.

Arizona born, the film adviser "was in a saddle before I could walk," and horseback riding is still the chief diversion of his few leisure hours. Sometimes, too, he likes to swim. Movies? Oh yes. He goes about twice a week, plays no favorites, and generally enjoys what he sees.

Eastman Kodak First Quarter Sales Up 29%

Eastman Kodak's sales for the first quarter of this year totaled $92,000,000, an increase of about 29 per cent over the same period in 1947, Thomas J. Hargrave, president, reported Tuesday. Mr. Hargrave told the annual stockholders' meeting in Flemington, N. J., that both total sales and earnings for 1948 are expected to be "somewhat higher than those of last year." He pointed out that "only seven to eight per cent of our 29 per cent sales increase is attributed to price increases."

Universal Votes Dividend

The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of $1.0625 per share on the 4¼ per cent cumulative preferred stock. The dividend is payable June 1, 1948, to stockholders of record May 15.

Rene Kuhn Book Ready

On May 7 Random House, New York, will publish a new novel by Rene Kuhn, daughter of Irene Kuhn. The book is titled "Cornelia" and it is a story of a woman.



IT'S A SHOT-IN-THE-ARM FOR THE ENTIRE INDUSTRY!

The first TWO on M-G-M's Parade of Spring and Summer Hits are Sensational! It's just the start!

HERE ARE THE FIRST TWO BIG ONES!

You'll see one right after another from now on! Yes they're asking for tickets by the houseful!





GABLE-TURNER

THE TEAM THAT GENERATES STEAM!

at the CAPITOL

"HOMECOMING"

has them coming and cheering! It's terrific! It's B-O-X-O-F-F-I-C-E!

M-G-M presents CLARK GABLE • LANA TURNER • ANNE BAXTER • JOHN HODIAK in "HOMECOMING" • Ray Collins • Gladys Cooper • Cameron Mitchell A MERVYN LeROY PRODUCTION • Original Story by Sidney Kingsley • Adaptation by Jan Lustig • Screen Play by Paul Osborn • Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN • A Metro-Goldwyn-Mayer Picture



TRACY HEPBURN VAN JOHNSON WOW!

at the MUSIC HALL

Frank Capra's

"STATE OF THE UNION"

2nd Big Week in New York and repeating its triumph across the nation!

Metro-Goldwyn-Mayer and Liberty Films present SPENCER TRACY • KATHARINE HEPBURN • VAN JOHNSON • ANGELA LANSBURY • ADOLPHE MENJOU • LEWIS STONE in FRANK CAPRA's "STATE OF THE UNION" • Based on the Play by Howard Lindsay and Russel Crouse • Screen Play by Anthony Veiller and Myles Connolly Associate Producer ANTHONY VEILLER • Produced and Directed by FRANK CAPRA • A Metro-Goldwyn-Mayer Picture

SURE! M-G-M HAS THE PICTURES!

BRITISH FILM ON U. S. GANGS RAISES STORM IN TEACUP

London Bureau

What producer James George Minter had in mind when he started work on "No Orchids for Miss Blandish" was a tight little picture about American gangsterism, but what he turned loose was a Frankenstein monster that stalked over London with Government Ministers, Morality Councils, the Bishop of London, the House of Commons, and even Prime Minister Attlee howling at its heels.

Once the violence of bloodshed of the feature was screened, pleas for State Censorship and for a Royal Commission to investigate the methods of the unofficial British Board of Film Censors were raised. Picture critics for the papers hurried from the screening room to write reviews for the unfamiliar front pages and raged: "A disgrace to British films . . . a vicious display of sadism, brutality and suggestiveness . . . wallowing in crude brutality . . . nasty, gross, brutish, a dish for twisted minds."

So despite the fact that "No Orchids" had received an adult rating—after a certain pruning—from the British Board of Film Censors, a body appointed and controlled by the industry, the Public Control Committee of the London County Council stepped in and ordered that unless certain cuts were made, the film would be banned in the London area.

The cuts were made—amounting to 10 minutes of film only—and the film continues its inordinately prosperous run at Paramount's Plaza.

The Roman holiday over the feature began with the epithets of varying savagery hurled by the critics. Boiled down, those epithets implied that had the feature been made by "those Americans" it would have been acceptable. But made by a British studio? Never!

Then, from various extra-mural quarters, came demands that the film be banned. This particular argument reached its climax when the Prime Minister was questioned in the House of Commons about substituting a statutory body of censors for the unofficial board. That is precisely what no informed persons, including the Government, want. The Prime Minister said so.

"No Orchids" was produced to the order of Mr. Minter's Renown Pictures, acknowledged leader in the reissue field. It's based on the best-selling novel by James Hadley Chase, who admits he has never visited the U. S.

Says Mr. Minter: "If a book sells 1,000,000 copies and the play runs a year in the West End, am I wrong in thinking the public want to see a film made on that subject?"

Will Split British Remittances on Basis of Billings

The American companies will proportion their total remittable British earnings among themselves according to a formula based upon the individual company billings in Britain.

This split of the $17,000,000 which the Americans can take out of Britain annually under terms of the Anglo-American tax agreement was decided upon Thursday at a joint meeting in New York of members of the Motion Picture Association and Motion Picture Export Association.

The division of the money will be made once a month, then adjusted on the basis of the annual British billings of each participating company.

Fayette Allport, MPAA's London representative, flew to New York from London to attend the meeting, submitting a report of the British discussions of the agreement which followed on the signing of the pact.

In London, meanwhile, House of Commons critics of the agreement have continued attacking the "premature" publication, in America, of its text.

Harold Wilson, president of the Board of Trade, answered his critics April 22 by stating that an article fully explaining the provisions of the agreement would be published in this week's official Journal of the Board of Trade.

Mr. Wilson again assured the House that the Government would veto any American plans to use blocked sterling to acquire British studios which might prove prejudicial to the interests of British motion picture production.

MPAA Orders Ad Code Applies to Sponsored Films

The board of directors of the Motion Picture Association of America have unanimously reaffirmed its position on the application of the Association's Advertising Code to commercial films to be shown with entertainment programs, it was announced in New York Monday. All advertising films which run over 200 feet must be submitted for approval. When approved the film must carry an Advertising Code certificate number, and the words: "This Is an Adverisement." Trailers for motion pictures are exempt from this ruling.

MPAA Brief to FCC Pleads For Radio Free Speech

"Free speech must be free for all media or it is free for none." This was the stand taken by the Motion Picture Association of America last week in a brief filed with the Federal Communications Commission. It was filed by Sidney Schreiber, MPAA general counsel, as the FCC reopened hearings on the controversial Mayflower decision which denies broadcasters the right to editorialize.

No Governmental licensing authority should scan the ideological content of motion pictures, radio or any other public expression, the MPAA breif held. The "free speech" phrase first was expressed by Eric Johnston, president of the MPAA, in a letter to the FCC in January. Mr. Schreiber told the Commission it appeared to be "a basic contradiction that the public interest is achieved by the abrogation of the (radio) licensee's fundamental right of free speech."

He also drew a parallel to the motion picture industry.

MPAA Directors Reelect Eric Johnston President

Eric Johnston was reelected president of the Motion Picture Association of America at a meeting of the board of directors in New York last Thursday. Francis S. Harmon and Joseph I. Breen were reelected vice-presidents, Fred W. DuVall was elected treasurer, and Sidney Schreiber, general counsel, was elected secretary. Herbert J. Yates and Theodore R. Black of Republic, and Norton V. Ritchey of Allied Artists were elected to the board of directors. The directors appointed the following officers: Stanley Weber, assistant treasurer; John McCarthy, assistant secretary; James S. Howie, assistant secretary and assistant treasurer in the Hollywood office. The retirement of George Borthwick as secretary-treasurer was officially announced at the meeting.

Paramount To Make 16 This Season, Says Ginsberg

Paramount will produce 16 features this season, exclusive of pictures to be made by Hal Wallis and two or more which the company may make in Britain for worldwide distribution, Henry Ginsberg, Paramount vice-president in charge of production, said in New York Monday. Prior to his departure for Hollywood that day, Mr. Ginsberg expressed the conviction that production economies on the Paramount lot have been achieved without sacrificing the quality of the pictures.

Lasky Book Published

Jesse L. Lasky, Jr., motion picture writer and son of Jesse L. Lasky, producer, has completed his new novel, "Spindrift." Published by Prentice-Hall, New York, the story is concerned with trials of the current post-war generation. In 1938 Mr. Lasky was the author of another novel, "No Angels in Heaven" and has written three books of poetry.

Production Total Shows Rise of Only 3; Farrow Starts Paramount Film

Hollywood Bureau

Although production here last week showed an increase of three films in work over the previous week's total of 29, there is still no evidence here of any spectacular upturn in the production picture.

The total for last week of 32 in production was accounted for by the fact that 10 features were sent before the cameras, while seven were completed. Eight companies were represented in the list of new films started.

RKO Radio started "Weep No More," with Joseph Cotten, Valli, Spring Byington and Jack Paar. Robert Sparks is producing; Robert Stevenson directing.

Ray Milland Starring In Film for Paramount

Paramount launched "Dark Circle." John Farrow, who directed him in "The Big Clock," again is directing Ray Milland, with Audrey Totter and Thomas Mitchell in support. Andre Bohem is producing.

Also for Paramount, the Pine-Thomas company started "Special Agent," a story about railroad detectives, in the semi-documentary manner, presenting William Eythe, Laura Elliott and Paul Valentine.

MGM broke out the Technicolor cameras for "Sun in the Morning," produced by Robert Sisk and directed by Richard Thorpe, in which Jeanette MacDonald, Claude Jarman, Jr., Lloyd Nolan and Lassie are to be seen.

Warner Brothers rolled "Smart Money," with Richard Dare directing Zachary Scott, Virginia Mayo, Dorothy Malone and Tom D'Andrea.

Columbia started three pictures.

"Ladies of the Chorus," produced by Harry Romm and directed by Phil Karlson, offers Adele Jergens, Marilyn Monroe and Eddie Garr.

Producer Robert Cohn is making "Black Eagle," directed by Robert Gordon, which offers William Bishop, Virginia Patton and James Bell.

"Singing Spurs" is being produced by Colbert Clark and directed by Ray Nazarro, with the Hoosier Hot Shots, Patricia White and Kirby Grant in the cast.

Eagle Lion went to work on "29 Clues," produced by Robert Kane and directed by Alfred Werker, with Scott Brady and Robert Bice heading the cast.

Monogram turned cameras on another Charlie Chan melodrama, "The Mystery of the Golden Eye," produced by James S. Burkett and directed by William Beaudine with Roland Winters and Mantan Moreland.

Sentence Stay Granted For 35 Coast Pickets

Washington Bureau

A stay of sentence for the 35 pickets arrested during a strike at Columbia studios in November, 1946, has been granted by U. S. Supreme Court Justice William O. Douglas. The stay is effective until the court acts on an appeal which the pickets may file before June 21. Five were given jail sentences by lower courts and 30 fined for violating a court order.

Acquires "High Seas"

Devonshire Films, Boston, has acquired the distribution rights for the U. S. and Canada to "High Seas," formerly released under the title, "Adventures of Martin Eden," starring Glen Ford.

United Productions To Do Cartoons for Columbia

United Productions of America has signed a five-year contract with Columbia to produce for that company's release a series of Technicolor cartoons. The first two cartoons will be based on the Fox and Crow characters, previously used in Columbia cartoons. Thereafter UPA will inaugurate new characters. United Productions is headed by Stephen Bosustow, John Hubley, Edward Gershman, and Ade Woolery, who have produced cartoons for various government, industrial and educational organizations.

375 American Films in Argentina Last Year

Despite restrictions and handicaps placed by the Argentine Government, 375 U. S. films were shown in Argentina last year—25 per cent more than in 1946, according to a Commerce Department report prepared by Nathan D. Golden, motion picture consultant, in Washington.

U. S. share of the foreign market also increased slightly, going from about 67 per cent of all foreign films to about 72 per cent. The domestic industry was extremely active in 1947, the report states. Although there was only a slight increase in film production, the number of producing companies increased and the construction of new studios went forward.

Pictorial Films Lists New Series, 16mm Trailers

Pictorial Films, New York, has announced that it will have 16mm trailers of all its feature and Western subjects available for sale. These trailers include all the advertising and publicity material used in the national advertising campaigns of the major companies. Pictorial has announced a new series of 43 one-reel Western shorts, including those featuring Buster Crabbe, Bob Steele and the Texas Rangers, and a new series of one-reel featurettes. Additionally, the company has acquired 16mm non-theatrical distribution rights to 69 Eagle Lion releases.

STARTED

COLUMBIA
Ladies of the Chorus
Singin' Spurs
Black Eagle

EAGLE LION
29 Clues

MGM
Sun in the Morning

MONOGRAM
Mystery of the Golden Eye

PARAMOUNT
Dark Circle
Special Agent (Pine-Thomas)

RKO RADIO
Weep No More

WARNER BROTHERS
Smart Money

COMPLETED

MGM
The Three Musketeers

MONOGRAM
A Joe Named Palooka
Trigger Man

REPUBLIC
The Blue Lady
Eyes of Texas

20th CENTURY-FOX
Big Dan (Wurtzel)

UNITED ARTISTS
An Innocent Affair (Nasser)

SHOOTING

COLUMBIA
The Wrangler

ENTERPRISE
No Minor Vices

MGM
Command Decision
Words and Music

MONOGRAM
The Babe Ruth Story (Allied Artists)

PARAMOUNT
The Accused (Wallis)
The Great Gatsby
The Tatlock Millions
Sorrowful Jones

20th CENTURY-FOX
Unfaithfully Yours
Burlesque
Road House
That Wonderful Urge

UNITED ARTISTS
All's Well That Ends Well (Bogeaus)

UNIVERSAL-INTERNATIONAL
Washington Girl
Kiss the Blood Off My Hands
Rogue's Regiment
Countess of Monte Cristo (Westwood)
Larceny

WARNER BROTHERS
My Dream Is Yours (Curtiz)
Silver Lining
A Kiss in the Dark

MR. RANK BRINGS TO CAIRO AN OPULENT SHOW PALACE

by PETER BURNUP
in London

J. Arthur Rank—Britain's Movie Maecenas—sets a new high in magnificence (so his myrmidons claim) in the community service he tenders the customers at his newly-opened Rivoli in Egypt's Cairo.

The 2,100-seat house is furnished in Oriental opulence tinctured with English efficiency. The seats are made of rubber cushions with salmon leather covers. That's for coolness in the Cairo climate. Mr. Rank modestly essays to teach his Egyptian clients cleanliness. His high-powered vacuum cleaners are reinforecd with specially designed DDT guns to discourage the local insect-pests.

The house was built by the overseas theatre company of Mr. Rank in association with Gaafar Brothers of Cairo. It was designed by Leonard Allen, F. I. A. A., and was built by Messrs. L. Rolin and Co., Cairo. Odeon Theatres played a considerable role in preparing for the opening.

Includes Restaurant, Four Bars and Dance Salon

The Rivoli has a restaurant serving anything from 600 to 800 meals a day; four elaborate bars; a roof-garden; a dance salon.

You don't have to pay for the pictures before enjoying any of those amenities. There are separate entrances to restaurant and roof-garden; but its a slight shade of odds that, having enjoyed a meal of Lucullan quality and impeccable service, you'll adjourn downstairs to catch the movie entertainment, maybe also in better mood than otherwise.

That's good business, says Mr. Rank, who has taken no chances in the organization of his community service. You get anything from caviar downwards in the restaurant. The bars dispense any known drink whether distilled from strange Eastern devices or from the more orthodox grains of Scotland. Cairoeans can dance in the cocktail bar; or go shopping in the theatre's foyer.

Spacious Shops Are Run by Selected Egyptians

Mr. Rank has been meticulous in his respect for the local niceties. He has incorporated a parade of spacious shops in his theatre's facade—and let them to chosen Egyptian tradesmen. In each of the foyers are a number of showcases where Cairo's choicer goods are on view. But there's a touch of Mr. Rank shrewdness in that the showcases have been rented to a tailor who displays British goods exclusively.

The local law ordains that the majority of the theatre's staff—there are approximately 200 of them—shall be Egyptian. Mr. Rank respects the law, but there are hand-picked Italians in charge of the restaurant's kitchens; a specialist from Miami, Florida, supervising the cocktail shakers; a Scotswoman looking after the linen room; a smattering of old theatre-men from England to keep the polyglot crew in order.

S. E. Grundy is manager of the theatre and John Wheeler is house manager.

The theatre's design and organization are geared to the customers' comfort and convenience. Cairoeans have thrilled to the air of Oriental fabulousness. But it is fabulousness conditioned by convenience.



***THE FOYER** of the Rivoli theatre in Cairo, Egypt, J. Arthur Rank's new palace of the screen in the East. Note the showcases, for the display of British goods.*

Appointments Have Flair Tempered with Restraint

There's a marble floor to the foyer, but the walls and ceiling thereof are decorated in fibrous plaster finished in cool shades of light green and ivory. Behind the main bar there's a lavish fiery design of an Egyptian warrior hunting gazelles from a chariot drawn by four horses. But the design is carried out in tones of acid embossing and sandblast engraving. Those gazelles are the motif of the auditorium's mural decoration.

They're calculated to excite the Egyptians, but comfortable discretion is allied to the flamboyance. The customers, maybe, don't realize it but they'll like it better that way. That's the key to the theatre's instant success. Cairoeans already regard it as their city's chosen rendezvous.

The opening program was presented exactly as it would have been in the West End of London. In the opening night audience were the British Ambassador to Egypt, senior Egyptian Government officials, and heads of the British and American business interests there. His Majesty King Fouad I sent a message of congratulation.

Sensation of the opening was the electric organ, which is on a lift. Large numbers of the audience were completely mystified when the organist came into view and later rushed to the edge of the orchestra pit to see where he had gone when the lift descended.

Mr. Rank and his advisers have combed the Middle East for craftsmen of age-old tradition. They've built a theatre, so Egyptians concede, of unsurpassed loveliness and splendour.

Mr. Rank's people learned the lesson long ago that it Pays to be Beautiful when you're selling the screen itself or the candies and what-have-you as well. But they've taken another step forward in putting discretion behind the design. You can get any drink from champagne to Coca-Cola at theatre's bars.

What the customers don't hear about are the large ice-trays fitted to the restaurant and every bar which incorporates a cooling-coil for cold water and an automatic bottle cooling plant having a capacity of 100 bottles an hour.

Candy Sales Get Special Attention as Well

Candy sales are duly taken care of, although the Egyptians don't go for confectionery in the big American or British way.

The enterprising showman in Yázoo City, Mississippi, or Barnoldswick, Yorkshire, has lately come to an appreciation of the value of his popcorn sales as an adjunct to his sale of screen entertainment. The difference between him and Mr. Rank is only one of degree. Instead of popcorn-vending, Rank has gone in for the merchandising of creature comfort, convenience, eating and drinking luxury, on a scale that even the fabulous City of the Pharaohs hadn't previously seen.

Yazoo's showman and Britain's Rank have the same aim and get there on the same road. The ducats roll in just the same if they are drawn by showmanship.



ALBANY

The Palace played "If You Knew Susie" after a week of "Three Daring Daughters." "Night Song" was the supporting feature. The Strand booked "Woman in White" and "Here Comes Trouble." Manager A. O. La Flamme, Warner Theatres publicist Gerald Atkin and assistant zone manager Charles A. Smakwitz arranged a big give-away promotion for "Woman." Fabian's Grand showed "If Winter Comes" and "Madonna of the Desert," following four days of "Gentleman's Agreement"—on a moveover from the Palace. The Ritz had what the local critics thought the best picture, "Naked City." The Colonial brought in "Mill on the Floss" and an "Our Mr. Shakespeare" novelty. . . . The national headquarters of The Family Rosary here announced that Loretta Young, 1948 Academy Award winner, would portray The Blessed Virgin on a special Mothers' Day radio program. . . . Upstate Theatres, Inc., has added three members to its booking and buying cooperative: Rufus White's Playhouse in Poultney, Vt.; William H. Aust's new drive-in at Glens Falls, now under construction, and the Colgate University's Little theatre in Hamilton, playing pictures Fridays and Saturdays.

ATLANTA

Visitors in the city: R. D. Word, Word Theatre Circuit, in Alabama; Nat Williams, Williams Enterprises, Thomasville, Ga.; Mr. and Mrs. D. W. Davis, Florence, Ark.; Bob Savini, president, Astor Pictures; Herman Silverman, buyer, Wometco theatres, Miami; H. A. Abrams, Lumpkin, Ga.; O. C. Lam, Lam Amusement Co. . . . J. H. Dunphy, formerly with RKO, has joined the sales force of Kay Film Exchange. . . . R. L. Moody has started work on his new drive-in near Valdosta, Ga. It will have a 400-car capacity. . . . Cliff Hardin back to his desk in the booking department, 20th Century-Fox, after a spell of illness. . . . Back to RKO is Lewis Owens, who was formerly with Ideal Pictures. . . . Nat Bernstein, Dixie theatre, Miami, Fla., was in the city visiting on the Row, as was Frank Merritt, president, Acme theatre, Birmingham, Ala. . . . Frank Jones, head of the accounting department, Monogram, back at his desk after an illness. . . . The Florida State Theatres have closed their Rialto in West Palm Beach for the summer. . . . Carl Carter, theatre owner in Georgia and Florida came into Atlanta for a visit on the Row. . . . Coral Gables, Fla., will soon have another theatre, to be built there by the Wometco Theatres in Miami. It will seat 1,600. Another theatre is to open in Sylvania, Ala., owned by R. D. Word. Still another is one building in Guntersville, Ala., to be ready about November 1. Owner is C. W. Woodall. . . . A new drive-in theatre is being built by Bill Bailey and Frank D. Lewis in Tallahassee, Fla., to cost about $50,000.

BALTIMORE

Six new pictures offered at seven first runs for week beginning April 22, and patronage fairly good. Daylight Saving Time started here May 25. "Casbah" good at the Century. "The Noose Hangs High," with vaudeville, very good at the Hippodrome. "Winter Meeting" fine at the Stanley. "Old Los Angeles" good at the Mayfair. "Miracle of the Bells" big at the Town. "Killer Dill," plus "Dillinger," good at the Times and Roslyn. Three holdovers were "The Big Clock," good at Keith's; "Sitting Pretty," good at the New theatre; "To Live in Peace," good at the Little. . . . Herb Thatcher appointed manager of the Town by I. M. Rappaport. Donald Kirkley, film and drama critic for the *Sun* papers, has a television show each Sunday night over station WMAR-TV. . . . Maryland State Fair Board announces that during this summer 15 Fairs will be held in Maryland. . . . Laffmovie has a broadcast on the stage 2 to 2:30 p.m., Monday through Friday, which is broadcast over WBMD. Keith's Roof, atop the Keith's theatre, now has a large screen presenting television broadcasts.

BOSTON

Business continued to hold well to average. Leading the city in grosses was "The Miracle of the Bells" at the Memorial, with "The Lady from Shanghai" at Loew's State and Orpheum also doing very well. The Boston, the only house with a stage show in the city, broke the box office slump of the past two weeks with "Scudda-Hoo, Scudda-Hay," combined with Ina Ray Hutton and orchestra and Ann Corio as the stage headliners. . . . The drive-ins, hurt by the unseasonally cold weather, reported a slight step-up in business during the past week, but expect no major breaks until spring really gets started. . . . Independent Exhibitors, busy with convention plans for May 4-5, report that acceptances of invitations sent out to every exhibitor in New England continue to come in exceptionally well.

CHICAGO

"Casbah" was by far the best of a very low week in attendance. With Tony Martin on stage, and backed by a charity premiere opening which drew large attendance, film looks headed for an excellent $60,000. Holdovers predominate. Other two new Loop films are "The High Wall" and "If Winter Comes." . . . Construction of Nat Barger's 2,000-car twin drive-in theatres will be completed next month. The twin project has a double screen, two projection booths, centered on a 24 acre tract at an estimated cost of $690,000. . . . Hershel Feldman joined Radiant Screen Mfg. Co. last week as assistant sales manager. . . . Television station WBKB, operated by B&K, is adopting new camera techniques for its baseball coverage in an attempt to popularize the sport with non-fans.

CINCINNATI

The stage show which recently inaugurated the stage show and picture policy at the 3,300-seat RKO Albee, featured Art Mooney's orchestra, but attendance declined because of Mr. Mooney's absence. He was rushed to the Jewish Hospital just prior to opening his engagement and underwent an emergency appendectomy. . . . Horace Heidt and his orchestra will headline the RKO Albee stage show, opening May 6. . . . Theatre attendance is holding up nicely, despite the recent Ohio river flood, which attracted thousands of sightseers. "Sitting Pretty" is in its fifth week, and "Naked City" is having a four-week run. . . . A new 35-foot vertical illuminated sign is being erected at the neighborhood Roosville theatre, in Hamilton, Ohio, operated by George Turlukis. . . . Arthur Frudenfeld, who several months ago resigned as RKO divisional director in Cincinnati, to take up his residence in Hollywood, is contributing a series of weekly articles on the film colony, which appear in the theatre section of the Sunday Cincinnati *Enquirer*.

CLEVELAND

Daylight Saving Time went into effect Sunday in Greater Cleveland and most of the surrounding towns. Change is still in doubt in Toledo, where it is up to the court to decide, and in Akron, where decision rests with the May 4 primary. . . . Local television station WEWS did a "first" last Monday evening when it broadcast the film, "Shoe-Shine," as part of a program announcing Italian election returns. . . . Jack Benny will do his June 20 broadcast from the stage of the RKO Palace theatre, where he is scheduled to open a week's engagement. . . . Joe Robins, Warren and Youngstown circuit owner, is back from Florida. . . . Vincent Ochs has resigned as manager of the Olympia and New Broadway theatres to open his own new drive-in at Adrian, Mich. . . . Max Lefkowich, head of Community Circuit, and Mrs. Lefkowich, are in Atlantic City. . . . Millard Ochs, manager of Warners' Strand theatre, Akron, is in Havana with his family. . . . David Sandler, general manager of Theatre-craft Mfg. Co., has returned from a swing around the country.

COLUMBUS

Fickle April weather, opening of the baseball season, many counter attractions ranging from the first week of the new stock company at the Hartman to the Skating Vanities ice show at the Fairgrounds Coliseum, all combined to keep theatre grosses low. The Palace and Ohio drew most attention with showings of "Casbah" and "Sitting Pretty," respectively. The Broad had "Albuquerque," a good attraction for its regular audiences, and the Grand continued a repeat run of "Robin Hood." . . . Two Academy theatres now under construction are expected to open within the next few months. First to open will be the Old

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23,607 WOMEN'S CLUBS

will be

In one of the most far-reaching promotional tie-ups with women's clubs throughout the country, 23,607 club leaders have pledged their fullest cooperation to make "Letter from an Unknown Woman" the most talked-about picture in town. Special printed and pictorial matter has been made available to help the great promotion.

Your local women's club chairwoman will be calling on you for further cooperation. Take full advantage of it. Every woman in your town will be talking about "Letter from an Unknown Woman"!

Universal International



talking about...

UNIVERSAL-INTERNATIONAL presents

JOAN FONTAINE
Unforgettably Matched for Love with

LOUIS JOURDAN
Romantic New Star of 'The Paradine Case'

"Letter from an Unknown Woman"

with
MADY CHRISTIANS · MARCEL JOURNET · ART SMITH · CAROL YORKE · Screenplay by Howard Koch
From the Story by Stefan Zweig · Produced by JOHN HOUSEMAN · Directed by MAX OPULS · A RAMPART PRODUCTION

(Continued from page 31)

Trail, part of an amusement center on West Broad street, which includes the National Auto theatre, opened last year. The Lane in Upper Arlington, will open by fall. . . . Gene Alexander, Greenfield, O., has been named manager of the State, Mt. Sterling, O. . . . Following a fire which damaged the RKO Palace upright, the nine-story sign was dismantled. . . . WBNS-TV, proposed local television broadcaster, will be a member of the CBS television network. . . . Newark, Ohio, city council voted seven to one against a proposal to institute Daylight Saving Time. . . . Present Warren, Ohio, curfew of 9 p.m. for unaccompanied children under 16 will be advanced to 10 p.m. on Mondays through Thursday, and 11 p.m. on Friday, Saturday and Sunday.

DENVER

Civic Theatres will remodel and reopen the Rex, closed five years, under new name during May. Circuit is doing extensive remodeling job on Federal, having finished doing over the Oriental. . . . Kenneth MacKaig, branch manager, UA; Charles Gilmour, president, Gibraltar Theatres, and Fred Knill, also of Gibraltar, flew to Santa Fe, N. M., to confer with John Greer about world premiere of "Four Faces West" at the Lensic. . . . Abel Davis and John Anderson again denied neighborhood theatre permit by zoning board. . . . Larry Starsmore, Westland Theatres general manager, elected president, succeeding Louis Dent, principal owner, who died recently. . . . Fred Zekman, partner in the Park, building bowling alleys. . . . Rocky Mountain Screen Club to put on benefit show May 7, midnight, with RKO donating "Miracle of the Bells," at the RKO Orpheum, for benefit of their charity fund. . . . John Wolfberg is building a drive-in on North Federal boulevard.

DES MOINES

Two salesmen had narrow escapes in auto mishaps during the week. Sol Yeager, RKO, was uninjured when a wheel came loose from his auto; Ernie Pickler, Republic, fell asleep at the wheel and his car went into a ditch. He, too, was unhurt. . . . B. J. Meshbesher, Warner salesman, has resigned his post and will return to Minneapolis. . . . Ralph Olson, Universal salesman, is bedfast with glandular fever, an epidemic which is making the rounds of the city. . . . Film business during the last week was not aided any by a six-day performance of "Annie Get Your Gun" at the KRNT Radio theatre nor the Drake Relays over the weekend. The downtown houses, however, reported average attendance. . . . The Starlite drive-in at Waterloo, a $150,000 structure, has reopened. . . . Mr. and Mrs. Carl Parsons are observing the tenth anniversary of their ownership and management of the Avon, Keota. . . . Mr. and Mrs. John Waybill of Omaha have bought the Dana, Danbury, from Harry and Don Rockwell. . . . Work is nearly ready to begin on the Memorial theatre at Thompson, being sponsored by the local Legion post.

HARTFORD

Plans have been announced by Nick Kounaris, Paul Tolis, and George Ulyssis of New Britain, Conn., for a 1,000-seat theatre at Meriden, Conn. Kounaris and Tolis at present operate the Newington theatre, Newington, Conn. . . . The Turnpike Theatre Corp., Newington, Conn., is erecting a drive-in, to be called the Pike, in that town. Robert Gloth is president. Joe Dolgin of Hartford will be general manager. . . . Beth Kaplan has been named secretary to Al Schuman, general manager of Hartford Theatres Circuit. . . . Bill Mazzadra, manager, Black Rock theatre, Bridgeport, Conn., and Mrs. Mazzadra are noting their 20th wedding anniversary. . . . Harry F. Shaw, division manager of Loew's Poli Theatres, and Mrs. Shaw are enroute to South America on a vacation. . . . Eddie Harrison, former district manager for Hartford and Springfield, Mass., for E. M. Loew's Theatres, has been named manager of the Fabian-Hellman Tri-City drive-in, Binghamton, N. Y. . . . Doug Amos is the new manager, Webb Playhouse, Wethersfield, Conn. . . . Dick Knight of New Canaan, Conn., is the new district manager of the four Prudential Playhouses of Bedford, N. Y., and Darien, New Canaan, Ridgefield, Conn.

WHEN AND WHERE

May 3: Independent Theatre Owners of Dallas, Tex., meeting at the Dallas Athletic Club.

May 3–4: Motion Picture Theatre Owners and Operators of Georgia convention at the Henry Grady Hotel, Atlanta.

Kansas-Missouri Theatres Association regional meetings: **May 3**, Kansas City; **May 5**, Chillicothe, Mo.; **May 6**, Neosho, Mo.

May 4–5: Independent Theatre Owners of Arkansas convention at the Hotel Marion, Little Rock.

May 4 – 5: Independent Exhibitors of New England convention at the Hotel Somerset in Boston.

May 7 – 8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines (Iowa section).

May 10–11: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines (Nebraska section).

May 11–12: Motion Picture Foundation trustee meeting at the Hotel Astor, New York.

May 12–13: Allied Independent Theatre Owners of Kansas and Missouri first annual convention at the Muehlebach Hotel in Kansas City.

May 15-17: Allied States Association national board meeting in Denver.

May 17–21: Society of Motion Picture Engineers semi-annual convention at the Ambassador Hotel, Santa Monica, Calif.

May 18–19: Allied Rocky Mountain Independent Theatres annual convention in Denver, Colo.

May 21: Annual dinner of the Motion Picture Associates at the Waldorf Astoria in New York.

June 16–18: Annual territorial exhibitor-distributor "Round - Up" of the Salt Lake City Motion Picture Club at Salt Lake City.

June 20–22: Theatre Owners of North and South Carolina summer meeting at Myrtle Beach, S. C.

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel in West End, New Jersey.

INDIANAPOLIS

Joe Cantor's Esquire, north side neighborhood house now flirting with an art policy, will try downtown prices in a week's showing of "Shoe Shine." . . . Matt Scheidler has invited exhibitors and distributors to the opening of his new 860-seat, $175,000 theatre at Hartford City, May 6. . . . George Devine has joined the sales staff at Paramount, replacing Fred Wagoner, who now operates the Rees at Plymouth. . . . Joseph B. Fitzgerald, 79, veteran Indiana exhibitor, died at Anderson April 13. . . . Pete Mallers, Fort Wayne exhibitor, saw his parents for the first time in 40 years when they arrived by plane from Greece this week. . . . James Franklin was elected president of the 20th-Fox Family Club; Mary Wehrling, vice-president; W. A. Michel, treasurer, and Norma Taylor, secretary. . . . "Duel in the Sun," playing Loew's the second time, grossed $12,500 to lead the field here last week. "Albuquerque" took a nice $11,500 at the Circle, but "To the Victor" slumped to $7,500 at the Indiana.

KANSAS CITY

Kansas-Missouri Theatre Association held regional meetings in Kansas last week; Hays, April 20, Charles Reed and F. W. Lorimer hosts; Pratt, April 21, John Tarr, host; Independence, April 22, Bill Wagner, host. Elmer Bills, vice-president, led sessions in the absence of Homer Strowig, president. . . . Ray Miner, Moran, Kans., has leased and will operate a theatre now under construction at Blue Mound, Kans., financed by local capital as a civic enterprise. . . . The Southtown, running foreign features and revivals, has reduced adult admissions from 60 to 45 cents. . . . Art Pugh plans to reopen his State theatre, Columbus, April 27. It has been rebuilt after fire damage. . . . The film salesmen here are sponsoring a "Movie Ball" May 3 at the Hotel Muehlebach.

LOS ANGELES

Dave Rector won his fight for a zoning variance which will permit him to erect a drive-in theatre on 18 acres he owns in Compton. Unanimous vote of the City Council was given the theatre operator. . . . George Diamos, of the Tri Delta Amusement Company of Tucson, was in town. . . . Bill Warner, UA salesman, is back on the job after a major operation. . . . Claude Ezell, theatre operator in Dallas, was seen on the Row with Oscar Oldknow. Dave Jarvis, owner of the Hub theatre in Blythe, flew into town in his own plane. Sam Russo, Casino theatre, San Diego, was on the Row booking. . . . Harvey Goldman, operator of the Pix and Princess theatres, has turned his interests over to Fanchon and Marco. . . . Ethel Price, formerly of Pittsburg, is the new assistant booker at the Film Classics exchange. . . . Charles Woll-

(Continued on opposite page)

(*Continued from opposite page*)

cott, SGP booker, has resigned. . . . H. C. Kern reports that his new theatre in Reseda, Cal., has been named the Reseda. Seating capacity is 900. It will open May 15. . . . Jack Dabbs and Harry Milstein, theatre operators in Torrance and Gardena, were visitors on the Row.

LOUISVILLE

Tentative opening date for the new Lane theatre being built in Williamsburg, Ky., for Foster Lane is June 10. At present Foster is operating the Dixie in Williamsburg. Also going into the finishing stages is the new Valley theatre now under construction for Morris Smith and Clark Bennett in Taylorsville, Ky. The Valley should open about June 1. . . . Out-of-town visitors on Film Row: Lyle Webb, Burkesville; Clyde Marshall, Columbia; Oscar Hopper, Lebanon; Homer Wirth, Crane; Luther Knifley; C. O. Humston, Lawrenceburg; Russell Phillips, Greensburg; Eddie Ornstein, Marengo; Eric Hammel, Shelbyville, and A. N. Miles, Eminence. . . . As somewhat of a rarity on the local scene, eight new films were presented in the city's six first runs. "The Bishop's Wife" opened at the Rialto. "T-Men" came into the Mary Anderson, and "Secret Beyond the Door" played at the National. Loew's showed "Sign of the Ram," coupled with "Adventures in Silverado." The Strand had "Tarzan and the Mermaids" and "Western Heritage." The Scoop brought in "Panic." "Gentleman's Agreement," which ran for a week at the Rialto, was moved over to the Brown.

MEMPHIS

First run attendance continues steady in Memphis. Loew's Palace held over "Cary and the Bishop's Wife" for 10 days. Loew's State reported average business with "B. F.'s Daughter." Malco was pleased with better than average crowds to see "Casbah." Warner had steady attendance with "Winter Meeting." Ritz and Strand showed double features. . . . J. G. Miller reopened his Vanndale theatre, Vanndale, Ark., April 23, after being closed since January's severe weather struck. . . . Dan Landers, Harrisburg operator, opened a new theatre, the Post, in Weona, Ark. . . . Charles Britton was promoted from doorman to manager of Memphian theatre in Memphis to succeed Andrew Hockaday, who has reentered the military service. . . . Film Row visitors from mid-south cities included the following: Lyle Richmond, Senath; B. V. McDougald, Montecello; W. F. Ruffn, Sr., and W. F. Ruffin, Jr., Covington; F. J. Daugherty, West Helena; Wilford Bond, Dyer; Ned Green, Mayfield; Louise Mask, Bolivar; Orris Collins, Paragould; Wake Newsum, Marmaduke; W. H. Gray, Rutherford; Nathan Reiss, Bruce; Horace Stanley, Bebee; J. F. Adams, Coldwater; W. A. Rush, Houston; John Staples, Piggott; R. B. Cox, Batesvile, and Bennie Huffner, Clinton.

MIAMI

Midnight previews brought "Casbah" into the Town, and "If You Knew Susie" into the Paramount. "The Mating of Millie" opened at the Miami and Lincoln. "Killer McCoy" opened at the new Florida theatre



and the Sheridan. "A Gentleman After Dark" and "The Man in the Iron Mask" played the Capitol. "Nicholas Nickelby" is showing at Claughton's Embassy and the Variety. The "rainy" season is on here, but theatre business continues good.

MINNEAPOLIS

Summery weather outdrew the theatres and the opening of the Ice Follies was a noticeable factor as film business in the Loop experienced a little slump during the week. Top business was done by "Gentleman's Agreement" in its second week, while "Scudda Hoo, Scudda Hay" and "April Showers" did fairly well. . . . The suburban Bloomington drive-in theatre has been purchased from Dave Flexer by Minnesota Entertainment Enterprises, a group of 20 Twin City independent theatre operators, the deal providing that Flexer drop out of the business in the Minneapolis area. MEE plans to open the stand May 15 and operate for about 25 weeks. . . . Property is being purchased and permits acquired for a drive-in at Fargo, N. D. . . . Bids for new construction and improvement of Minnesota Amusement Company property throughout the territory are being studied by a committee headed by Harry B. French, company president. . . . North Central Allied will launch a series of regional meetings early in May in Devils Lake, N. D. . . . Joe Wolf, former Minneapolis exchange manager, is running a drive-in at San Antonio, Texas. . . . Ralph Maw, MGM district manager, is back in Minneapolis, after a month at the home office. . . . Don Swartz, head of Independent Film Distributors, Minneapolis, has contracted for distribution of the entire output of Eagle Lion for the 1942-43 and 1943-44 seasons in the Minneapolis and Milwaukee zones.

NEW YORK

MGM's "State of the Union" at the Radio City Music Hall, and Paramount's "The Big Clock" at the Paramount theatre were two of the newcomers to the Broadway first run theatres which opened strong, while the opening of foreign language films included Michel Simon in "Not Guilty," and Carl Dreyer's production of "Day of Wrath." . . . Tom Murtha, head of Local No. 4, IATSE, will head the crafts committee of the New York entertainment field for the United Jewish Appeal. S. H. Fabian, circuit operator, is head of the amusement division. . . . George Bell, manager of the Skouras Brook theatres, Bound Brook, N. J., has been elected president of the Interboro Chamber of Commerce in that town. . . . The Motion Picture Associates has established an unemployment service for the metropolitan area to aid those with experience in the film industry and allied fields. Arthur Mayer, MPA president, has announced that the committee will be headed by Bert Sanford of Altec, and will include Ralph Pielow, MGM; Ed Fabian, Fabian Theatres; Emanuel Frisch, Randforce circuit, and Ira Meinhard of Pacime Film Delivery. . . . Haskell Block has been named chairman of the reception committee for Jersey Allied's 29th annual convention June 28-30 at West End, N. J. Other chairmen include: Clark Hildinger, working; Harry Lowenstein, convention; Louis Gold, gifts; A. Louis Martin, entertainment, and Lee Newbury, golf. Mrs. Harry Loewenstein will be in charge of the ladies committee.

OMAHA

Extreme heat for April held down weekend business, but theatres managed to do better than average. . . . U-I is redecorating its Omaha exchange. . . . Senator Kenneth Wherry (Rep., Neb.) and Ted Gamble will speak at the Nebraska Theatre Association's luncheon here April 27. . . . Arden G. Davidson has bought the Nancy theatre at Bridgewater, S. D. . . . George Billings has sold the Marion theatre, Marion, S. D., to Howard Schmidt. . . . Jennie Stokes, MGM head inspectress, was honored for 25 years with the Omaha exchange. . . . Construction will begin May 1 on Adolph Rossnek's proposed new theatre at David City, Neb. . . . Ray Johnson has reopened the Garden theatre, Republican City, Neb. . . . G. W. Taift, Monogram branch manager, has shifted to Paramount as city salesman in Kansas City. . . . C. J. Kremer will celebrate 30 years in the theatre business at Stanton, Neb., June 15-16. He plans a special program and will have a new front ready for the Rialto by that time.

PHILADELPHIA

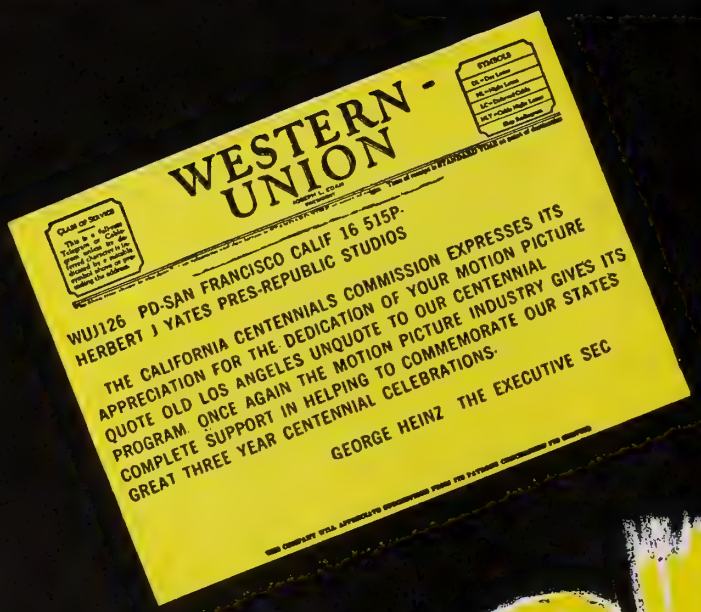
William Goldman's Goldman theatre went into round-the-clock operation for "State of the Union," keeping the center-city house open 24 hours daily. . . . General membership of Eastern Pennsylvania Allied unanimously voted to empower general manager Sidney E. Samuelson to negotiate arrangements with Ascap covering contracts with Allied members. . . . Globe, Atlantic City, owned by the Hirst Enterprises here and operated in recent years as a burlesque house, was ordered condemned unless extensive repairs are made. . . . Jacob Rosenfeld opened his new 420-seat Colonial in Port Norris, N. J. . . . Janet Hallard Lewis, Screen Guild booker, was on the sick list. . . . Sam Kahn, upstate salesman, is filling in while Florence Weiner, Film Classics booker and office manager, is hospitalized. . . . National Theatre Supply has the contract to equip the new drive-in to be erected near Gloucester, N. J., and one near Dupont, Del., the latter to be operated by the Comerford Circuit. . . . A new lease for the Warner, Reading, Pa., including several store fronts, was negotiated by the circuit

(*Continued on page 38*)

OLD LOS ANGELES

"We dedicate this motion picture to the majestic and colorful state of California and to the California Gold Centennial, which marks 100 years of unparalleled progress in a great land of freedom and opportunity."

REPUBLIC PICTURES





ACTION FAST, FURIOUS, HARD-HITTING!



SELL IT BIG

"Pay dirt aplenty, in numerous situations of a more Deluxe type. Packed with hard riding, gunplay, romance, music. Fine performances by top talent."
DAILY VARIETY

"Handsome production, well acted. Full of action. Cinch to make a mint. Excitement generously and skillfully ladled out."
HOLLYWOOD REPORTER

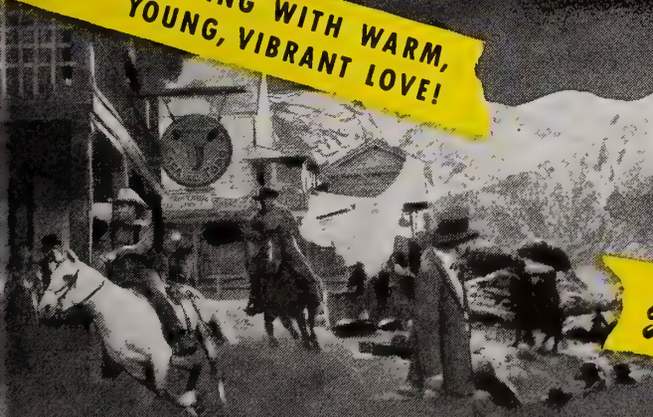
"Lusty, colorful western."
MOTION PICTURE DAIL

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SPECTACLE FABULOUS... COLORFUL... EXCITING!

OLD LOS ANGELES

starring **WILLIAM ELLIOTT · JOHN CARROLL · CATHERINE McLEOD · JOSEPH SCHILDKRAUT**
with **ANDY DEVINE · ESTELITA RODRIGUEZ** and **VIRGINIA BRISSAC · GRANT WITHERS · TITO RENALDO**
Screen Play by Gerald Adams and Clements Ripley • Original Story by Clements Ripley • Associate Producer and Director **JOSEPH KANE**

A REPUBLIC PICTURE

(Continued from page 35)

for a 12-year period with a total rental of $210,000. . . . Ed Gajewaki is operating the 280-seat Community, Morgantown, Pa., on Wednesdays and Saturdays. . . . Rajah, Reading, Pa., will be closed for part of the summer to permit renovations, including the installation of a new heating plant. . . . Walter F. Yost opened the Valle in Mechanicsburg, Pa. . . . Mrs. Regina Green, UA bookers' assistant, left and was replaced by Sylvia Greenfield. . . . Martha C. Carman, a member of the office staff of the State Censor Board, left after 31 years of service. . . . Wilson Turner, former salesman with Universal and Eagle Lion here, joined the Warners' sales staff in St. Louis.

PITTSBURGH

Following the poor reception of "Unconquered," "Ninotchka" was brought out, but it only lasted three days in the Fulton. "Sitting Pretty" opened to long lines at the J. P. Harris. This city had five holdovers and two reissues in the seven downtown first run houses. . . . The Aluminum Co. of America has purchased the Nixon Theatre Company, which includes the building housing the Nixon theatre. This means the passing of the only house featuring stage shows. . . . George Jaffe and Lou Gilbert are recuperating from serious illnesses.

SEATTLE

Large crowds packed the downtown theatres and holdovers were the rule rather than the exception. "Sitting Pretty" entered its fifth week at the Blue House; "Three Daring Daughters" ended week number four at the Liberty. "Cary and Bishop's Wife" completed its third week at the Music Hall; both "Unconquered" at the Paramount, and "The Big Clock" at the Palomar were well into their second weeks. . . . After many delays awaiting materials, work has been resumed on the new Magnolia theatre, which John Danz is building on Magnolia Bluff. It is expected to be ready for opening in September. . . . The new drive-in theatre being built on the Seattle-Everett highway by Louis Argano and Associates will be ready for opening within a week. Called the Snow King, it will accommodate 650 cars. . . . Dan Putnam, of the Evergreen State office staff, will go to Bremerton May 11 to manage the Bay theatre. He will replace Rolland Rousse, who will come to Seattle as assistant to Harold Murphy, manager at the Neptune. . . . New manager at the Palomar is Gerard Fowler, of Los Angeles. . . . Visitors to Film Row included James Martz, manager of the Orpheum, in Kodiak, Alaska.

ST. LOUIS

"Sitting Pretty" kept the coin changers rattling but was the only offering to win a second week, on a moveover from the Ambassador to the Missouri. After what looked like a good opening, "Duel in the Sun" came a chopper. At regular prices, it did not gross up to State's average nor did it get a moveover to Loew's Orpheum. . . . The minor IATSE dispute which closed the first run St. Louis April 16, is still keeping the big house dark. Stagehands pulled out when the theatre reduced stagehand personnel by one man consequent on reverting to a Saturday and Sunday matinee policy. Projectionists closed the house by refusing to cross the picket line and since then all news about reopening, from either Fanchon & Marco or IATSE, has been exactly nil. . . . The two operating drive-ins in suburban St. Louis are open for the season. Two new drive-ins are under construction.



TORONTO

"Sitting Pretty" continues to sit nicely at two Famous Players' theatres in Toronto, being in its sixth week at the Victoria and the Nortown. Holdovers prevailed at six other local theatres, including a second week of "The Voice of the Turtle" at Shea's and the same for "Jassy" at the Odeon Fairlawn and the Danforth. At the International Cinema, "Dual Alibi" was also doing a second week. . . . The summery weather saw the reopening for the season of the North East drive-in, which is Toronto's only auto theatre, and the preparing of the Starlite drive-in for its inauguration at Chippewa, the latest of its kind in Ontario. The Starlite, close to Niagara Falls, will be managed by Dewey McCourt, formerly of St. Catharines and London. . . . A new unit of Odeon Theatres, the Roxy at Brampton, Ont., has Keith Wilson as its manager. This is the first Quonset-type theatre in Canada. . . . Gordon Lightstone, general manager of Paramouut in Canada, was in St. John, N. B., for the opening of the company's new film exchange building. . . . The manager of the new Odeon Danforth in Toronto is James Hardiman from Edinburgh, Scotland. . . . A plasterers' strike is causing further delay to theatre construction in the Toronto district.

VANCOUVER

Business on the down-beat here this week. Too many counter attractions skimming the cream off first run theatres. Two British pictures, "Holiday Camp" and "October Man," had poor business at the Plaza and Vogue. "Saigon," at the Orpheum was the best grosser. Rest of town below average business. Weather cool and wet. . . . Dennis Watson, formerly with Odeon Circuit at the Vogue here, who went to Calgary with Trans-Canada Airlines, is back in show business, being appointed manager of two suburban theatres, the Crescent and Plaza at Calgary. He succeeds Les Litch, resigned. . . . A third theatre, to seat 900 and to cost $130,000, is planned for Kelowna, B. C., by a syndicate of Kelowna business men. Company formed is the Kelowna Co-operative Theatre Association. Famous Players operates Kelowna's only theatre, the Empress a 645-seater, but has announced plans for a new house to be built shortly. Kelowna population is 6,000. . . . H. Elgie, who, with associates, is building a new theatre at Chemainus, V. I., was a local visitor. . . . Continuous snow on the western Canadian prairies has caused much hardship. Some 13 theatres have closed down.

WASHINGTON

After a good week at the box office, all new pictures opened at the first runs here. The DAR Convention and the swarms of tourists helped to swell box office receipts. "Sitting Pretty," which had two successful weeks at Loew's Capitol, was moved down to the Columbia theatre for its third straight downtown week. New openings included: "Sainted Sisters," at the Warner; "The Fugitive," at Warner's Metropolitan; "The Big Clock," at the Loew's Palace; "Are You With It," at Loew's Capitol, and "The Casbah," at RKO Keith's. . . . President Truman and his family accepted an invitation to attend the benefit for the National Symphony, at Washington's newest "art" house, The Playhouse, on April 27. Justices of the Supreme Court, Cabinet officers and members of the diplomatic corps will attend. . . . A. Julian Brylawski, head of the Warner Bros. Real Estate Dept., is heading a committee on traffic safety in the District of Columbia. He advised the members that he had the promise of the motion picture exhibitors to cooperate in distributing pamphlets. . . . Louis Ribnitzki, of the Warner Bros. Booking Dept., celebrated his 17th year with Warner Bros. . . . The Airport Drive-In theatre devoted a day's receipts to the Juvenile Safety Council.

Legion Reviews Eighteen; Reclassifies "Furia"

The Italian-made "Furia" has been taken out of the Class C, condemned, category and placed in Class B, objectionable in part, the Legion of Decency announced this week in releasing classifications of 18 new features. Revisions made in "Furia," the Legion announced, "are deemed sufficient to warrant a change in classification."

The following were placed in Class A-1, unobjectionable for general patronage: "The Dead Don't Dream," "California Firebrand," "Green Grass of Wyoming," "Kings of the Olympics," "Monsieur Vicent" (French), "My Dog Rusty," "Old Los Angeles," "Olympic Calvacade," "On an Island With You," "Shaggy" and "Who Killed Doc Robin." In Class A-II, unobjectionable for adults, were: "Hatter's Castle," "Here Comes Trouble," "Lightnin' in the Forest" and "Up in Central Park."

The following were placed in Class B, objectionable in part: "Atlantis," because of "suggestive costuming and sequences"; "Fanny" (French), because "although some effort was made to indict the immorality of certain action in this film, there are suggestive lines of dialogue plus a tendency to condone some immoral actions," and "Jenny Lamour" (French), because of "suggestive costuming and sequences."

RKO RADIO PICTURES INC. *Trade Showings* OF FIVE PRODUCTIONS

	BERLIN EXPRESS	FIGHTING FATHER DUNNE	GUNS OF HATE	RETURN OF THE BADMEN	BRING 'EM BACK ALIVE
ALBANY Fox Projection Room 1052 Broadway	Mon. 5/10 8:00 P.M.	Tues. 5/11 8:00 P.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
ATLANTA RKO Projection Room 195 Luckie Street N.W.	Mon. 5/10 2:30 P.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 2:30 P.M.	Wed. 5/12 10:30 A.M.
BOSTON RKO Projection Room 122 Arlington Ave.	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
BUFFALO Fox Projection Room 290 Franklin Street	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
CHARLOTTE Fox Projection Room 308 So. Church St.	Mon. 5/10 2:30 P.M.	Tues. 5/11 2:30 P.M.	Tues. 5/11 4:00 P.M.	Wed. 5/12 2:30 P.M.	Wed. 5/12 4:00 P.M.
CHICAGO RKO Projection Room 1300 So. Wabash Ave.	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
CINCINNATI RKO Projection Room 12 East 6th Street	Mon. 5/10 8:00 P.M.	Tues. 5/11 8:00 P.M.	Tues. 5/11 9:30 P.M.	Wed. 5/12 8:00 P.M.	Wed. 5/12 9:30 P.M.
CLEVELAND Fox Projection Room 2219 Payne Ave.	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
DALLAS Fox Projection Room 1803 Wood St.	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 1:30 P.M.
DENVER Paramount Proj. Room 2100 Stout St.	Mon. 5/10 2:30 P.M.	Tues. 5/11 2:00 P.M.	Tues. 5/11 3:35 P.M.	Wed. 5/12 2:00 P.M.	Wed. 5/12 3:35 P.M.
DES MOINES Fox Projection Room 1300 High Street	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
DETROIT Blumenthal Proj. Room 2310 Cass Ave.	——— ———	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
INDIANAPOLIS Universal Proj. Room 517 North Illinois St.	Mon. 5/10 1:30 P.M.	Tues. 5/11 1:30 P.M.	Tues. 5/11 3:00 P.M.	Wed. 5/12 1:30 P.M.	Wed. 5/12 3:00 P.M.
KANSAS CITY Paramount Proj. Room 1802 Wyandote	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
LOS ANGELES RKO Projection Room 1980 S. Vermont Ave.	Mon. 5/10 2:30 P.M.	Tues. 5/11 2:30 P.M.	Tues. 5/11 10:30 A.M.	Wed. 5/12 2:30 P.M.	Wed. 5/12 10:30 A.M.
MEMPHIS Fox Projection Room 151 Vance Ave.	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
MILWAUKEE Warner Projection Room 212 W. Wisconsin Ave.	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
MINNEAPOLIS Fox Projection Room 1015 Currie Ave.	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
NEW HAVEN Fox Projection Room 40 Whiting Street	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
NEW ORLEANS Fox Projection Room 200 So. Liberty Street	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
NEW YORK RKO Projection Room 630 9th Ave.	Mon. 5/10 2:30 P.M.	Tues. 5/11 2:30 P.M.	Tues. 5/11 11:00 A.M.	Wed. 5/12 2:30 P.M.	Wed. 5/12 11:00 A.M.
OKLAHOMA CITY Fox Projection Room 10 N. Lee Street	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
OMAHA Fox Projection Room 1502 Davenport Street	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
PHILADELPHIA RKO Projection Room 250 N. 13th Street	——— ———	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
PITTSBURGH RKO Projection Room 1809-13 Blvd. of Allies	Mon. 5/10 1:30 P.M.	Tues. 5/11 1:30 P.M.	Tues. 5/11 3:00 P.M.	Wed. 5/12 1:30 P.M.	Wed. 5/12 3:00 P.M.
PORTLAND Star Preview Room 925 N. W. 19th Ave.	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
ST. LOUIS S'Renco Proj. Room 3143 Olive Street	Wed. 5/12 11:30 A.M.	Tues. 5/11 11:30 A.M.	Wed. 5/12 2:30 P.M.	Thurs. 5/13 11:30 A.M.	Thurs. 5/13 2:30 P.M.
SALT LAKE CITY Fox Projection Room 216 East 1st South Street	Mon. 5/10 1:00 P.M.	Tues. 5/11 1:00 P.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 1:00 P.M.	Wed. 5/12 2:30 P.M.
SAN FRANCISCO RKO Projection Room 251 Hyde Street	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
SEATTLE Jewel Box Proj. Room 2318 2nd Ave.	Mon. 5/10 10:30 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 2:30 P.M.	Wed. 5/12 10:30 A.M.	Wed. 5/12 2:30 P.M.
SIOUX FALLS Hollywood Theatre 212 No. Phillips Avenue	Mon. 5/10 10:00 A.M.	Tues. 5/11 10:30 A.M.	Tues. 5/11 9:30 A.M.	Wed. 5/12 10:00 A.M.	Wed. 5/12 9:15 A.M.
WASHINGTON Fox Projection Room 932 New Jersey Ave.	Tues. 5/11 2:30 P.M.	Tues. 5/11 10:30 A.M.	Wed. 5/12 2:30 P.M.	Wed. 5/12 12:30 P.M.	Wed. 5/12 3:30 P.M.

High Court Holds Scophony Party To U. S. Action

The U. S. Supreme Court ruled unanimously Monday that Scophony, Ltd., London, had "transacted business" in New York and therefore could be made a party to the Government's anti-trust suit against the British firm, Scophony Corporation of America, General Precision Equipment Corporation; Television Productions, Inc., and Paramount.

Justice Wiley Rutledge, in delivering the opinion, said that, while Scophony operations in New York may not have consisted of actually manufacturing and selling television apparatus, they undoubtedly consisted of saving and exploiting its television patents. "The whole framework of this phase of the New York activities," he said, "was dictated by the master and supplemental agreements which were not mere licensing arrangements and which did not make Scophony, Ltd., nothing more than a shareholder for investment purposes."

Engaging in Business

Declaring that the contracts entered into by Scophony, Ltd., called "for continuing exercise of supervision over and intervention in American Scophony's affairs," Justice Rutledge said the agreements and subsequent negotiations were not to liquidate Scophony's business "but to put it back on a normal course." In doing all this, the Court ruled, "Scophony was engaging in business constantly and continuously, not retiring from it or interrupting it."

In New York Arthur Levey, president of Scophony of America, said he thought the decision would lead to a consent decree. He disclosed that he has an understanding with Scophony, Ltd., that the company will sell its stock to him. A similar, written contract exists between him and Paramount and General Precision, he declared. Paramount and General Precision together hold 1,000 shares in Scophony of America while Mr. Levey and the British also hold 1,000 shares.

Once the two American companies sell out, Mr. Levey said he was willing to cancel his claims—one for triple damages on $1,500,000 and another for $270,000 on his own behalf—against Paramount and General Precision. In his licensing agreements with these two companies he would credit them with the $130,000 they have so far invested in research, he said.

U. S. Company Holds Patents

Scophony of America holds the patents to two theatre television systems—the supersonic and the skiatron. Both utilize a carbon arc lamp and avoid high voltages. The supersonic set, which Mr. Levey said would be licensed to theatres on a 10 to 15 per cent of the gross basis, will cost $2,500 and operates on a standard 525 lines. The skiatron is still under development.

SOOTHILL'S PROUD OF VICAR'S HERALD QUOTE

Residents of Soothill, Batley, in England, are proud as punch.

Awhile back, Motion Picture Herald quoted an observation printed in the Hanging Heaton Parish Magazine of Soothill. In it the vicar of St. Luke's Church, Rev. W. B. Harrison, referred to the habit people cultivate of visiting their own cinema just as they do their own church. This week two of the community's newspapers reached the Herald office—the *Yorkshire Evening News* and *The News*—both carrying reports of the appearance of the item.

The *Evening News* said: "Residents of Soothill, Batley, will be preening themselves. They're famous in New York. Yes, it's true. Published in New York, the Motion Picture Herald (it has a world circulation) quotes an item from the Hanging Heaton Parish Magazine. . . . " The *News* was similarly enthused.

Appeal Ruling on Illegality of Tax

The Borough Council of Pottstown, Pa., this week appealed to the State Superior Court the Montgomery County Court's decision declaring the borough's December, 1946, theatre licensing ordinance illegal. At stake is more than $11,000 in theatre license fees from January 1 to October 3, 1947, when a new ordinance was drafted to conform to the 1947 state law. There are two theatres in Pottstown, operated respectively by the William Goldman and Warner Brothers circuits.

The ordinance declared invalid in the lower court imposed a tax of five per cent on theatre box office receipts. The second law, which went into effect last October, imposed a 10 per cent tax on tickets to all amusements.

The Conshohocken Council, in suburban Philadelphia, adopted an amendment to the proposed 10 per cent amusement tax ordinance which would exempt religious and educational groups from the provisions of the tax in affairs held on their own property.

In Philadelphia, the City Treasurer has announced there was a drop of $103,697 in amusement tax collections for the first quarter of 1948, and attributed it to the severe winter conditions. The decrease was from $1,142,078 in 1947 to $1,038,381 this year.

At Ocean City, N. J., the proposed three per cent "service tax" was defeated in a referendum last week. It was estimated that the levy would have brought $200,000 annually from motion picture theatres, tobacco products and hotel rentals.

Urge Simplified Return System On Ticket Tax

Washington Bureau

A system whereby theatres would make monthly payments on admission taxes but file only one annual return has been recommended by a special Congressional advisory group.

The report came from an advisory committee appointed by the Joint Committee on Internal Revenue Taxation to make suggestions for improving our tax collection system. No action on the advisory group's report is expected at this session of Congress.

The admission tax suggestion was part of a broad recommendation to use the depositary receipt system of paying taxes for social security taxes and all excises. The depositary system is at present confined to withholding taxes. Employers, within 10 days after the close of each calendar month, pay the withholding tax to a specially designated Federal Reserve bank. Quarterly, they make out a return to the Government, merely attaching the bank receipts as payment for the taxes which the return shows are due.

The advisory group's report also recommends making the returns filed for excises disclose more information than at present. Most returns now filed, on excises, it adds, "do not provide a basis for any office audit or analysis. They serve no purpose other than to add to the amount of paper work done in the Bureau." If more comprehensive annual returns were substituted for the present quarterly and monthly returns, the advisory committee states, "the return itself could be made to afford the basis of an intelligent selection of cases for further investigation or field audit."

The statistical section of the report shows the tremendous growth in admission tax collections in recent years. The tax yield of general admissions went from $20,000,000 in 1940 to $393,000,000 in 1947. Number of taxpayers—including theatres, roof gardens and clubs, but mostly film houses—went from 30,000 to 125,000, and the number of individual returns on admissions and dues from 244,000 to 1,010,000.

Arkansas Theatre Owners To Meet at Little Rock

The Independent Theatre Owners of Arkansas will convene at the Hotel Marion in Little Rock for their annual convention Tuesday and Wednesday, May 4 and 5. Presided over by E. W. Savage, president, the convention will discuss the Federal amusement tax, city licenses, home rule, concessions, community projects, admission prices, cooperative buying and a public relations program to coordinate with the national Theatre Owners of America publicity campaign. Ted Gamble, TOA president, will outline his organization's program.

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RAISE ADMISSION TAX IN HOLLAND

by PHILIP DE SCHAAP
in Amsterdam

Holland's 20 per cent theatre admission tax has been increased to an average of 35 per cent, as had been anticipated. Further, at least 500 meters of cultural films—such as newsreels and educational shorts—must be included in each program or the admission tax is increased to 45 per cent.

Admissions here range from 30 to 95 cents.

The increased taxes have been put into effect by laws of the various municipalities, but the cities were under pressure from the central government to pass the laws.

The only concession offered the exhibitor is permission to increase evening prices if, at the same time, afternoon prices are reduced.

▽

Samuel Goldwyn's "Best Years of Our Lives" is the biggest success of any picture booked in Holland since the war. After an eight-week run in the Amsterdam Tuschinski theatre—a record—the picture was booked for additional long runs in various other Amsterdam houses, all of which charged increased admissions.

CUT DUTCH PLAYING TIME FOR U. S. FILMS

Amsterdam Bureau

The maximum playing time for American features in Dutch theatres has been cut from 16 to 8 weeks for the six - months period from February 27 to August 28. Minimum for U. S. pictures for the period is six weeks. Previous quotas had set a maximum of 32 weeks of playing time per annum. Reason for the quota cut is that the Dutch dollar stock is completely exhausted. The Motion Picture Export Association's agreement with Dutch authorities expires September 1. While it is rumored here that the market will be free and open after that date to individual U. S. distributors, no decision has yet been reached on whether the MPEA will continue.

NEW ZEALAND

by R. A. USMAR
in Wellington

The Government's inquiry into the film industry has taken definite shape. The Parliamentary Committee, which is to conduct the inquiry, decided at its first meeting to investigate the following questions:

Whether the existing monopoly conditions in exhibition are compatible with public interest and whether any legislative action is needed to limit or regulate these conditions. Whether control of the theatres should be kept in the hands of New Zealand or British nationals. Whether a system of restrictive licensing of theatres should be continued. Whether the exhibitions of substandard films should be controlled. Whether the existing conditions of supply of films to independent exhibitors are reasonable. Whether existing admissions are reasonable.

Whether the amount or form of taxation is reasonable. Whether it is in the national interest to foster production in New Zealand.

INDIA

by V. DORAISWAMY
in Bombay

The country's political unrest and general dislocation following the division of the country into the dominions of India and Pakistan does not appear to have seriously interfered with the demand for amusement. There has been an increasing tendency to favor American features and American equipment and with the national Government's over-all policy of nationalization of all industries, the motion picture industry is expected to progress quite rapidly.

There has not as yet, however, been any definite proposals for nationalizing the film industry.

The extent to which the Government is beginning to be interested, from a nationalistic standpoint, in films and film production came in a statement of policy April 13 by Bombay's Home Minister, Morarji Desai.

The Government welcomed, he said, a centralized film censorship and recommended the Central Government to move in that direction.

However, Mr. Desai hinted that the producers were in a better position than the Government to shoulder the responsibility of censorship.

Pledging support to the industry, he declared the Government would insist on cutting out all wastage of time, energy and money on features that were bound to be banned by the censors. Political considerations, he asserted, would not enter into film censorship.

EGYPT

by JACQUES PASCAL
in Cairo

Egyptian theatres will be compelled to show native product four weeks a year if recommendations passed by a special committee investigating cinema affairs are turned into law.

The investigating committee, set up by the Ministry of Social Affairs, and under the chairmanship of Galal Fahim Pasha, Minister of Social Affairs, has recommended:

1. Each theatre featuring foreign films must devote four weeks annually to Egyptian programs.
2. A 30 to 35 per cent cut in the salaries of artists, actors and actresses should be imposed and the cut gradually made larger until salaries are pushed back to 1940 levels.
3. Artists should be sent abroad to study foreign techniques with a view towards improving local production—expenses to be met by the Government.
4. Foreign legislation affecting the cinema should be studied and adapted to local needs.

Additionally, the committee has debated the proposed taxation of American films, but no decision has been reached on that question.

▽

The Egyptian Government has established a prize of 5,000 Egyptian pounds to be awarded annually to the best native production. A new trend now noticeable in the local industry is the production of featurettes. Two newly established companies are now at work on this type of production.

U. S. Company Remittance From Finland Only 10%

U. S. Companies remitted from Finland last year less than 10 per cent of their earnings in that country, according to a Commerce Department report in Washington.

The Bank of Finland authorized only $2,900 in dollar exchange for films in 1947, the report states, plus an additional £16,440 in pound sterling.

The Commerce Department says of a total of 328 films shown in Finland last year, 194, or 59 per cent were American. One American film ran 23 weeks. Great Britain accounted for 48 films, Sweden and Russia 25 each, and France 15. Fifteen films were domestically produced. Only 13 of an estimated 30 Finnish producers operated last year.

Expect 39 U. S. Films in Poland During 1948

Present plans of the Polish Government call for the showing of 39 new U. S. films in Poland this year, according to a Commerce Department report in Washington. Of a total of 175 new films during 1948, 48 will be Soviet, 34 British, 25 French, 15 Czech, six Polish, and eight from other countries. At the end of 1947, the Department says, Poland had 558 theatres with a seating capacity of 237,024.

Saga Buys "Ivory Tower"

Saga Films, New York independent production company formed by Joseph Lerner and Rex Carlton, have purchased "Ivory Tower," an unproduced play.

Protest A. T. & T., Western Union Transmitting Fee

The Television Broadcasters Association this week protested as "excessive and unreasonably burdensome" the proposed television transmission rates to be put into effect by The American Telephone and Telegraph Company and Western Union May 1. The TBA asked the Federal Communications Commission to set the rates aside pending a hearing.

At present the inter-city relay setups are handled on an experimental, free basis. Proposed AT&T charges now are $35 a month per airline mile for eight consecutive hours each day and $2 a month per mile for each additional consecutive hour. For occasional service the rate is $1 per airline mile for the first hour of use and one-quarter of that amount for each additional consecutive 15 minutes. There also is a $500 monthly charge for connecting stations to the television network for eight consecutive hours daily.

Western Union plans to open a commercial microwave relay channel for television between New York and Philadelphia May 1. It has proposed a $4,700 charge. The channel can be used in either direction.

NBC, DuMont Remodel Television Studios

Both the National Broadcasting Company and the DuMont network have announced the opening and refurbishing of new studios. NBC last week officially unveiled its new and ultra-modern Studio 8-G in the RCA Building, New York. It has provisions for six cameras and eliminates four-fifths of the heating formerly necessary for television studio operation. DuMont announced that the network would spend almost a quarter of a million dollars on re-equipping WABD studios. The network's key station will use all three studios available at the Wanamaker Department Store. More than $50,000 is being spent on new micro-wave relay equipment.

ABC Adds 4 Stations

Four additional television stations were signed as affiliates of the American Broadcasting Company's television network last week, bringing the total of ABC affiliates to 10. ABC also announced that it is negotiating with 10 other broadcasters with stations already on the air or under construction. Stations just signed are in Washington, Minneapolis, San Diego and New Orleans.

NBC Plans Film Library

Jack Pegler, of Jerry Fairbanks, Inc., has begun screening pictures preliminary to setting up a permanent film library for the National Broadcasting Company. This library will serve all NBC television stations.

Eastman Kodak Laboratory Studies Television Films

A new laboratory to study films for television has been set up, but tests so far have shown that films, processed according to standard procedures, offer satisfactory results on television also, the Eastman Kodak Company announced this week. The purpose of the projected research will be to find films which will prove most useful in the television field. According to Dr. Cyril J. Staud, director of the Kodak Research Laboratories, the new laboratory will be equipped to do research on any television problems confronting the major studios, especially those pertaining to photography.

Gets Korda Films For Television

Setting an important precedent, WPIX, the television station of the New York *Daily News,* this week announced it had acquired a group of 24 major British films produced by Sir Alexander Korda. The station is scheduled to go on the air June 15.

This marks the first time that a producer has permitted a block of his films to be shown on television. It also is the first time that Sir Alexander has permitted any of his pictures to be shown on the air. The price paid for the 24 pictures is understood to be about $100,000. WPIX will make the films available to stations around the country for exclusive showing.

The pictures in the deal include "The Ghost Goes West," "Private Life of Henry VIII," "Lady Hamilton," "Return of the Scarlet Pimpernel," "Thief of Bagdad," and "The Man Who Could Work Miracles."

Candidates Invited to Appear on CBS Television

With television expected to play an important part in the coverage of the political conventions in June in Philadelphia, the Columbia Broadcasting System this week invited all acknowledged candidates for the Presidential nomination to present their views over the CBS television network. The program will be heard Thursday nights. At the same time it was learned that both Twentieth Century-Fox and Warner Brothers plan to introduce theatre television in Philadelphia at the time of the Democratic and Republican national conventions.

DuMont Develops Camera

After working on it for more than a year, the DuMont Laboratories have developed a camera of their own to record television shows on film and will demonstrate it next week, it was learned this week. The picture is recorded on film from an especially bright monitor tube. There is no emphasis on speed since the system will be used mainly to record WABD shows on film for distribution to other stations that cannot be reached by cable or radio relay.

Paramount Again Runs Television At Its Theatre

For the second time within a month, Paramount on Tuesday showed theatre television on the screen of the Paramount theatre, New York. While the first event, two weeks ago, was a prize fight, this week's demonstration involved excerpts from a speech by General Omar Bradley, Army Chief of Staff, at a New York State Magazine Publishers' dinner at the Waldorf-Astoria in New York.

For this second showing Paramount varied the pace, but not the basic method. It was unique in that it may represent a possible way out of the problem of the networks' refusal to let theatres pick up their signal. The speech was covered by the cameras and the sound equipment of CBS. Thereafter the signal was split with one-half going out over the CBS frequency into the home and the other half to the Paramount micro-wave relay equipment atop the Waldorf. From there the telecast was beamed over Paramount's experimental and exclusive channel to the Paramount Building.

Going a step further in its presentation of full-screen television projection, Paramount undertook to edit the General's talk. He actually started to speak at 9:15 P.M. The Paramount presentation started at 9:30 P.M., with a five-minute reel on the World War II commander's background. Then came an eight-minute summary of what he had said and tacked on to that were the closing remarks of the General, presented only 66 seconds after he had actually made them. As was the case two weeks ago, the speech was taken off the air, recorded on film off the face of a monitoring tube and developed in slightly more than one minute. The 15-minute time lag was used to do the editing job.

The result of the second demonstration, observers said, was not nearly as good as the first, the image appearing considerably distorted on the screen. Paramount executives said the poor quality of the picture could not be blamed on their theatre equipment and was due to the cameras being out of focus in the shooting of the event.

Shupert Promoted

George T. Shupert last week was advanced to the position of director of commercial operations for the Television Division of Paramount by Paul Raibourn, Paramount vice-president. Mr. Shupert has been executive assistant to Mr. Raibourn for the past five years. John Dickinson has been named national sales representative for television station KTLA, Los Angeles, and eastern sales representative for station WBKB, Chicago. Burt Balaban now is manager of the film department of the television division.

March Revenue At $30,461,572

Washington Bureau

General admission tax collections in March totaled $30,461,572, compared with $28,796,825 in the same month last year, the Treasury's Bureau of Internal Revenue reported this week.

The March collections exceeded collections of a year earlier for the first time in three months, and were more than $5,000,000 higher than those collected in February.

The general admissions figures include admissions to legitimate theatres, sports events and other entertainment in addition to motion picture theatre admissions, but do not include cabaret taxes and taxes on leases of boxes and various over-charges. Collections of the general admission tax and all other taxes in March totaled $34,426,156, compared with $33,223,139 a year ago. Tax receipts for a particular month usually reflect business at the box office for the previous month.

Martin Wohlforth Dies; New Jersey Exhibitor

Martin Wohlforth, 78, operator of the Ritz theatre at Spring Lake, N. J., died at his home there Monday, April 19. He operated one of the first outdoor theatres in that area 40 years ago and shortly after opened the Atlantic at Spring Lake. Surviving are his wife, two sons, and a daughter.

Harry Rodell

Harry Rodell, 58, for many years a theatre manager in western Nebraska and South Dakota, died April 23 at his Hot Springs, S. D., home from a heart attack after a three-month illness. He had retired as manager of the Hot Springs three months before he died. He is survived by his wife.

William Cooper Clark

William Cooper Clark, 40, former manager of the Memphian and Linden Circle theatres in Memphis, died at his home there April 15. For several years before the war he was a theatre manager for Malco Theatres, Inc.

Richard S. Pryor

Richard S. Pryor, owner and operator of the Cactus theatre, Austin, Tex., died April 16 after a long illness. He opened a motion picture theatre in Austin 37 years ago. He is survived by his widow, four sons and two daughters.

John Frank Falls

John Frank Falls, president of the C and F Theatre Corporation, died at his home April 23 in Lynchburg, S. C. His concern operated houses in Lynchburg, Roanoke, Danville, Columbia, S. C., and in Cayce, N. C. His widow, a daughter, two sisters and four brothers survive.

Short Product in First Run Houses

NEW YORK—Week of April 26

ASTOR: Mail Dog.....RKO Radio
Feature: Mr. Blandings Builds His Dream House
Selznick

CAPITOL: What Price Fleedom?.....MGM
Goodbye, Miss Turlock.....MGM
Feature: The Naked City.....Universal

CRITERION: Knock, Knock.....Universal
Feature: All My Sons.....Universal

GLOBE: Kiddie Koncert.....United Artists
Feature: Arch of Triumph.....United Artists

PARAMOUNT: Unusual Occupations, No. 3
Paramount
Big Game Angling.....Paramount
Dogshow-off.....Paramount
Feature: The Big Clock.....Paramount

RIVOLI: The Golden State.....Paramount
Footlight Rhythm.....Paramount
Feature: A Letter from an Unknown Woman
Universal

ROXY: Mighty Mouse and the Magician
20th Cent.-Fox
Playtime in Scandinavia.....20th Cent.-Fox
Feature: Anna Karenina.....20th Cent.-Fox

STRAND: So You Want to Build a House
Warner Bros.
A Hick, A Slick and a Chick....Warner Bros.
Holiday for Sports.....Warner Bros.
Feature: To the Victor.....Warner Bros.

WARNER: Ride, Ranchero, Ride.Warner Bros.
Rabbit Punch.....Warner Bros.
Feature: Winter Meeting.....Warner Bros.

WINTER GARDEN: Fight of the Wild Stallions
Universal
Feature: Are You With It?.....Universal

CHICAGO—Week of April 26

CHICAGO: Climbing the Matterhorn
Monogram
Little Brown Jug.....Paramount
Feature: The Big Clock.....Paramount

GRAND: Skitch Henderson and His Orchestra
Columbia
What's Hatchin'?.....Warner Bros.
Secretary Trouble.....RKO Radio
Don't Look Now.....Warner Bros.
Feature: Design for Death.....RKO Radio

MONROE: Pet Peeves.....MGM
Majesty of Yellowstone.....20th Cent.-Fox
Feature: If Winter Comes.....MGM

ORIENTAL: Charley Horse.....Republic
Feature: Casbah.....Univ.-Intl.

PALACE: Harnessed Lightning....Univ.-Intl.
Feature: A Double Life.....Univ.-Intl.

ROOSEVELT: I Taw a Puttie Tat...Univ.-Intl.
Holiday for Sports.....Univ.-Intl.
Feature: April Showers.....Warner Bros.

STATE LAKE: Streamlined Luxury..Paramount
Home, Sweet Home.....Paramount
Feature: Ruthless.....Eagle Lion

UNITED ARTISTS: Bath Day.....RKO Radio
Feature: The High Wall.....MGM

W. B. Cook, A. F. Victor Win ANFA's 16mm Awards

The third annual 16mm awards given by the Allied Non-Theatrical Film Association were presented to Willard B. Cook and Alexander F. Victor Sunday night at ANFA's ninth annual convention at the Hotel New Yorker, New York. Plaques given to the two winners read: "In recognition of pioneering efforts to establish an unchallengable standard of safety in projecting narrow width films, thus opening all doors everywhere to the use of non-theatrical motion pictures."

SIMPP Studying Operations Of Independent Bookers

To determine whether restraint of trade, coercive or discriminatory practices exist, the Society of Independent Motion Picture Producers is conducting an intensive legal study of operations of leading independent buying and booking combines. Robert J. Rubin, SIMPP general counsel, is in charge of the study.

Jacob F. Luft

Jacob F. Luft, 71, long associated with the amusement industry in Central Ohio, died suddenly at his home in Columbus, April 23 following a heart attack. He was treasurer of the Variety Club, Tent No. 2, trustee of the Dusenbury estate and manager of the Grand Theatre Building. He was associated with the late W. J. and J. W. Dusenbury in their operation of Olentangy Park before it passed to the direction of Leo and Elmer Haenlein. He is survived by his wife, two children, a brother and a sister.

Records To Be Examined In New Jersey Trust Suit

The 13 motion picture defendants named in the $3,900,000 Sherman anti-trust suit, on file in the Federal Court since April 13, 1947, must permit the examination of their records, Judge William F. Smith ruled Monday in Newark, N. J. RKO, Twentieth Century-Fox, Paramount and Warner Brothers Circuit Management Corporation are named in the suit. The ruling was obtained by Monroe E. Stein, Elizabeth, N. J., attorney, representing the Strand Theatre Operating Co., of Plainfield, operating the Strand, Oxford and Paramount theatres in that city. Other defendants include other film distributors and their theatre outlets in Essex, Union and Middlesex counties.

Harris Joins Film Classics

Bucky Harris, veteran exploiteer, has been retained by Al Zimbalist, publicity and advertising director of Film Classics, for a special assignment as advance man for a company package consisting of a stage and screen show. Mr. Harris will visit 130 towns in which John Calvert, magician, will appear both on the stage and in Film Classics' picture, "Devil's Cargo."

New Policy at Palace

On Wednesday the RKO Palace on Broadway, New York, inaugurated a double feature policy, playing pictures day and date with the RKO Manhattan, Bronx and Westchester circuit. Popular neighborhood theatre prices prevail, and there is a complete new program weekly, changed every Wednesday. Doors open daily at 9:45 A.M.

TOA of Georgia Meets Monday

The first annual convention of the Motion Picture Theatre Owners and Operators of Georgia will be held Monday and Tuesday, May 3 and 4, at the Henry Grady Hotel in Atlanta.

Highlight of the meeting will be a talk, "Our Industry's Future," by Ted Gamble, president of the Theatre Owners of America; a discussion of TOA's activities by Robert Coyne, TOA executive director, and an analysis of the motion picture industry's public relations program by Terry Ramsaye, editor of MOTION PICTURE HERALD.

Other speakers will include R. B. Wilby, of the Wilby-Kincey circuit, who will speak on trailers; J. T. Redd, of Wil-Kin Theatre Supply Company, on maintenance of equipment and buildings, and a talk on the Georgia building exit code by John Stembler, counsel for Georgia Theatres Company.

A special program has been arranged for women, including a tea and fashion show, sneak preview of a new picture followed by a luncheon and a tour of several gardens in Georgia. Mrs. W. M. Snelson, Mrs. Leonard Allen and Mrs. John Carter head the ladies committee.

Eagle Lion To Release Rank's "Oliver Twist"

"Oliver Twist," J. Arthur Rank's picturization of the Charles Dickens novel, will be the first film released in the United States and Latin America by Eagle Lion Films under the recently determined "pre-selection" plan devised by Eagle Lion executives and Mr. Rank. The film was produced by Ronald Neame and directed by David Lean. Robert Newton, Kay Walsh and Alec Guinness head the cast.

MGM Short Subject Wins Second Safety Award

For the second time, one of MGM's Theatre on Life fact films, produced in cooperation with the Associated Press, has won the annual award of the National Committee on Films for Safety. This year's winner is the two-reel special "Going to Blazes," a factual presentation dramatizing America's $600,000,000 annual fire loss, filmed in cooperation with the Los Angeles Fire Department. Last year's winner was "Traffic With the Devil."

Raise Film Ad Rates

The *Patriot* and *Evening News* in Harrisburg, Pa., increased their combined advertising rates for motion picture houses and other amusements from $2.94 to $4.20 an inch, a rise of 20 per cent. The higher rates were put into effect four days after the *Telegraph* suspended publication, which left the city with only one evening daily. The new rate of 30 cents a line, however, is four and a half cents less than the total rate had been for the three papers.



OVERFLOW PRAISE for "THE BIG CLOCK"

Continued from Page 15

"One of the big treats of the season...a man-hunt of tense excitement!" —*World-Telegram*

• • •

"When you hear the musical chime at the end of this review... it will be exactly the time for all devotees of detective films to make a mental memorandum to see it without possible fail." —*N. Y. Times*

• • •

"Tense melodrama, a tingling whodunit... One of the slickest suspense films seen hereabouts in some time..."—*Journal-American*

• • •

"A winner in the spine-tingling sweepstakes, a cold, tense, brilliant job that works up a hot fever of excitement . . . As far as cold-blooded thrillers are concerned, they just don't come any better than 'The Big Clock'."

• • • —*Brooklyn Eagle*

"High-styled, lively entertainment... The characters are magnificent." —*PM*

• • •

"Smooth, slick, entertaining stuff . . . goes like clockwork, steady, unrelenting, and with constantly mounting suspense." —*Post*

WATCH THAT "CLOCK"

BMI Disavows Intent to Assess Film Theatres

Broadcast Music, Inc., last week denied any intention to collect public performance royalties from motion picture theatres and said that nothing in its policy of licensing establishments utilizing live music justified the assumption that a change in BMI's policy with respect to the clearance of film music at the source was under contemplation.

BMI's position came to light in an exchange of letters between Carl Haverlin, BMI president, and Abram F. Myers, general counsel for Allied States Association. The last Allied bulletin had asserted BMI was conducting a campaign in New England to collect public performance royalties from establishments using live talent. It expressed the hope this drive would not be enlarged to include theatres using recorded sound.

In circulating the letters to the Allied membership, Mr. Myers used the occasion to point out the BMI policy of clearing performing rights at the source as proof that this can be done. Allied was the sponsor of the Lewis bill which would have required the American Society of Composers, Authors and Publishers to settle with the producers rather than the exhibitors. Both the producers and the Theatre Owners of America opposed the bill at Congressional hearings.

Mr. Haverlin, in a terse letter to Mr. Myers, said BMI had "good reason to plume itself on having established a competition in the field of music performing rights which has been wholesome and beneficial to creators and users of music alike." He pointed out that BMI was unlikely to change its policy so fast, but warned that "no one can purport to bind the board of directors of a corporation for all time."

Bell and Howell Quarterly Net Profit at $616,151

Bell and Howell earnings for the quarter ended March 31, 1946, before Federal taxes, amounted to $994,151, it was reported following the company's annual stockholders' meeting in Chicago April 21. Net earnings for the quarter after Federal taxes were $616,151, equivalent to $1.27 per share of common stock after provisions for required dividends on preferred stock. The board of directors elected the following officers for the coming year: J. H. McNabb, president and treasurer, and the following vice-presidents: A. S. Howell, J. H. Booth, B. E. Stechbart, W. H. Haun, H. W. Remerscheid, E. S. Lindfors, C. E. Phillimore, C. H. Percy, H. S. Geneen, W. E. Roberts, Scott Harrod, C. G. Schreyer and G. Lloyd. All members of the board of directors were reelected.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 33—Walter Reuther shot. . . . Foreign affairs: ERP nations sign charter in Paris; DeGaulle addresses throng in Marsailles. . . . News of the Nation: Four American submarines leave for Turkey; War planes reconditioned at Kelly Field, Texas. . . . Variety Club hails Marshall, hears Stassen. . . . Sports: Giant-Dodgers; harness-racing at Santa Anita.

MOVIETONE NEWS—Vol. 31, No. 34—Bogota: Inter-American conference. . . . London: Churchill thanks U. S. for Marshall Plan. . . . Battleship Texas becomes state shrine. . . . Navy scientists test aerial torpedoes. . . . National appeal for needy children. . . . Lou Lehr's new look for men. . . . Penn Relays.

NEWS OF THE DAY—Vol. 19, No. 267—Reuther shot . . . Marshal Plan nations tighten bonds. . . . DeGaulle invades Red stronghold. . . . Variety Clubs honor Marshall. . . . Triplets convention. . . . U. S. submarines to Turkey. . . . Navy helicopters.

NEWS OF THE DAY—Vol. 19, No. 268—Churchill tribute to America. . . . Children march to aid hungry overseas. . . . That new look in men's hats. . . . Olympic hopefuls in college relays.

PARAMOUNT NEWS—No. 70—News along the skyways: Air Forces' stockpile in Texas; crosswind landing gear introduced. . . . Variety Clubs honor Marshall. . . . America sends submarines to Turkey. . . . America sends submarines to Turkey. . . .Reuther shooting. . . . DeGaulle attacks Soviet.

PARAMOUNT NEWS—No. 71—Famed warship becomes state shrine. . . . Mrs. Roosevelt in Holland. . . . Marshall home from Bogota. . . . Zero hour in the Holy Land. . . . Wrestling.

UNIVERSAL NEWS—No. 137—Sixteen nations sign Marshall Plan pact in Paris. . . . U. S. submarines presented to Turkey. . . . Mass helicopter flight at Lakehurst, N. J. . . . Variety Clubs' award to Gen. Marshall. . . . Motion picture country hospital dedicated. . . . Three-year-old swimmer shows skill. . . . Celebrities' golf match at White Sulphur Springs.

UNIVERSAL NEWS—No. 138—Berlin station blasted. . . . Reconstruction of Colongne cathedral. . . . Hamburg crowds at sports event. . . . Scores die in English train wreck. . . . Dutch honor Mrs. Roosevelt. . . . Kids parade for U. N. aid. . . . Zany hats for men shown in Hollywood. . . . Motorcycle mud derby. . . . Wrestling champs in Canadian bout.

WARNER PATHE NEWS—No. 72—Italians hail Communist rout. . . . Jews capture Arab stronghold. . . . People in the news. . . . Triplets in big get-together. . . . Massed helicopters. . . . Smallest plane. . . . Fashions in "nighties.". . . Great Americans: James Monroe.

WARNER PATHE NEWS—No. 73—De Gasperi thanks U. S. . . . Cancer research center opened. . . . Germany rebuilds. . . . MacFadden weds. . . . Japs on picnic to marry. . . . Wood Memorial horse race.

TELENEWS DIGEST—Vol. 2, No. 17—Miners return . . . Reuther shot. . . . Russians oust U. S. writer as spy. . . . Children parade for overseas aid. . . . Blind kids "see" animals at zoo. . . . Honor murdered Gaitan in Bogota. . . . Philippines mourn Roxas. . . . Communism in Italy. . . .Malay independence ceremony. . . . The Czech National Symphony Orchesta. . . . Father Flanagan in Vienna. . . . Career girls improve personal appearance. . . . Penn Relays. . . . Wood Memorial horse race. . . . Pogo sticks are new fad.

Emerson Yorke Completes Soap Box Derby Subject

Chevrolet's annual Soap Box Derby at Akron, Ohio, is the subject of Emerson Yorke Studio's latest film. Produced, written and directed by Mr. Yorke for the United States Rubber Company, the 25-minute film, "All American Soap Box Derby," covers the preliminary test runs in several of the 135 cities represented in the final competition at "Derby Downs." It shows how each contestant is entertained at Akron before the big race. The subject reaches its climax at the annual competition, the excitement and thrills of which Mr. Yorke's four strategically placed cameras have captured. Since it is a picture of how the youngsters design, build and race their motorless vehicles it is ideally suited for younger audiences. Ted Husing's off-screen commentary and descriptive narration add additional interest. The release date is May 1, and it is available in 35mm to theatres free. The 16mm prints are available from the U. S. Rubber Company.—G. S.

Exhibitors Plan Benefit Fund for Theatre Needy

Plans for a new philanthropic organization to help needy theatre employees are being formulated by a group of exhibitor critics of the Motion Picture Foundation. This was disclosed in New York Monday by a circuit operator in the New York area who asked that his name not be used, but who has engaged in discussions on the subject. An eventual fund of approximately $3,000,000 is contemplated, it was said.

The formation and operation of the new unit is expected to be one of the major topics of discussion when the Allied States Association board of directors meets in Denver May 15-17.

The proposed organization is an outgrowth of the criticism by various exhibitor units of the operation of the Motion Picture Foundation. Early this year the MPF's plans were called "vague" and "confusing" by the North Central Allied board of directors, which went on record as unwilling to participate in the program. Shortly thereafter, several other local Allied units followed suit. The Pacific Coast Conference of Independent Theatre Owners and the ITO of New York might participate in the new exhibitor foundation, it was indicated.

Tentative plans for raising the $3,000,000 fund call for production of features and short subjects. Profits on such pictures would go into the fund as would a percentage of each participating theatre's daily receipts. Theatre unions would also be invited to join.

Majors File Nine Suits On Percentage Returns

Suits involving returns on percentage pictures have been filed in New Orleans and Baltimore, Md. In the New Orleans suit Jefferson J. Rebstock, Roy E. Pfeiffer and Rebstock & Pfeiffer are defendants in four separate percentage suits filed in the Federal Court by RKO, Loew's, Paramount and Twentieth Century-Fox. The theatres involved are the Tivoli, Istrouma and Avenue in Baton Rouge, La., and the Rebstock in Golden Meadows, La. In the Baltimore actions Universal, Twentieth Century-Fox, RKO, Columbia and Warner Brothers filed separate suits against Morton H. Rosen and Morris R. Oletsky and against four operating corporations with which they are associated.

Globe Changes Policy

The Globe theatre on Broadway, New York, currently playing "Arch of Triumph," has revised its schedule. The theatre now opens at 8 A.M. and remains open until 3:30 A.M., Monday through Thursday. On Friday, Saturday and Sunday, the picture is shown 24 hours a day.

Army in Need of Education Films For Japanese

Since the Army can get only about 40 per cent of the documentaries it needs specifically for use in the occupied areas, it has been seriously worried by the lack of available educational subjects in Japan and Korea, where shorts are not automatically provided with each feature program, Brigadier General Robert S. McClure, head of the Army's Information Control Division, Occupied Areas, said in New York this week.

MPEA Now in Germany

General McClure last week returned from an inspection trip to Japan and Korea. He also said that the Motion Picture Export Association would take over from the Army in Germany May 1 and that a serious bottleneck now had been broken with several Technicolor prints of the picture "State Fair" now being prepared for showing in Germany. This will be the first color film from the U. S. since the war.

General McClure was highly appreciative of the work done by Charles Mayer, MPEA representative in Japan, who is doing a fine educational job, the general said. The MPEA contracts with Japanese theatres provide that the theatres must be clean and that there must be a seat for every ticket to avoid chronically overcrowded conditions. Attendance in Japan is very high, more than 2,000,000 persons having attended theatres since February. More than 100,000,000 yen so far have accrued to the American companies.

A decision on the Army's documentary program, involving the production of 26 educational shorts, is expected very soon. Meanwhile the translation of available subjects is being speeded and a limited number now are available non-theatrically in 16mm. Japan has more than 2,000 theatres. Some 500 are served exclusively by the MPEA and 1,200 show the Army's newsreel. A total of 85 per cent of the films exhibited come from the U. S. A proposal, permitting MPEA to buy raw stock from the Army for yen, now is being discussed in Washington. This would considerably cut MPEA's expenses.

Russians Control UFA

In Germany, General McClure said the Russians had reestablished the UFA combine "much tighter than the Germans ever thought they could." Some 40,000,000 marks have accrued to MPEA members. Should the French merge their zone with the British and Americans, difficulties would arise, since the French have established a practical monopoly in their zone while the Anglo-Americans have ruled out any such move in the area under their jurisdiction, the general said.

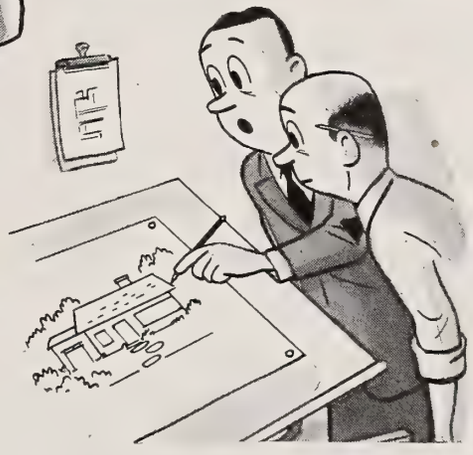
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"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astor Pictures

KING OF KINGS: Religious film. It's a shame any exhibitor has to charge the regular admission for this picture. As much trouble as this old world is in today, rental is too high. But to my surprise we played to better than average business. Weather was cold and damp. Played Wednesday, Thursday, Jan. 21, 22.—Roy Lee Matthews, Palace Theatre, Wilmington, N. C.

TALL TIMBER: George O'Brien—Fair picture for a double bill. Usual Western. Played Friday, Saturday, April 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Columbia

DOWN TO EARTH: Rita Hayworth, Larry Parks—Beautiful color and novel effect but a crazy plot. Definitely not for a small, rural community. Haven't had so many kicks for months. Played Sunday, Monday, March 28, 29.—H. E. & C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

DOWN TO EARTH: Rita Hayworth, Larry Parks—A fantasy and heavenly theme message, but a good picture. The color was some of the best I have ever seen. Business good and no complaints. What more can you ask? Play it. Played Tuesday, Wednesday, April 6, 7.—Lee H. Abraham, Trace Theatre, Port Gibson, Miss.

DOWN TO EARTH: Rita Hayworth, Larry Parks—In Wheatley and Bothwell no business, each night got worse, but in Tilbury it was another story. However, pictures of Heaven and down below aren't popular. Played Wednesday, Thursday, April 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FRAMED: Glenn Ford, Janis Carter—This picture was chosen by one of our local newspapermen as the outstanding picture of the year. But as stated before in our other reports, pictures classified as "Adult Entertainment" have a bad reaction at our box office. We are hoping for the day when this may be corrected. Played Wednesday, Thursday, April 14, 15.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

HER HUSBAND'S AFFAIRS: Franchot Tone, Lucille Ball—Played this one the first Sunday a picture has ever been played in the history of our town. I played it mainly because it was the only picture I could get with so close a booking. Pleased all. No kicks. Played Sunday, April 4.—Lee H. Abraham, Trace Theatre, Port Gibson, Miss.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—Good action picture. Should take in any small town providing they like Westerns. Played Thursday-Saturday, April 15-17.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

PRINCE OF THIEVES, THE: Jon Hall, Patricia Morrison—Personally I thought this a rather crude production of this famous outlaw, Robin Hood. As it seemed to please the audience and it did fair business it probably rated better than I thought. Then the audience was a better judge than I was, so who am I to cavil at it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SON OF RUSTY, THE: Ted Donaldson, Tom Powers—These Rusty pictures are proving to be very popular on weekends. It was our privilege to meet the director and Ted Donaldson and the principles of the cast while in Hollywood last winter. We were privileged to see them making one of the latest "Rusty" pictures. The trainer of Rusty had him perform for us. We appreciated Columbia's fine hospitality and wish them every success. Feel that these pictures will go over well in any situation. Do not hesitate to book them as there are great possibilities for exploitation. Played Thursday-Saturday, April 15-17.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

Eagle-Lion

LOVE FROM A STRANGER: John Hodiak, Sylvia Sidney—Why make pictures of this type? The title should have been "Bluebeard's Eighth Wife." John Hodiak started in a big way in Hollywood, but he is now ending in a big way. Very poor. Played Tuesday, April 13.—Thurston Cooper, Myers Theatre, Nashville, N. C.

NORTHWEST TRAIL: Bob Steele—Double-billed to satisfaction on a weekend. Played Friday, Saturday, April 16, 17.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

BRITISH EXHIBITOR JOINS CONTRIBUTORS

For some years I have been a subscriber to the Herald and have been greatly interested in the section, "What the Picture Did for Me." You rarely carry reports from England and perhaps it is time some of us over here did something about this. At any rate I hope that the reports I enclose may be of interest to you and some of your readers.

The Brig is a modern stadium-type, 1,000-seater cinema opened just before the war in one of the smaller seaside resorts on the East coast. In winter our patronage is confined to the townspeople and the country folk around. The summer brings thousands of visitors to the town and the huge Butlin holiday camp nearby. The war has arrested the growth of the town, but there are big plans for its development in the future. The theatre has a cafe and a large sales counter, both increasing in popularity weekly.

I hope to send you further reports periodically and meanwhile best wishes from the breezy Yorkshire coast.

—R. WHITEHEAD, manager,
Brig Theatre,
Filey, Yorks, England.

PHILCO VANCE RETURNS: William Wright, Terry Austin—This picture sells itself at the box office. Played Friday, Saturday, April 16, 17.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

REPEAT PERFORMANCE: Louis Hayward, Joan Leslie—Action drama with an entirely new twist. Personally I like the show but it has no drawing power and consequently was below average. No kicks from the ones who came. Played Thursday, Friday, April 8, 9.—Lee H. Abraham, Trace Theatre, Port Gibson, Miss.

Metro-Goldwyn-Mayer

GONE WITH THE WIND: Clark Gable, Vivian Leigh—By far the best gross we have ever had. Pictures like this make the exhibitor happy. We did not have anything but favorable comment. Played Saturday-Monday, April 10-12.—O. Fomby, Paula Theatre, Homer, La.

HIGH WALL: Robert Taylor, Audrey Totter—Very good.—This in my opinion is the best show Robert Taylor has made since his return to the screen. Very well acted and directed. Audrey Totter also plays a swell role. Should do very well. Played Sunday, Monday, April 11, 12.—Thurston Cooper, Myers Theatre, Nashville, N. C.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—We did somewhat less than average on this feature, which was no surprise. If MGM really wants to restore Mr. Gable to his pre-war status such tongue-in-the-cheek parts as this should be abandoned along with silly and disgusting advertising phrases like "Love that man." Played Sunday, Monday, April 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LITTLE MISTER JIM: Jackie "Butch" Jenkins, James Craig—These Jackie Jenkins features from Metro make more money for us than their so-called specials. This was no exception. They will probably never win any Academy Awards, but they please the average small town crowd. Well worth playing. Played Monday, March 29.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LIVING IN A BIG WAY: Gene Kelly, Marie MacDonald—This was a happy surprise that sent our customers away in a cheerful mood. We think this was the best part given to Kelly since "Anchors Aweigh." The dancing act with the children went over big. Good business and good entertainment. Played Wednesday, Thursday, April 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LIVING IN A BIG WAY: Gene Kelly, Marie MacDonald—Here is another swell little picture and one that warrants more advertising than the company gave it. It is cleverly done and keeps the audience interested. Played Thursday-Saturday, March 18-20.—W. J. McGregor, Audio Theatre, Gladstone, Man., Can.

SONG OF LOVE: Katharine Hepburn, Paul Henreid, Van Johnson—This drew an average crowd, but owing to the high rental profits were nil. Most of the patrons commented on the fine music with a few saying there was a little too much. Story good. Generally a crowd pleasing feature. Played Monday, April 12.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Monogram

ANGELS ALLEY: Leo Gorcey, Huntz Hall—Bingo! This is just the ticket. We need more like this. Patrons liked it very much. Good crowd. Played on a double bill with a Western, "Arizona Gangbusters." This one is O. K. Play it. Played Wednesday, April 14.—Thurston Cooper, Myers Theatre, Nashville, N. C.

IT HAPPENED ON FIFTH AVENUE: Don DeFore, Ann Harding—Small picture, but it pleased all. Business average. I think it will go over in any small town. Played Sunday, April 11.—Lee H. Abraham, Trace Theatre, Port Gibson, Miss.

IT HAPPENED ON FIFTH AVENUE: Don DeFore, Ann Harding—Here is a wholesome and highly entertaining picture. Victor Moore, as the gentleman vagabond, is the life of the party and his homely philosophy is good. Everybody praised it. Played Thursday-Saturday, April 1-3.—W. J. McGregor, Audio Theatre, Gladstone, Man., Can.

Paramount

ALBUQUERQUE: Randolph Scott, Barbara Britton—A high class Western filmed in beautiful color. Good story and plenty of action. Just the thing for Western fans. Try it. You can't miss. Played Thursday, Friday, April 15, 16.—Thurston Cooper, Myers Theatre, Nashville, N. C.

CAGED FURY: Richard Denning, Sheila Ryan—Wild and furious. This is a very good program picture. Plenty of action and tense moments. This will please the entire family. Played on a double bill with a Sunset Carson Western. Be sure and try this one. Very good. Played Saturday, April 17.—Thurston Cooper, Myers Theatre, Nashville, N. C.

DEAR RUTH: William Holden, Joan Caulfield—This slight but amusing domestic comedy did not do much for us. The stars are not too well known, although Joan Caulfield is becoming well liked. Billy de Wolfe was probably the hit of the show and we hope to see him again soon. This film was not so well titled. Played Monday-Wednesday, Feb. 16-18.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

VARIETY GIRL: Mary Hatcher, DeForest Kelley—This was good entertainment for those who are not too critical. Pleasing to the eye and ear and plenty of laughs. Business fair. Played Sunday, Monday, March 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—Swell picture which played to good business. Pleased all classes. Played Saturday, April 6.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

(Continued on following page)

RKO Radio

BEST YEARS OF OUR LIVES: Frederic March, Myrna Loy—Good picture, but not good enough to make them pay the advanced price. Business hit a new low. Played Monday, March 29.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

FALCON'S ADVENTURE, THE: Tom Conway, Madge Meredith—Good action picture that was O. K. Played Friday, Saturday, April 16, 17.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten — Miss Young certainly turns in a sprightly portrayal of Swedish Katy and it is no wonder that she was granted the Academy Award for her part in this splendid picture. Our roads are so bad around here just now that we have to depend mostly on the town patronage, and there are not enough of them. Played Tuesday, Wednesday, April 13, 14.—W. J. McGregor, Audio Theatre, Gladstone, Man., Can.

IF YOU KNEW SUSIE: Eddie Cantor, Joan Davis —It was nice knowing Susie for it did a nice business. I am glad that I got acquainted with her. It is not a big picture but it has that certain element of some comedy and a little drama. Eddie opened with his usual black-face, which started it off to a good start and it kept its pace.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SECRET LIFE OF WALTER MITTY, THE: Danny Kaye, Virginia Mayo—Kaye kept the audience laughing from the rise of the curtain. Don't fail to play it. It will draw the crowd. Played Thursday-Saturday, March 25-27.—W. J. McGregor, Audio Theatre, Gladstone, Man., Can.

THUNDER IN THE MOUNTAIN: Tim Holt, Richard Martin—This is "Bob, Son of Battle" done again and why they didn't keep that title is one thing you can't understand. This picture is excellent but it still would have been better to have the original title for it was a story of a great dog. "Thunder in the Mountain" could mean anything. Whereas "Bob" would have identified it as a dog story and we all know what good animal pictures do. So I think it missed some business it could have had.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WOMAN ON THE BEACH, THE: Joan Bennett, Robert Ryan—Just fair business on this one. Played it during Holy Week and the smoking room was full. The show was like a baseball game with a wild pitcher. There was plenty of walking done. Charles Bickford was the only worthwhile one in this picture. —L. Rosenbloom, Royal Alexandra Theatre, Lachine, P. Q., Can.

Republic

DRIFTWOOD: Ruth Warrick, Walter Brennan—Good picture that didn't do business, but nice entertainment. Played Monday, Tuesday, April 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RUSTLERS OF DEVIL'S CANYON: Allan Lane, Bobby Blake—This one was not quite up to the standard set by previous Red Ryder films. Played Friday, Saturday, April 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Sack Amusement

GANG WAR: Colored cast—This was very good. The first all colored picture I played was well received by all. Had a bad print, otherwise it was a good show. Better than average business. Played Monday, Tuesday, Dec. 1, 2.—Roy L. Matthews, Palace Theatre, Wilmington, N. C.

KEEP PUNCHING: Henry Armstrong—Very good picture for a colored house. Fight scene in this was better than Louis and Wolcott fight. Weather was good for a change. Played to nice business. Played Wednesday, Thursday, March 17, 18.—Roy Lee Matthews, Palace Theatre, Wilmington, N. C.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyatt—Grand picture enjoyed by everyone. Business average due to bad roads and weather. Played Saturday, April 10.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

CAPTAIN FROM CASTILE: Tyrone Power, Jean Peters—Topnotch. Plenty of action and the color is gorgeous. Played Sunday, Monday, April 4, 5.—H. E. & C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—All types and ages approved of this delightful musical. It was a pleasure to hear the good comments on this bright and colorful show in these grey and austere winter days. This one gave us a good weekend's business. Played Thursday-Saturday, March 11-13.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—Fellows, here is a dandy picture with a good story running through it. Miss Haver and Stevens both turn in excellent jobs of acting. The costumes and scenes are beautiful and there isn't a discordant note in the whole picture. By all means play it. Played Thursday-Saturday, April 8-10.—W. J. McGregor, Audio Theatre, Gladstone, Man., Can.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—Excellent for any situation. Comments were very favorable. Dan Dailey, Jr., made a hit here. Miss Grable is always liked here. Played Monday, Tuesday, March 8, 9.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—Above average Western drama. Drew a big crowd and profits were good. Our crowds go for action so this pleased. Most of the patrons were well satisfied with this offering. Played Friday, April 9.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—This picture wasn't meant for Wheatley. Certainly far from what the doctor ordered. Played Monday-Wednesday, April 12-14. — Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

SECOND CHANCE: Kent Taylor, Louise Currie—We used this on second spot of a double bill. Not bad at all. Played Friday, Saturday, April 2, 3.—A. C. Edwards, Winema, Scotia, Cal. Small lumber town patronage.

STRANGE JOURNEY: Paul Kelly, Osa Massen—Very good for a double bill. Played Friday, Saturday, March 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gary, Ga.

SUN VALLEY SERENADE: Sonja Henie, John Payne—Another very good reissue. Played to good business the second time. Played Saturday, March 20. —W. R. Pyle, Dreamland, Theatre, Rockglen, Sask., Can.

United Artists

DISHONORED LADY: Hedy Lamarr, Dennis O'Keefe—A good picture of its type. Hedy Lamarr does a nice job of acting. But we find pictures classified as "Adult Entertainment," which we are forced to advertise as such, fail miserably at the box office. We feel that the exhibitors should not be penalized with such pictures. Played Monday, Tuesday, April 12, 13.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

FUN ON A WEEK END: Eddie Bracken, Priscilla Lane—This drew a much below average crowd, most of whom were not very pleased. Lacks star names. Overly long for double-billing in the average small theatre. Priced right so that helps. Played Monday, April 5.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MACOMBER AFFAIR, THE: Gregory Peck, Joan Bennett—Good picture that did average business and drew good remarks from patrons. Played Monday, April 5.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

MARAUDERS, THE: Teamed this one with the "Gas House Gang" and played to a good Sunday crowd. Good for small town patronage.—L. Rosenbloom, Royal Alexandra Theatre, Lachine, P. Q., Can.

Universal

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne de Carlo—A holding story and finely recorded music, but perhaps most of all delightful color make this a popular attraction with patrons generally here. In fact it did better than we expected. Brian Donlevy gives a grand performance. Played Thursday-Saturday, April 1-3.—R. Whitehead, Brig Theatre, Filey, Yorks, England.

WISTFUL WIDOW OF WAGON GAP: Bud Abbott, Lou Costello—This was a natural for our trade. Business very good. Used on top half of weekend double bill. Should go over well in any small situation. Played Friday, Saturday, March 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

DUST BE MY DESTINY: John Garfield, Priscilla Lane—Used on double bill. A very effective reminder of other less opulent days. When the next depression comes it is to be hoped Providence will give us some one else to provide for these boys. Played Friday, Saturday, April 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—Played this one early and enjoyed nice business. An excellent family picture. Played Wednesday, Thursday, March 10, 11.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

PURSUED: Teresa Wright, Robert Mitchum — A well-done Western drama. Refreshing to see a Western where the star doesn't stop at a tense moment and starts to sing. This is definitely worth playing. Drew a good crowd who all seemed well pleased. Mitchum is very good. Played Friday, April 2.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

VOICE OF THE TURTLE, THE: Eleanor Parker, Ronald Reagan—Just the thing for comedy fans. If your location goes for comedy this is it. This picture also features Eve Arden at her best. Played Thursday, Friday, March 25, 26.—Thurston Cooper, Myers Theatre, Nashville, N. C.

Short Features

Metro-Goldwyn-Mayer

FREDDY MARTIN - KEENAN WYNN: Martin Block's Musical Merry-Go-Round—Fairly entertaining. —H. E. & C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

HICK CHICK: MGM Technicolor Cartoons—Good cartoon in color. — A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TRAP HAPPY: MGM Technicolor Cartoons—Good cartoon in Technicolor.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

MIRACLE IN A CORNFIELD: Passing Parade—A topnotch short. Color is excellent.—H. E. & C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

RKO Radio

CARLE COMES CALLING: Musical Featurettes—Good musical for a change. Was proud to play it. Has a variety of songs. — William Emkey, Family Theatre, Glen Lyon, Pa.

CARLE COMES CALLING: Musical Featurettes—A very good one-reel musical featuring lots of Carle and a red hot little drummer.—Charlie Jones, Elma Theatre, Elma, Iowa.

MIND OVER MATTER: Edgar Kennedy—This will make anybody laugh. Wish we could get these for every show change, if they are all as good as this one. Very good.—Thurston Cooper, Myers Theatre, Nashville, N. C.

Warner-Vitaphone

HORSE FLY FLEAS: Merrie Melodies Cartoons—Very good. Just what the kids like and grownups too. Seven minutes of roaring laughter.—Thurston Cooper, Myers Theatre, Nashville, N. C.

House Hearing on Coast Strike Resumes May 25

Hearings by the House Labor sub-committee under the chairmanship of Representative Carrol D. Kearns on the Hollywood jurisdictional dispute will be resumed May 25 instead of May 17 and will last only one day instead of seven, a committee official said this week. The only witness to appear will be Westbrook Pegler, newspaper columnist. Jack Tenney, chairman of California's Un-American Activities Committee, will not appear. Because of the expense involved, the committee may not hold any further hearings on the coast, but may send one member out there to take depositions from witnesses.

Plan Philco Center

Westinghouse and Philco are planning the establishment of a Westinghouse-Philco Radio and Television Center to house all radio and television broadcasting activities of the two companies in the Philadelphia area, it was announced this week. The Westinghouse-KYW building in Philadelphia will be used. Structural alterations already are under way.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

APRIL SHOWERS (WB)

Final Report:

Total Gross Tabulated	$592,100
Comparative Average Gross	581,300
Over-all Performance	101.8%

ATLANTA—Paramount	96.5%
BALTIMORE—Stanley, 1st week	106.3%
BALTIMORE—Stanley, 2nd week	60.2%
BOSTON—Metropolitan	105.6%
(DB) The Inside Story (Rep.)	
BUFFALO—Buffalo	96.2%
(DB) Murder in Reverse (Four Continents)	
BUFFALO—Teck, MO 1st week	94.2%
(DB) Murder in Reverse (Four Continents)	
CHICAGO—Roosevelt	107.5%
CINCINNATI—RKO Palace	94.7%
CINCINNATI—RKO Lyric, MO 1st week	98.2%
CLEVELAND—Warner's Hippodrome	103.9%
CLEVELAND—Warner's Lake, MO 1st week	91.4%
INDIANAPOLIS—Circle	101.6%
(DB) Devil's Cargo (FC)	
INDIANAPOLIS—Keith's, Mo 1st week	96.4%
(DB) Devil's Cargo (FC)	
KANSAS CITY—Paramount	114.5%
LOS ANGELES—Warner Downtown, 1st week	128.8%
LOS ANGELES—Warner Downtown, 2nd week	85.8%
LOS ANGELES—Warner Hollywood, 1st week	138.4%
LOS ANGELES—Warner Hollywood, 2nd week	77.0%
LOS ANGELES—Warner Wiltern, 1st week	144.0%
LOS ANGELES—Warner Wiltern, 2nd week	72.0%
NEW YORK—Strand, 1st week	124.1%
(SA) Claude Thornhill Orchestra	
NEW YORK—Strand, 2nd week	96.2%
(SA) Claude Thornhill Orchestra	
NEW YORK—Strand, 3rd week	78.7%
(SA) Claude Thornhill Orchestra	
PHILADELPHIA—Mastbaum, 1st week	108.7%
PHILADELPHIA—Mastbaum, 2nd week	58.6%
PITTSBURGH—Stanley, 1st week	110.4%
PITTSBURGH—Stanley, 2nd week	73.6%
SAN FRANCISCO—Paramount, 1st week	133.1%
SAN FRANCISCO—Paramount, 2nd week	93.4%
ST. LOUIS—Fox, 1st week	123.0%
(DB) Bill and Coo (Rep.)	
ST. LOUIS—Fox, 2nd week	117.6%
(DB) Bill and Coo (Rep.)	
ST. LOUIS—Missouri, MO 1st week	85.5%

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THE NAKED CITY (Univ.)

Final Report:

Total Gross Tabulated	$1,604,300
Comparative Average Gross	1,312,300
Over-all Performance	122.2%

ATLANTA—Loew's Grand, 1st week	77.3%
ATLANTA—Loew's Grand, 2nd week	82.8%
BALTIMORE—Century, 1st week	111.1%
BALTIMORE—Century, 2nd week	90.7%
BOSTON—Orpheum, 1st week	127.4%
(DB) The Fabulous Joe (Col.)	
BOSTON—Orpheum, 2nd week	95.6%
(DB) The Fabulous Joe (Col.)	
BOSTON—State, 1st week	118.9%
(DB) The Fabulous Joe (Col.)	
BOSTON—State, 2nd week	91.5%
(DB) The Fabulous Joe (Col.)	
BUFFALO—Lafayette, 1st week	136.5%
(DB) Perilous Waters (Mono.)	
BUFFALO—Lafayette, 2nd week	103.4%
(DB) Perilous Waters (Mono.)	
CINCINNATI—Keith's, 1st week	111.1%
CINCINNATI—Keith's, 2nd week	83.3%
CINCINNATI—Keith's, 3rd week	69.4%
CLEVELAND—Loew's State, 1st week	127.3%
CLEVELAND—Loew's State, 2nd week	82.5%
CLEVELAND—Loew's Ohio, MO 1st week	95.6%
DENVER—Denver	88.6%
(DB) Campus Sleuth (Mono.)	
DENVER—Esquire	84.3%
(DB) Campus Sleuth (Mono.)	
DENVER—Webber	81.8%
(DB) Campus Sleuth (Mono.)	
INDIANAPOLIS—Indiana, 1st week	124.0%
INDIANAPOLIS—Indiana, 2nd week	77.5%
LOS ANGELES—Guild, 1st week	148.6%
LOS ANGELES—Guild, 2nd week	121.6%
LOS ANGELES—Guild, 3rd week	87.8%
LOS ANGELES—Guild, 4th week	81.0%
LOS ANGELES—Guild, 5th week	67.5%
LOS ANGELES—Iris, 1st week	171.4%
LOS ANGELES—Iris, 2nd week	128.5%
LOS ANGELES—Iris, 3rd week	100.0%
LOS ANGELES—Iris, 4th week	85.7%
LOS ANGELES—Iris, 5th week	71.4%
LOS ANGELES—Ritz, 1st week	172.0%
LOS ANGELES—Ritz, 2nd week	150.5%
LOS ANGELES—Ritz, 3rd week	134.4%
LOS ANGELES—Ritz, 4th week	118.2%
LOS ANGELES—Ritz, 5th week	91.3%
LOS ANGELES—Studio, 1st week	164.1%
LOS ANGELES—Studio, 2nd week	141.7%
LOS ANGELES—Studio, 3rd week	104.4%
LOS ANGELES—Studio, 4th week	97.0%
LOS ANGELES—Studio, 5th week	74.6%
LOS ANGELES—United Artists, 1st week	206.0%
LOS ANGELES—United Artists, 2nd week	137.5%
LOS ANGELES—United Artists, 3rd week	106.6%
LOS ANGELES—United Artists, 4th week	91.6%
LOS ANGELES—United Artists, 5th week	70.8%
NEW YORK—Capitol, 1st week	229.4%
NEW YORK—Capitol, 2nd week	205.6%
NEW YORK—Capitol, 3rd week	181.9%
NEW YORK—Capitol, 4th week	177.2%
NEW YORK—Capitol, 5th week	166.1%
NEW YORK—Capitol, 6th week	126.5%
NEW YORK—Capitol, 7th week	110.7%
PHILADELPHIA—Stanley, 1st week	176.9%
PHILADELPHIA—Stanley, 2nd week	131.8%
PHILADELPHIA—Stanley, 3rd week	83.6%
PHILADELPHIA—Stanley, 4th week	77.4%
PITTSBURGH—J. P. Harris, 1st week	140.7%
PITTSBURGH—J. P. Harris, 2nd week	100.0%
PITTSBURGH—J. P. Harris, 3rd week	57.0%
SAN FRANCISCO—Esquire, 1st week	161.1%
SAN FRANCISCO—Esquire, 2nd week	111.1%
SAN FRANCISCO—Orpheum 1st week	179.0%
SAN FRANCISCO—Orpheum, 2nd week	138.5%
SAN FRANCISCO—Esquire, 3rd week	88.8%
SAN FRANCISCO—Esquire 4th week	66.6%
ST. LOUIS—Fox	102.6%
(DB) Dangerous Venture (UA)	
TORONTO—Uptown, 1st week	135..6%
TORONTO—Uptown, 2nd week	92.1%
TORONTO—Uptown, 3rd week	87.8%

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SCUDDA HOO, SCUDDA HAY (20th Century-Fox)

First Report:

Total Gross Tabulated	$247,800
Comparative Average Gross	264,500
Over-all Performance	93.6%

BUFFALO—Buffalo	86.5%
(DB) Let's Live Again (20th-Fox)	
CINCINNATI—RKO Albee	83.8%
CINCINNATI—RKO Lyric, MO 1st week	89.3%
KANSAS CITY—Tower, 1st week	170.0%
KANSAS CITY—Tower, 2nd week	95.0%
KANSAS CITY—Uptown, 1st week	177.4%
KANSAS CITY—Uptown, 2nd week	100.0%
MINNEAPOLIS—State	104.3%
NEW YORK—Roxy	71.0%
(SA) Ed Wynn and others	
OMAHA—Paramount	101.7%
OMAHA—Omaha, MO 1st week	116.2%
PITTSBURGH—Fulton, 1st week	84.9%
PITTSBURGH—Fulton, 2nd week	70.7%
SAN FRANCISCO—Fox	115.5%

SEC Reports on Deals in Month

Washington Bureau

Barney Balaban, Paramount Pictures president, has given 1,200 shares of Paramount common to the B & T Association, Inc., leaving him with 1,400 shares, according to a Securities and Exchange Commission report on trading from January 11 to February 10. Mr. Balaban also holds $2,000,000 in Paramount 2¾ per cent convertible notes.

Universal gave Nate Blumberg warrants for 5,000 shares of common as added compensation in December, 1947, the report states, and Charles D. Prutzman warrants for 3,000 shares. Mr. Blumberg was listed as holding warrants for 33,400 shares at the end of the period, and Mr. Prutzman warrants for 23,250, in addition to 6,100 actual shares.

At Warner Brothers, Albert Warner gave away 2,000 shares during the month, dropping his personal holdings to 428,400 shares, in addition to which his trust holds 21,000 shares. Harry M. Warner gave away 2,650 shares, with 290,600 remaining in his own name, and 16,000 in his trust. Jack L. Warner gave 2,000 shares, being left with 423,000 shares, plus 21,500 in a trust.

Loew's, Inc., bought 50 shares of Loew's Boston Theatres common, increasing its holding to 123,033 shares.

Harry Cohn, Columbia president, in December, gave away 205 shares, dropping his holdings to 138,922 shares. Jack Cohn trusts sold 1,000 shares, reducing their total to 24,319 shares. Jack Cohn personally was listed with 48,969 shares. Abraham Montague sold 100 shares, reducing his holdings to 8,332 shares. He also holds warrants for 10,428 shares of common.

Film Council of America Receives $20,000 Grant

The Film Council of America has received a two-year grant of $20,000 from the Carnegie Corporation of America, Willard Van Dyke, Film Council chairman, announced this week. The grant is to be used in the organization's drive to organize 350 local councils in the 48 states. The Council is an outgrowth of the Government's wartime utilization of 16mm films, bringing educational and informational films to many theatreless communities. It has eight constituent member organizations: the American Library Association, National Education Association, Allied Non-Theatrical Film Association, National Association of Visual Education Dealers, American Association for Adult Education and the National Film Society of Canada.

Charlotte Company Formed

State-Wide Theatres, Inc., Charlotte, has been granted a charter by the Secretary of State. Authorized capital stock is $100,000. The incorporators were H. H. Everett, Worth Stewart and E. G. Stellings, all of Charlotte.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

WE'VE a plea from a young manager who wants to know if it's reasonable to ask the manager of a theatre to act as his own doorman, on the theory that "he should be on hand to greet the customers" when they present their tickets. He thinks it might be all right during a rush hour, if fortunate enough to have any rush hour, but otherwise it's too confining for one with managerial duties to perform, including community relations. All kidding aside, we can sympathize.

Time was, in mind and memory, when we did everything that could be done around the Pastime theatre, Canton, Pa., except play the piano. Within the ordinary limits of a working day we were manager, janitor, usher, ticket seller and doorman, operator and messenger, advertising and publicity director, by turn, and since the latter title was more glamorous, we aimed at that objective. Breaking into picture business in those days was a job for a weak mind and a strong back, for you had to tote your own.

Seriously, our best advice to a member of the Round Table is to get out of town, out of that town and into a bigger place with better opportunity, as fast as circumstances permit. It takes all kind of theatres and managers to make an industry—there's really more room on the way up. Round Table members, winners of Quigley Awards, are famous for improving their station, for moving into higher brackets through mutual aid and progress.

Only this week, Dan Krendel was here from Toronto, where he is now supervisor of Famous Players-Canadian theatres "on the peninsula" from Buffalo to Detroit, across Canadian soil. He covers their Ontario theatres, in Hamilton, St. Catharines, Niagara Falls, Welland, London, Chatham, Sarnia and St. Thomas. Dan has been a member of the Round Table since 1931, from the St. Clair theatre in Toronto, where he was manager. He has done the things that take you on and up through a succession of better jobs. In fact, Dan says now, he wants his managers to read and use the Round Table, for that's the way to improve themselves in the larger jobs in theatre operations.

"ALL BUSINESS IS LOCAL"

When the advertising bureau of the American Newspaper Publishers Association put forth its slogan, "All Business Is Local", two years ago, the skeptics labeled it a strange idea. We have referred to it several times because it has value in motion picture theatre management, i. e., the local representative of film industry, the theatre manager at the point of sale in our business, has the edge when it comes to public relations and his own market.

The ANPA has been in convention at the Waldorf-Astoria in New York, and out of their sessions have come a few items of information that make our point. They say, for instance, that half of all the Scotch whiskey sold in the U. S. is consumed in only three States; that Colorado, with 30% less population, eats more candy than Connecticut. They say that national advertisers could improve their batting average by a study of the statistics.

Film industry has long known that local areas have widely different tastes. It is a well-known fact that in some territories the run-of-the-mine Western is a better attraction than the Academy Award winner and, fortunately, vice versa. Local managers know what their own patrons want; film industry cannot alter local tastes through advertising in national magazines. The man who counts the ticket stubs knows a thing or two. He would suggest more selective sales effort, aimed towards his box office.

Vaughan O'Brien, field editor of *Gas Appliance Merchandising,* trade journal of the retail gas industry, has been a visitor here, and now sends the April issue of his news magazine, with a story of gas appliances as they play their roles in Hollywood films. The manufacturers thereof are keenly anxious to have gas stoves visible in screen entertainment. Mr. O'Brien's interest is directed at the manager of the local theatre: Why doesn't he approach his gas company for local tieups? Which is a fair question. If the national gas industry is so eager to cooperate, then it is a reasonable supposition that the local dealer will go along on cooperative advertising, contests, cooking schools and other exploitation ideas conducive to mutual aid and profit. Mr. O'Brien points out that "All My Sons" and "Blondie In the Dough" are naturals for gas company cooperation.

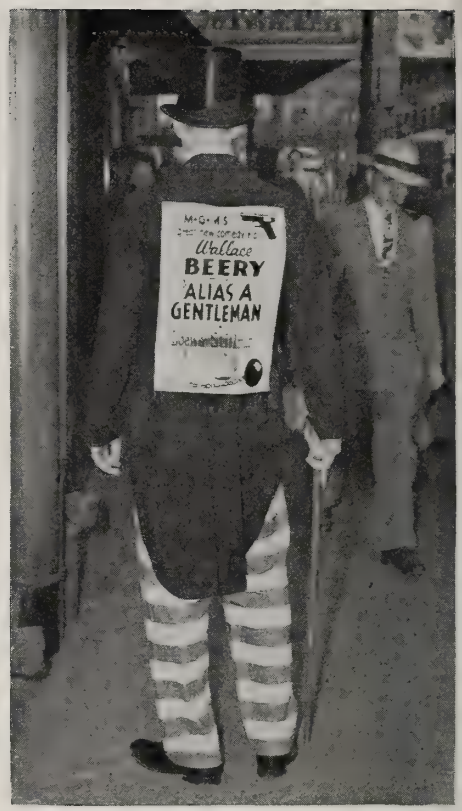
George B. Odlum, general manager of theatres at Oak Ridge, Tenn., sends in a contribution to the Round Table from Albert W. Brogdon, manager of the Jefferson theatre in the Atom City. It applies particularly to the showing of "Miracle on 34th Street," an unseasonal visit by Santa Claus back in the Tennessee hills. The manager had to use some smooth talk to persuade the kids that Santa could make it again this spring. But he had plenty of cooperation from his regular Saturday morning children's show, aimed and operated for and by "The Little Atoms Club" with approximately 1,600 members, named to coincide with the radio stage show which is broadcast weekly to standout business, with manager Brogdon as master of ceremonies. Santa's voice, by strange coincidence, sounded like G. B. Odlum, who has other qualifications for the role.

—*Walter Brooks*

Bill & Coo, Bow & Arrow, Gags & Gals Sell Films

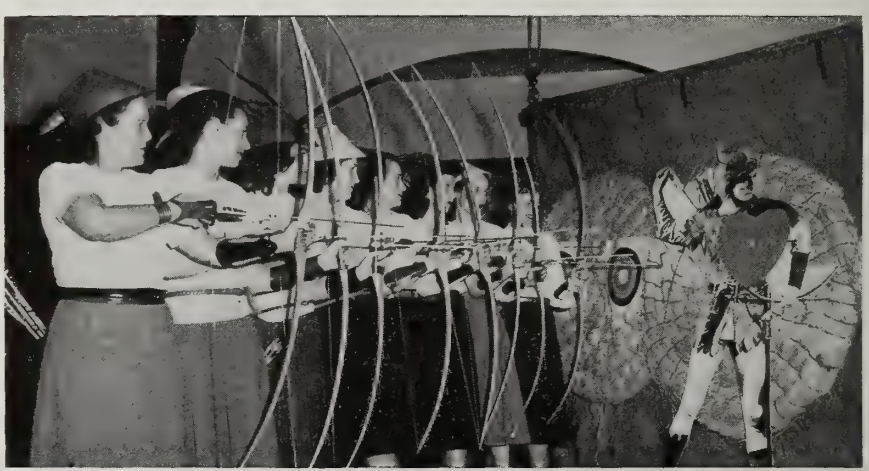


Interesting front created by Frank M. Paul, manager of the Lyric theatre, in downtown Indianapolis, with love birds, tree branches, leaves and flowers, to set the stage for "Bill and Coo"—the Academy Award winner with the birds and beasties.



Neat combination of jailbird and gentleman, dressed in prison trousers, top hat and tails, used by Arnold Gates as a street ballyhoo to advertise "Alias a Gentleman" at Loew's Stillman theatre, Cleveland.

At right, the ladies have a chance to shoot Errol Flynn, for exploitation of "Robin Hood" at the Roosevelt theatre, Chicago. The archers enjoy the benefit of a 16-inch cardboard heart, as a target, at ten paces.





Tall ballyhoo for "Tarzan and the Mermaids" at the RKO Palace, on Broadway, reminds visitors of tall tales told inside. Seymour Poe and Irving Lesser (above) seem to prefer the mermaids to this Oriental Giant.



At right, the attractive house staff of the RKO Iowa theatre, Cedar Rapids, dressed in Norwegian costume for the engagement of "I Remember Mama". In many cities, such costumes are easily available and provide the right touch of atmosphere.

"Bill and Coo" Sleeping—But Not the Manager

Frank Paul, manager of the Lyric theatre, Indianapolis, enjoyed his showing of the Academy Award winning "Bill and Coo" as much as his patrons. The clever, color bird and animal picture gave him plenty of opportunity for exploitation. Theatre lobby front was trimmed with branches of trees, leaves and flowers, and a pair of love birds displayed in the cashier's window. When the cage was covered at night, a sign replaced it, with the message, "Shhhh, Bill and Coo are sleeping here!" (See photo on opposite page.)

His campaign to sell the picture in Indianapolis was aimed at local organizations, with a special screening for the Legion of Decency, Parent Teacher Association, Audubon Society, Junior League, Children's Museum and Visual Education sections, which resulted in strong support from the schools, and much favorable advance publicity in local newspapers. All critics in the Indianapolis area were invited.

Record tieups, featuring "Bill and Coo" music, were arranged with music stores, and a deal with local stores sponsored a giveaway contest for children. A special tieup with the "Easy Rabbit Club" program over station WIBC was aimed at children, and offered record album prizes and discussion of the picture, conducted by Easy Gwynn.



Miss Lily Watt looks up at the giant cut-out of Chaplin which she used to advertise "Monsieur Verdoux" at the Florida Cinema, Glasgow, where she is resident manager.

CONTENDERS FOR THE 1948 QUIGLEY AWARDS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on this list of outstanding showmen.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

R. E. AGLE
Appalachian
Boone, N. C.

JIM BARNES
Forum, Los Angeles

R. D. BOWDEN
Regal, Bridlington, Eng.

JOSEPH S. BOYLE
Poli, Norwich, Conn.

EDW. N. BROWN
Gayety, Chicago

J. P. BRUNETTE
Palace, Milwaukee, Wis.

L. J. BUTKEWITZ
Forsythe
East Chicago, Ind.

AL CAMILLO
Downer
Milwaukee, Wis.

JACK CAMPBELL
Essoldo, Blyth, Eng.

W. E. CASE
Palace
Gloucestershire, Eng.

J. V. CAUDILL
Parkway
W. Jefferson, N. C.

M. G. CAUDILL
Spartan, Sparta, N. C.

L. C. CLARK
Bucklen, Elkhart, Ind.

TED CONKLIN
Ravenna, Ravenna, O.

TIFF COOK
Capitol, Toronto, Ont.

D. R. COOPER
King's, Shrewsbury, Eng.

M. M. CORKERY
Central Square
Cambridge, Mass.

SAM COSTON
Lex, Chicago, Ill.

H. DAVIES
Argosy, Whitstable, Eng.

JACK DEMOS
Capitol, Whiting, Ind.

JOHN DI BENEDETTO
Poli, Bridgeport, Conn.

PETER DI MARZIO
Lil, Forest Pk., Ill.

EDW. DI RESTA
Rialto
Amsterdam, N. Y.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

JACK FOXE
Capitol
Washington, D. C.

EDW. P. FRANKHAM
Regal, Lincoln, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

H. D. GENTRY
Rialto, Kingsport, Tenn.

GERRY GERMAINE
Palace, Pittsfield, Mass.

E. A. GISLINGHAM
Palace
Cheltenham, Eng.

ALICE GORHAM
United Detroit Theatres
Detroit, Mich.

W. GREAVES
Regent, Dudley, Eng.

BOB GUSTAFSON
Roxy, La Porte, Ind.

E. HANDFORD
Rex, Bristol, Eng.

LEO HANEY
Lido, Maywood, Ill.

H. HARGREAVES
Hippodrome
Nuneaton, Eng.

HANK HAROLD
Palace, Cleveland, O.

ELMER HECHT
Park, Tampa, Fla.

R. G. HONEYMAN
Regent
Edinburgh, Scotland

JOHN ISLEY
Strand, Milwaukee, Wis.

ROBERT JACK
Centre
Peterborough, Ont.

MACK JENNINGS
Pix, Evergreen, Ala.

E. F. JOHNSON
Majestic, Leeds, Eng.

CLARK JORDAN
Strand
Amsterdam, N. Y.

W. J. JOY
Ritz, Sunderland, Eng.

K. P. KELSALL
Palladium, Oldham, Eng.

EDW. KENNELLY
Indiana
East Chicago, Ind.

SID KLEPER
College
New Haven, Conn.

GEORGE KRASKA
Kenmore, Boston, Mass.

JOHN E. LAKE
Savoy, Luton, Eng.

MEL LAWTON
Prince Edward
Sydney, Australia

LARRY R. LEVY
Colonial, Reading, Pa.

JOHN LONGBOTTOM
Odeon, Chorley, Eng.

MARTIN LOVERIDGE
Rex, Andover, Eng.

ABE LUDACER
Valentine, Toledo, O.

W. R. McCORMACK
Elco, Elkhart, Ind.

JOHN MISAVICE
Forest, Forest Pk., Ill.

BUZZY MIXSON
Arcade, Williston, Fla.

E. MORETON-WILLIAMS
Scala, Ilfracombe, Eng.

BEN MORTENSON
Fox, La Porte, Ind.

J. FRANK NASH
Carmel, Carmel, Cal.

WILLIAM NEWMAN
Olympia, Cardiff, Wales

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center
Oak Ridge, Tenn.

FRANK M. PAUL
Lyric
Indianapolis, Ind.

HARRY PEASE
Odeon
West Hartlepool, Eng.

D. McPHAIL
Picture House
Bellshill, Scotland

RALPH PHILLIPS
New Cross
New Cross, Eng.

JAMES PISAPIA
New College
College Point, N. Y.

JOHN E. PIVARNIK
Vic, E. Chicago, Ind.

JIM PREDDY
Telenews, Dallas, Texas

M. PYSYK
Poli, Norwich, Conn.

H. W. REISINGER
Loew's, Dayton, O.

REYNOLDS ROBERTS
Ritz, Tunstall, Eng.

FLOYD ROBINSON
Jefferson, Goshen, Ind.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

J. G. SAMARTANO
State, Providence, R. I.

MELVIN SANDVIG
Midway, Wausau, Wis.

MATT SAUNDERS
Poli, Bridgeport, Conn.

DELMAR SHERRILL
Playhouse
Statesville, N. C.

JACK SIDNEY
Century, Baltimore, Md.

SOL SORKIN
Keith's, Flushing, N. Y.

BOYD SPARROW
Loew's
Indianapolis, Ind.

MOLLIE STICKLES
Palace, Meriden, Conn.

REG STREETER
Mission
Santa Barbara, Cal.

RUPERT TODD
Gaumont
Doncaster, Eng.

LEONARD TUTTLE
Laurelton
Laurelton, N. Y.

LEONARD UTECHT
Essaness Lake
Oak Park, Ill.

JACK VAN LLOYD
Weis, Savannah, Ga.

E. W. VAN NORMAN
Uptown, Milwaukee, Wis.

HELEN WABBE
Golden Gate
San Francisco, Calif.

DICK WAREING
Trent, Trenton, Ont.

LILY WATT
Florida
Glasgow, Scotland

R. M. WHITE
Orpheum, Elkhart, Ind.

HARRY WIENER
Smalley's
Johnstown, N. Y.

DAVID B. WILLIAMS
Gaumont, London, Eng.

ANSEL WINSTON
Coliseum
New York, N. Y.

NATE WISE
RKO Theatres
Cincinnati, O.

ELI G. ZULAS
Ritz, Berwyn, Ill.

LEE SEPTEMBRE OFFERS NEW ROUND TABLE IDEA

Lee Septembre, a member of the Round Table, who has been a contender for the Quigley Awards from the State theatre, Miami, Florida, came up from the south with a good idea. He is now operating his own small publicity, advertising and exploitation business in Miami, under the designation "Visuals Incorporated," which can cover a lot of territory.

His suggestion is good enough to rate bringing to the attention of the Round Table, and it is original, for our search of the files shows no evidence that anybody ever thought of it before. Lee proposes that, starting in Florida, with his own energy as the principal motivation, he will endeavor to bring together in some social way, members of the Round Table in Miami, Tampa and Jacksonville, developing one possibility at a time. He thinks that in each of these Florida cities there is nucleus of a discussion group, a local unit of the Round Table, who may meet for lunch, or in some typical Round Table fashion, to know each other, and talk showmanship, on a give and take basis.

The Round Table has good circulation in Florida, and we have active participants in the three Florida cities, so it seems logical, and desirable, to have them get acquainted with each other, and make group discussion of showmanship a likelihood in these cities. The possibility can spread to other areas, and carried to thirty or more key cities, can become the background of a national organization of showmen, meeting for mutual aid and progress, supporting the printed pages of the Round Table through actual contact that can be beneficial for all concerned.

Round Table members grow to know each other in frequent contributions placed to benefit the other fellow, so it is in line with



LEE SEPTEMBRE

policy and practice to enlarge upon the original limits and to capitalize the opportunity to meet socially. We welcome visitors here in New York; it is perfectly proper that Round Table members should welcome the chance to know their neighbors.

As things stand, Lee is returning to Florida and on arrival he will put out lines to draw the Miami contingent together for a luncheon at Variety Club or elsewhere, where it may be fitting and proper for showmen to sit around for a while and talk things over. We'll be able to report these group meetings to even better advantage than news of individuals. Good idea, eh? And who else can do the same thing?

Twin "Tarzan" Fills The Bill In Loew Houses

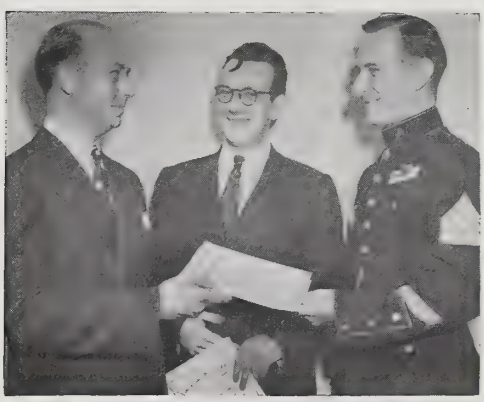
Loew managers from all over are doing a special job selling the two "Tarzan" reissues, "Tarzan's Secret Treasure" and "Tarzan's New York Adventure," which were released as a pair for double bills. And they say, over at Metro, that this first pair will draw better than two million dollars national gross.

Arnold Gates, manager of Loew's Stillman, Cleveland, Ohio, is one whose campaign book on "Tarzan" was complete and impressive. Beginning with a teaser trailer two weeks in advance, Arnold ran through special lobby displays, utilizing cutouts and false fronts to produce jungle atmosphere with "Tarzan" literally leaping at the customers. The whole "Tarzan" family, including "Cheetah," was climbing all over the place, with sound effects.

During the St. Patrick's Day street parade the famous "Tarzan Yell" was interpolated over a public address system, from a recording, and could be heard by thousands, who immediately recognized Johnny Weismuller's trade mark battle cry. Youngsters picked it up, and older patrons, who first heard it ten years ago, helped to re-establish the siren shriek as publicity for the picture. Twins, in costume, paraded to ballyhoo the twin bill, on downtown streets.

A "Tarzan Treasure Chest" contest was conducted in the window of a prominent Euclid Avenue men's store, and a coloring contest featured in the schools. Sound truck ballyhoo and radio tieups promoted the "Yell" and excellent business.

The Marines Have Landed



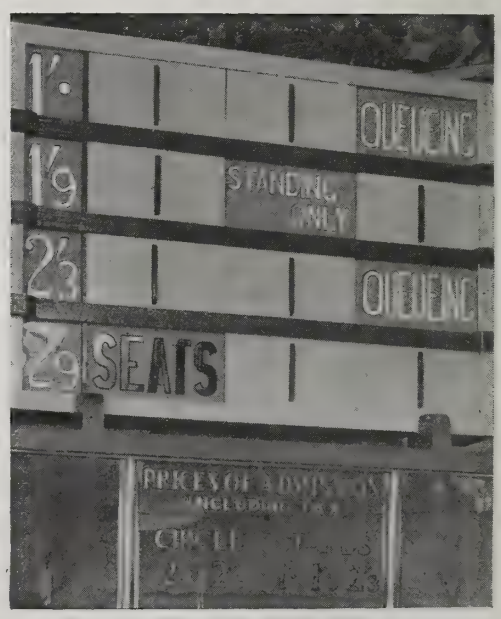
Clark J. Jordan, manager of the Strand theatre, Amsterdam, N. Y., at left above, receiving a "certificate of appreciation" from Staff Sergeant Walter P. Persickle, while Captain W. H. Bennison (center) of Marine Corps Reserve smiles his approval.

Old Round Table Member Returns With New Ideas

Mack Jennings, of the Pix theatre, Evergreen, Ala., one of the Martin theatres, sends in some good throw-aways, sure to attract attention in a small town. One suggests a new parking law, but closer examination reveals that the suggestion is to park yourself in the Pix theatre. The other, with screamer headlines, shouts "Can Stalin Win?" but reading between the lines you find an argument that you can forget about Stalin if you come to the Pix theatre to win a package of enjoyment. Mack has been a member of the Round Table since 1940.

Hill-Billy Ballyhoo

Ben Mortenson, manager of the Fox theatretre, La Porte, Ind., had a hill-billy act as street ballyhoo to advertise "The Gunfighters," with gratifying results.



Dennis Bowden, manager of the Regal Cinema, Bridlington, Yorks., has built a "seat indicator" from materials at hand, which saves a great deal of confusion at the cashier's box. Illuminated with 40-watt lamps, it is operated by the cashier to indicate seats available.

USING THE 24-SHEET

Seldom is more promotional punch packed to better advantage than when you put $2 to win on a 24-sheet poster.



Bill Miskell, district manager for Tri-State Theatres, displays a giant lobby cutout, at the Orpheum theatre, Omaha.



A trailer truck, exploiting "April Showers" at the Stanley-Warner Mastbaum theatre, Philadelphia, uses a 24-sheet poster as ballyhoo.



For the Paramount theatre, San Francisco, manager Earl Long built this special trailer to carry a mounted 24-sheet, fully illuminated.



And here is a "fortified" 24-sheet, created by the art staff at the Rivoli theatre on Broadway, New York, for street level display.

Round Table

JAMES V. PISAPIA, manager of the College theatre, College Point, L. I., sent out an apparently torn sheet from a desk memo pad, with the notation "Cary called, he was looking for The Bishop's Wife," etc. . . . NORMAN LOFTHUS had a street ballyhoo of old prospector and pack mule to exploit "Treasure of Sierra Madre." . . . DUKE STALCUP has turtles talking for lobby display on you-know-what at the Martin theatre, Opelika, Ala. . . . BEN MORTENSON, of the Fox theatre, LaPorte, Ind., says his display material is "sabatoged" from an "A" house, but he does all right. . . . JOSEPH MICHAEL BAISCH, long-time member of the Round Table, sends a little costless co-op promotion from Waukesha, Wisconsin. . . . PEARCE PARKHURST posts pack of prime promotions from points in Ohio. . . . DICK WAREING having winners in his new "Talent Unlimited" on stage at the Trent theatre, Trenton, Ontario, for a novel presentation. . . . MORRIS ROSENTHAL sends in a clip from the New Haven *Register,* to show that EUGENE RODNEY, producer of "Relentless," was once manager of Loew's Poli theatre there. . . . Alcohol Tax Unit of U. S. Treasury Dept. set up an attractive lobby display for "To the Ends of the Earth" at the Orpheum theatre, San Francisco. . . . MAX MINK, director of RKO's Allen theatre, Cleveland, had a palmist in the lobby as exploitation for "Sign of the Ram." . . . M. G. CAUDILL, manager of Alleghany theatres, Sparta, N. C., puts over some stunts that attract attention in a southern town.

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GERRY GERMAINE sends us a supply of advertising blotters from the Palace theatre, Pittsfield, Mass. . . . "Are You With It?" being advertised at the Winter Garden, New York, with the tag line "Stay With It" for the U. S. Security Loan drive. . . . SID KLEPER using an "ant village" as a guessing contest at Loew's College, New Haven. . . . EDDIE DI RESTA, manager of Schine's Rialto theatre, Amsterdam, N. Y., had one of those good co-op pages on "The Bride Goes Wild." . . . REG STREETER putting wide, garish bow ties on his staff at Warner's Mission theatre, Santa Barbara, to advertise "My Wild Irish Rose." . . . JOE BOYLE sticking gummed stickers on comic books to advertise "Tarzan" at Loew's Poli-Broadway, Norwich, Conn. . . . ALICE GORHAM gave the well known "woman's touch" to the exploitation of "Mating of Millie" at Detroit's Palms theatre. . . . IRVING LEVIN quick-booked "The Farmer's Daughter" to capitalize Loretta Young's Academy Award around his San Francisco theatres. . . . SAM COSTON, manager of the Lex theatre, Chicago, submits a special campaign book on his Easter Children's Party. . . . J. G. SAMARTANO, manager of Loew's State theatre, Providence, planting lucky names in classified columns.

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BILL REISINGER using those transparent plastic umbrellas as street ballyhoo for "Three Daring Daughters" at Loew's Dayton theatre. They can be lettered over again for another use. . . . CHARLES E. SHUTT, manager of the Telenews theatre, San Francisco, sends in an attractive lobby display, lettered and illustrated on fluorescent cloth to shine in the dark, and used in the recent west coast "brown out" which reduced lighting. . . . JOHN E. PIVARNIK, manager of the Vic theatre, East Chicago, gets good display results with mounted one and three-sheets. . . . DELMAR SHERRILL, assist. manager of the Playhouse theatre, Statesville, N. C., using a stage show of all home talent. . . . JACK TIERNAN promoted by RKO theatres to become the manager of Keith's, Grand Rapids, Mich. staff of Irving M. Levin's San Francisco theatres. . . . W. G. MCGRAFF, veteran showman, this week joined the managerial staff of Irving M. Levin's San Francisco theatres. . . . CHARLES SCHLAIFER putting his "New Look" in public relations into effect at the theatre management level. . . . RAY BEALL writes from Interstate Theatres in Texas to say that he's back in Dallas, after several months out of town.

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ELMER ADAMS, JR., getting a generous co-op ad for "Cass Timberlane" at the Hornbeck theatre, Shawnee, Okla., with Royal Crown Cola as a sponsor. . . . And JOHN DI BENEDETTO, asst. manager of Loew's Poli, Bridgeport, turns in a dandy tieup for "The Bride Goes Wild." . . . BUZZY MIXSON introduced "Walter Mitty" as a candidate in a hot local election, to advertise the picture at the Arcade theatre, Williston, Fla. . . . JACK SIDNEY sending good campaigns on "Naked City" and "Tarzan" from Loew's Baltimore theatres. . . . LEN UTECHT, manager of the Essaness theatre, Oak Park, Ill., had 600 Girl Scouts as guests, thus awarding every girl who sold 50 or more boxes of cookies in the recent Girl Scout Cookie Drive. . . . DICK FELDMAN and IRVING CANTOR playing up March of Time's "Crisis in Italy" in their campaign at Schine's Paramount theatre, Syracuse. . . . LARRY LEVY, manager of Loew's Colonial, Reading, up in front with his "Tarzan" campaign. . . . BILL REISINGER getting those breaks in the classified section of Dayton newspapers as exploitation for Loew's theatre. . . . R. E. AGLE, manager of the Appalachian, Boone, N. C., promoted a contest for "Watauga County's Most Perfectly Married Couple." . . . HARRY WIENER, manager of Smalley's theatre, Johnstown, N. Y., has organized a group of ten boys and is training them as Junior Ushers for Saturday mornings.

A New Selling Approach

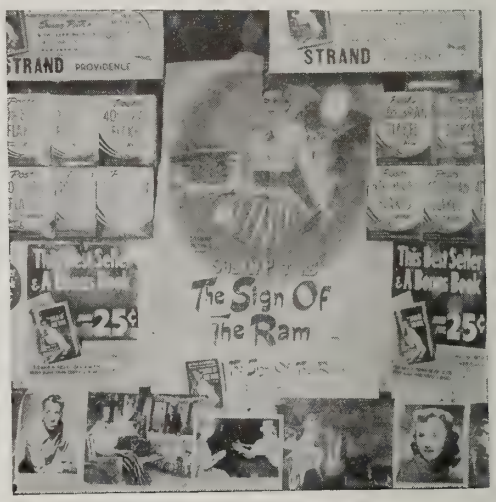
REVIEW OF CURRENT PRESSBOOKS

I REMEMBER MAMA — RKO Radio Pictures. The tempest, tears, love and laughter of a family you will never forget. Everybody remembers "Mama" and your audience will remember your theatre for having brought them this heart-warming picture. Originally in Reader's Digest, then a best-selling novel, and two years as a successful stage play, make Kathryn Forbes' stories of "Mama's Bank Account" a wonderful attraction. Get publicity mat No. 4-A and ad mat No. 303. Use plenty of publicity mats; if you never have before, do it now. Use all the "homey" things, for there isn't a person who won't respond. Build a contest idea for the best-remembered Mama, and award the winner a trip on Mother's Day. Remember Mama's cooking and use tieins with newspaper editors and restaurants. Go after the banks, for this will appeal to them more than the usual co-op advertising idea. Radio tieins, where people interviewed will "remember Mama", can hold program time on any station. Use the 25¢ Bantam Book tiein featuring the low-cost edition of these charming stories. Play up the fact that Edgar Bergen and Rudy Vallee play bit parts, and do it seriously and well. Remember, the setting is quaint and old-fashioned, yet the picture has sure appeal to all ages, now. The 24-sheet and 6-sheet will make good cut-outs for marquee and lobby display. There is considerable sameness in the advertising styles, and the newspaper advertising is not sensational, but perhaps that is all for the best. You can just "Remember Mama" and build on that memory picture.

THE BRIDE GOES WILD — Metro-Goldwyn-Mayer. Hilariously Different Comedy of Happy - Go - Lucky Love. Van Johnson and June Allyson — he's a wolf and she's a lamb. When Van's insistence meets June's resistance, it's irresistable entertainment. There has been an honest attempt to create several different ad styles for your newspaper campaign. They look different and will make a change for you, if you pick the right mats. Study the excellent pressbook presentation. For reasons unknown, the 24-sheet is a lot of nothing, but more than made up by superior ad quality. Two good sets of teasers can carry a campaign in small space, or use the one and two column styles, which are better than usual. Advertising and special stills in the Showman's Photographic Package will inspire managers who can place exploitation with photographs. Publicity mats include that one good drawing that makes the magazine pages. Play up "Butch" Jenkins, Hume Cronyn and Una Merkel of the supporting cast, for these are good makers of comedy. Pictures of "Butch" always draw, and the boy's growing up. Bill Ferguson says, "Pick a freckle-faced cupid" for exploitation. He also hands you a dozen heart-shaped notions that can result in tie-ins in your town. The June bride season is just ahead, so it should be a natural to look up the romantically inclined. Entertain a wedding party; they bring their own good humor to any occasion. Cooperative advertising, especially full pages, can be planned for your theatre, from merchant sponsors.

General Foods Tieup With 25¢ Bantam Books

Exploitation for "The Sign of the Ram" at the Strand theatre, Providence, has been augmented by the application of a nation-wide tieup between General Foods Corporation and Bantam Books, publishers of the 25c edition of the film story. Indication of how this was accomplished is shown in



the photograph of a food store window, where a copy of the book and a package of Post's Bran Flakes were sold at an inclusive price of 25c. Inasmuch as the package of flakes ordinarily sells for 17c as a separate item, the combination offer was attractive.

Store windows throughout the Providence area displayed the books and tied in with the picture's showing. Magazine distributors who handle Bantam Books bannered delivery trucks and posted the entire town with advertising of the special offer. Cooperative newspaper and radio advertising supported the giveaway, which is scheduled to coincide with the exploitation of the Columbia film in all parts of the country. General Foods is going all out to support the proposition nationally. In Chicago over 3,000 grocery stores will display the offer, in conjunction with the run of the film at United Artists theatre.

Round Table members are urged to participate in this effective and generous cooperative program by contacting their Columbia exchange in connection with their booking of "The Sign of the Ram." Large food chains are particularly interested.

Glasgow Calling Glasgow

Charles Stokes, manager of the Kelvin cinema, Glasgow, Scotland, contacted the Chamber of Commerce in Glasgow, Kentucky, to create an exploitation tieup for "The Tale of Two Cities". Newspapers and photographs were exchanged and window displays made in the Scottish city to show their cousins in Kentucky.

East Chicago Neighborhood Supports Children's Show

Manager John E. Pavarnik, of the Vic theatre, East Chicago, Ind., has a regular Saturday children's show which has the support of all local civic organizations and churches. One neighborhood merchant has sponsored the "Kiddie Club" for the past 22 weeks and is highly pleased with results. During Holy Week, the theatre used "The Passion Play" and announcement was made in all parochial schools and churches, with clergy and nuns attending as guests.

Novel Illustrated Marquee

James R. Wombie, of Huntridge Theatres, Las Vegas, Nevada, who writes on a typewriter ribbon that is half red, half blue (very decorative!) sends pictures of his cut-out illustrations, combined with opaque letters on the marquee of the Palace theatre, of which he is manager. This first run in Las Vegas is the first in Nevada to have illustrated marquee billing, and he has reason to be proud of the result.

BEST IN QUALITY
FILMACK Special TRAILERS
BEST IN SERVICE
THREE COMPLETELY EQUIPPED PLANTS
NEW YORK 245 West 55th St. • LOS ANGELES 1574 W. Washington • CHICAGO 1327 S. Wabash

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

DROP IN—DRIVE IN BUYERS—WE'LL EQUIP you for less! DeVry H.I. Arc sound complete outfits, $2,495; 50, 65 and 70 amp. High Intensity Imperial and Stabilarc Generators, with panel, ballasts, starters from $395; complete rebuilt projection, sound equipments, Powers, Simplex, Motiograph, Century, Brenkert for all size Theatres and Drive-Ins $995 up. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRE CHAIRS—3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

SIMPLEX REAR SHUTTER MECHANISMS, latest models, rebuilt, $302.50; Powers $114.50; pair Simplex 1 kilowatt Lamphouses with Strong rectifiers, rebuilt, $575; Series II lenses, $35 pair; Spring seats from $2.50; 2 unit ticket machines, rebuilt, $71.55; Complete booth equipment of Simplex projectors, Peerless lamphouses, rectifiers, RCA sound system, lenses, etc., all in good condition. $950. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

22 YEARS GROWTH MAKES SOS PROUD—bargains like these helped—Coinometers, $49.50; Portable 35 mm sound Projectors, $89.50 up; 16 mm sound Projectors, $109.75 up; Complete PA Systems, $44.75; Rebuilt General two unit electric Ticket Machines, $139.50; enclosed Rewinders less motors, $29.50; RCA PS16 Soundheads with motors, $125. Send for Sales Bulletin. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SHARE OUR CHAIRS—20,000 AVAILABLE—Priced $3.95 up and condition is right. Ideal, Stafford, Andrews, American, Heywood, Veneers, panelbacks, fully upholstered. Send for latest list. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STRONG JUNIOR ARC LAMPS $250 PAIR. Strong 30 amp. rectifiers $150 pair. Both items just like brand new. Also new half-size lenses $75 pair. Fully guaranteed. Will ship on trial. BOX 395, Rochester 2, N. Y.

FOR SALE—500 IN-CAR PORTABLE RCA speakers and 200 Army speakers adapted for in-car use. All in good condition, reasonably priced. Call or write, HARVEY ELLIOTT, Drive-In Theatre, Valley Stream, L. I., N. Y.

THREE COMPLETE SETS OF BOOTH EQUIPment consisting of Super-Simplex projectors, RCA soundheads, change-over switches, 2,000 ft. magazines, de-luxe heavy duty "N" Pedestal. RCA Rack amplifiers, Ashcraft H. I. Suprex lamps and RCA Speakers. All in good condition. Also 4 Standard Rear Shutter Simplex projectors complete with soundheads and 5 point pedestal. Best offer for lot or sets. BOX 2227, MOTION PICTURE HERALD.

BALLANTYNE MODEL 90 SOUNDMASTER double channel amplifier, with tubes and monitor. Excellent condition. $100 complete. MIFFLIN THEATRE, Mifflin, Pa.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

POPCORN AND SUPPLIES

"TIP POP" CORN IN BULK FOR VENDING machines, warmers. Also full line 5c & 10c Cellophane packages. Quality, service, lowest prices. POPCORN SERVICE CO., 304 E. 94 St., New York 28, N. Y. AT 9-3820.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIP-AIRE MFG CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

SAVE $100 ON NEW POPCORN-POPPER GUARanteed first class condition. CONCOURSE PRODUCTS CORP., 4003 Dyre Ave., Bronx 66, N. Y.

BEADED SCREENS 45c SQUARE FOOT; SUPERlite 39c; RCA photocells $3.25; 6L6 tubes 90c; Splicers $4.69; 15 amp. rectifier tubes $5.55; Aluminum reels $2.49; Double bearing movements $65.45; 11,000 CFM blowers $122.50; STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

THE BETTER TO SERVE YOU WITH—CELEbrating New SOS Building with new values—30 watt Soundfilm amplifiers including record player, $124.75; 16 mm sound Projectors, $287.50; 8 mm and 16 mm Cameras, from $64.95; 2,000' safety steel film Cabinets, $3.95 section; 6 amp. G. E. Tungars, $2.95; RCA Crystal Microphones, $12.95; Pump type Extinguishers, $6.95. Send for Sales Catalog. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

OPPORTUNITY KNOCKS BUT ONCE. NEW streamlined "Korn King" popcorn machines. Originally $650, Now $295. Write for details: SAM BURTON, 1025 W. Ninth St., Cincinnati.

POSITIONS WANTED

PROJECTIONIST—7 YEARS EXPERIENCE. VETeran, single, steady. Highest references. Want steady position. BOX 2226, MOTION PICTURE HERALD.

CITY, DISTRICT MANAGER OR PUBLICIST. 15 years' experience all types operation. Prefer small independent chain. Will go anywhere for the right position. BOX 2231, MOTION PICTURE HERALD.

PRODUCTIVE OFFICE MANAGER, CALL IT comptroller or chief accountant, if you will. Do you need someone who can organize Facts, Figures, and Staff to leave you free to get the business? Young man with 20 years of hard-hitting experience. Excellent recommendations. Require $6,500 with opportunity. BOX 2229, MOTION PICTURE HERALD.

I'M YOUR MANAGER! IF YOU WANT A thoroughly experienced and capable man who knows theatre operation and can get results either in the metropolitan area or out-of-town, write to BOX 2232, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon, Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., New York.

CONTEMPLATING PICTURE MAKING? SOS has it—Mitchell Standard Camera, Four Panastro lenses, magazines, two tripods, motor, etc. $5,997.50; Akeley Newsreel Camera, 2 lenses, magazines, tripod, etc., $295; Bell & Howell 110 AC/DC motor, $249.50; Mitchell Motor Adapters, $79.50; Askania 35mm Studio Camera, syncmotor, 3 lenses, magazines, blimp, etc., $975; Blue Seal 35mm Single System Recorder complete, $295; Three Way Sound Moviola, reconditioned, $795; New Moviola D, $279.50. Send for latest stock list. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ANIMATION 35MM. TITLE EQUIPMENT AND laboratory camera, motor drives, Steinman reels and tanks, printer drier and stock—complete $1,500. HAL PARKER STUDIOS, 1719 Wyandotte, Kansas City, Mo.

SERVICES

SMOLLIN'S CHART CONVERTS ANY SIZE reel into time, footage, carbon length. State your system. $1.50. M. SMOLLIN, Easthampton, N. Y.

MAKE SHOWCARDS YOURSELF. INSTRUCtions $1.00. McALLISTER, 1513 Charlotte St., Bronx, N. Y.

THEATRES

A. B. C. BROKERAGE COMPANY—TWO THEatres. Closed situation. County Seat. Western Washington. Low rent, $65,000. Half down. Contact J. C. BUTLER, 304 SW 4th Ave., Portland, Ore.

TWO THEATRES WITH REAL ESTATE. Closed Washington town with approximately 10,000 draw. Owner says $27,000 year net with all hired help. Corporation setup—$160,000 for all shares. $60,000 will handle. Unusual opportunity for partners. THEATRE EXCHANGE, Fine Arts Bldg., Phone BRoadway 0531, Portland, Ore.

WANT TO SELL YOUR THEATRE? WE HAVE clients with the money waiting. Quick confidential sales. Correspondence invited. MORGAN-WRIGHT, Nocona, Tex.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

BUSINESS OPPORTUNITIES

EXHIBITORS ATTENTION! SELECT CANDY Co. now offering highest percentage to theatres in New York City, New Jersey and Connecticut for candy stand concessions. Why accept less? BOX 2224, MOTION PICTURE HERALD.

DISTRIBUTOR—EXCLUSIVE TERRITORY franchise available for new coin operated 16mm quiz machine. 100% legal. Investment required $3,000. Potential earning $1,000 per month. "TELEQUIZ" CORP., 4350 N. Crawford Ave., Chicago, Ill.

HELP WANTED

MANAGERS, 16MM. EXCHANGES. EXPERIenced office routine, films, equipment. Write BOX 2220, MOTION PICTURE HERALD.

WANTED: EXPERIENCED AND RELIABLE projectionist for first-run theatre operating in small town. Permanent position, good working conditions. Please give all information and references in letter. BOX 2230, MOTION PICTURE HERALD.

STUDIO FOR SALE

FAMOUS FILMCRAFT STUDIO FOR EASTERN production. Completely equipped sound stages, Mitchell Camera equipment, process projection, heavy generators, RCA sound channels, lights, film vaults, executive offices, dressing rooms, shops, props. Long term lease, reasonable rental or sale. Wire or phone for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees, $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 or 100 NUMBER. $3.00 per M., Screen Dial $20.00 PREMIUM PRODUCTS, 354 W. 44th St., New York City 18, N. Y.

NUMBER 4 OF A SERIES

Q A

QUESTION: ***When will DUEL at regular admissions be available to me?***

— Question submitted by Exhibitor A. R. in a town of 4800 in Central Virginia.

ANSWER: "DUEL IN THE SUN" at regular admissions is in release now. It is playing in key towns in the Loew Circuit to top grosses, having already opened in Kansas City, St. Louis, Indianapolis, Pittsburgh, Harrisburg, Reading, Dayton, Akron, Canton and Norfolk. It is booked to play at Loew's Palace in Washington on or about May 20 and should be available to you shortly thereafter.

As you probably know, DUEL as a roadshow was one of the two top grossing pictures of 1947. The business that it has done in the engagements already played at regular prices indicates that DUEL will probably be one of the top grossers, if not the top grosser, of 1948.

DUEL has the highest publicity penetration of any picture now in release and as a result, aggressive merchandising on the part of the exhibitor playing the picture produces phenomenal business. Radio spot announcements are particularly effective.

Vice President in charge of domestic sales



IN A TRADITION OF QUALITY

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEW
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

On an Island With You

M-G-M—Name Star Musical

Like other Joe Pasternak productions, this is a musical rich in eye-appeal and full of expensive-looking sets. That it is in Technicolor and that it can boast such top-rank performers as the inimitable Jimmy Durante, handsome Peter Lawford and beautiful Esther Williams as well as the rising young Mexican star, Ricardo Montalban, is all to its credit.

It has few tunes likely to cling to the ear, and most of the music is in rhumba tempo, provided by the Xavier Cugat band. The dancing scenes are extravagantly mounted and exquisitely and expertly performed by the charming Cyd Charisse, but they run long, are somewhat classical in conception, and appear to be inserted at random.

The story, the adaptation of which required four writers, is trite, doing full justice only to Durante, whose winning personality cannot be subdued in any situation, and to Miss Williams who is given ample opportunity to display her aquatic talents. The shots of her in the water are sure to be appreciated.

The film is a mixture of romance, music, rich color and adventure of sorts. Richard Thorpe's direction permits the pace to slacken several times, making the picture seem over-long.

Esther Williams and Montalban are film stars, shooting scenes for a picture on an island. Jimmy Durante is assistant director and as funny as ever in the part. Lawford is a navy lieutenant, hired as technical advisor. He's in love with Esther, so he flies her off to an island where he first met her during the war. She's engaged to Montalban, but falls in love with Lawford, who faces a court-martial for the kidnaping. Eventually all works out well, of course, when she fronts for Lawford and Ricardo finds solace with Cyd Charisse.

Seen at Loew's 72nd Street theatre, New York. The audience was moderately responsive. Reviewer's Rating: Good.—FRED HIFT.

Release date, June, 1948. Running time, 107 min. PCA No. 12672. General audience classification.
Rosalind Rennolds.....Esther Williams
Lt. Lawrence Kingslee.....Peter Lawford
Ricardo Montez.....Ricardo Montalban
Jimmy Durante, Cyd Charisse, Xavier Cugat, Leon Ames, Kathryn Beaumont, Dick Simmons

Assigned to Danger

Eagle Lion Films—Cops and Robbers

A minor murder melodrama, this carries a brutal and bromidic excitement from start to finish. Despite triteness of plot and dialogue, there is sufficient tension and shooting and there are enough corpses to satisfy the neighborhood clientele which likes cops-and-robbers.

Gene Raymond as a private investigator is not given much to do except parry the criminals until the end; however, his invaluable nonchalance has a definite appeal. As the heroine, Noreen Nash is adequate, as are the character players who are the plug-ugly criminals. The story has Raymond assigned by his insurance company to follow a lead that Miss Nash, operating a mountain lodge, may be related to payroll robbers. She is; she's married to the leader, wounded in the latest robbery. Raymond registers at the lodge, and immediately is trapped by the arrival of the gangsters, who requisitioned him, under the impression he's a doctor, to operate on their leader. The promise is, if the leader, Robert Bice, dies, so does Raymond. Well, the leader dies, after a lot of shooting and panic; but Raymond and Miss Nash, a repentant Miss Nash now in love with Raymond, outwit the gang.

Reviewed in a New York projection room. Reviewer's Rating: Good, of its type.—F. E. S.

Release date, May, 1948. Running time, 65 min. PCA No. 12918. Adult audience classification.
Dan Sullivan .....Gene Raymond
Bonnie Powers .....Noreen Nash
Vic Cutler, Jack Overman, Martin Kosleck, Ralf Harolde, Mary Meade, Gene Evans

The Dude Goes West

Allied Artists—Satire on Westerns

For 87 minutes of good, clean fun, liberally sprinkled with shootin', killin' 'n' thievin', nobody's audience can do better in this market, nor so well, as to sit in on this satire about a Brooklyn gunsmith with a heart of gold who went West in 1875 because guns had gone out of use in Brooklyn, but were still the only law in Arsenic City. As put together by producers Frank and Maurice King, who weren't known as satirists heretofore, the account of the earnest young Easterner's adventures in the Far West is the most stimulating amusing surprise package to come off the production line in ready memory.

Eddie Albert plays straight and with consistent solemnity the tenderfoot whose encounters with assorted bad men begin aboard a train on his way West and end, after many an experience typical of serious Western melodrama, but treated here under an overlay of humor, with all of them dead. At the core of the plot is the inability of the bad men to comprehend how come that the best shot in the West can be an honest man.

From a script by Richard Sale and Mary Loos, understandingly directed by Kurt Neumann, the producers have evolved a Western as replete with plot and action as the biggest of them but set apart from others in that it bids for laughter instead of thrills, and gets them. It is in no sense limited to Western type audiences, and indeed may very well prosper as well or better at other hands.

Previewed at the Ritz theatre, Los Angeles, where a mixed audience enjoyed it hilariously. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, May 30, 1948. Running time, 86 min. PCA No. 12963. General audience classification.
Daniel Bone .....Eddie Albert
Liza Crockett .....Gale Storm
James Gleason, Binnie Barnes, Gilbert Roland, Barton MacLane, Douglas Fowley, Tom Tyler, Harry Hayden, Chief Yowlachie, Sarah Padden, Catherine Doucet, Edward Gargan, Olin Howlin

Anna Karenina

20th Century-Fox—An Old Story

Sir Alexander Korda's version of the Tolstoy novel has certain obvious selling points: first, a well known story; second, Vivien Leigh, representing passion unrestrained, and third, many profuse—and expensive—sets depicting high life in Czarist Russia. However, in general the picture seems lengthy and sometimes tedious. It is adult in its treatment of heartless, open adultery. The supporting players and extras are somehow ineradicably British. And the dialogue is often muttered; so that the picture, in less cosmopolitan centers, probably will face the usual native American criticism that it is "hard to understand."

The story has Miss Leigh the dissatisfied wife of Ralph Richardson, a patriotic government executive, wealthy, egostistical and neglectful. Apparently to compensate for her open betrayal of a worthy husband, Richardson is put in caricature. Miss Leigh repels, then succumbs to the fiery passion of a young officer, Kieron Moore.

Richardson, outraged and vindictive, prepares to divorce her. When she bears Moore's child, stillborn, and is almost dying, and begs forgiveness, Richardson forgives her, and resolves not to divorce her, no matter what she does. What she does is to recover, and then again leave him. She and Moore go to Italy, where they are happy and then homesick. They return to Russia, and she is snubbed by the society that is her life. She disintegrates. Knowing her husband will never divorce her, she doesn't dare tell Moore; they quarrel because she is jealous and depressed. When, after a quarrel, he walks out, she feels it is over. Defeated, she walks in front of a train to her death.

Julien Duvivier is responsible for the direction, Constant Lambert for the extremely effective mood music by the Royal Philharmonic Orchestra, and Cecil Beaton for the costuming.

Seen in a New York projection room. Reviewer's Rating: Fair.—F. E. S.

Release date, May, 1948. Running time, 110 min. PCA No. 12856. Adult audience classification.
Anna Keranina .....Vivien Leigh
Karenin .....Ralph Richardson
Count Vronsky .....Keiron Moore
Stepan Oblonsky .....Mary Kerridge
Marie Lohr, Frank Tickle, Sally-Ann Howes, Niall Macginnis, Michael Gough, Martita, Heather Thatcher, Helen Haye, Mary Martlew, Ruby Miller, Austin Trevor, Guy Verney, John Longden

Crossed Trails

Monogram—Cowboy Versus Outlaws

Johnny Mack Brown, a favorite among the Western performers, is the cowboy in this film who tracks down and captures the outlaws. This film should interest Western fans because there are the usual outdoor scenes and action sequences.

The story centers about a 13-year-old girl who owns a ranch which contains valuable

(*Continued on following page*)

water rights. The saloon owner attempts to seize the land and frames the girl's guardian, played by Raymond Hatton, so that he is put in jail on a murder charge. A nearby rancher who knew that the guardian did not commit the murder is kidnapped by the desperadoes. Johnny Mack Brown rescues the rancher and he tells his story in time to save the innocent man.

This film was produced by Louis Gray and directed by Lambert Hillyer from Colt Remington's screenplay.

Seen at the New York theatre. Reviewer's Rating: Fair.—M. R. Y.

Release date, April 11, 1948. Running time, 53 min. PCA No. 12928. General audience classification.
Johnny .....Johnny Mack Brown
Bodie .....Raymond Hatton
Maggie Flynn.....Lynne Carver
Kathy Frye, Douglas Evans, Steve Clark, Ted Adams, Zon Murray, Pierce Lyden

The Bold Frontiersman

***Republic*—Western**

The stalwart hero of this outdoor adventure film is Allan "Rocky" Lane. There is an abundance of fisticuffs and gunplay which should make this offering pleasing to Western fans.

Lane rides into town on his faithful horse, Black Jack, and finds that the local ranchers are collecting money to build a water project because a severe drought is destroying the land. The gambling casino owner is the leader of the gang who attempts to steal the money. The son of the rancher in charge of the money is in debt to the gamblers. The gamblers frame the lad and he is sentenced to be hanged. However, Lane knows that the boy is innocent and gathers the necessary evidence to prove that the gambler committed the murder and stole the funds. Lane receives support from Eddy Waller, as the sheriff and Roy Barcroft as the scheming gambler.

Gordon Kay was the associate producer and Philip Ford was the director. Bob Williams wrote the original screenplay.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, April 15, 1948. Running time, 60 mins. PCA No. 12911. General audience classification.
Allan "Rocky" Lane.....Allan "Rocky" Lane
His Stallion.....Black Jack
Nugget Clark.....Eddy Waller
Smiling Jack.....Roy Barcroft
John Alvin, Francis McDonald, Fred Graham, Edward Cassidy, Edmund Cobb, Harold Goodwn, Jack Kirk, Ken Terrell, Marshall Reed, Al Murphy

Trapped By Boston Blackie

***Columbia*—Pearl Robbery**

Chester Morris, as Boston Blackie, is the leading suspect in a pearl necklace robbery. He and his assistant, the Runt, played by George H. Stone, are the center of several exciting episodes which make this a diverting melodrama.

Boston Blackie, the reformed criminal, is suspected of stealing a pearl necklace at a dinner party when he is pinch-hitting for a detective who had been murdered. Boston Blackie endeavors to find the thief but the police inspector, played by Richard Lane, is convinced that he stole the necklace. However, clever Boston Blackie traps the jewel thief and he and the Runt are exonerated.

June Vincent Patricia White and Edward Norris are among the supporting players in this film, which is based on characters created by Jack Boyle. Rudolph C. Flothon produced and Seymour Friedman directed. Maurice Tombragel wrote the screenplay from Charles Marion and Edward Book's story.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, May 13, 1948. Running time, 67 min. PCA No. 12923. General audience classification.
Boston Blackie .....Chester Morris
Doris Bradley .....June Vincent
Inspector Faraday.....Richard Lane
Patricia White, Edward Norris, George H. Stone, Frank Sully, Fay Daker, William Forrest

REISSUE REVIEW

THE CRUSADES

Paramount

When first reviewed in the MOTION PICTURE HERALD August 10, 1935, this picture was called "one of the finest things ever presented to the exhibitor by the production branch of the industry "and" synonymous with all that the name Cecil B. DeMille stands for in relation to mighty, colorful pageantry and spectacle, massive setting and accoutrements—a story that will never die." With the current trouble in the Holy Land, interest should be aroused in this DeMille production, which was also directed by Mr. DeMille, from a screenplay by Harold Lamb. The film has as its theme both a love story and the opening of the gates of Jerusalem to the Christian world. Loretta Young, Henry Wilcoxon, Ian Keith and Katharine DeMille are starred. The reviewer called the picture "the kind of valuable screen merchandise that requires one to work his head off to make the public believe the truth." Reissued, June, 1948.

ADVANCE SYNOPSES

BEST MAN WINS (Columbia)

PRODUCER: John Sturges. DIRECTOR: Ted Richmond. PLAYERS: Edgar Buchanan, Anna Lee, Bob Shayne, Gary Gray, Hobart Cavanaugh.

SMALLTOWN DRAMA. In 1853, Jim Smiley returns to his home town after an absence of several years to see his wife, Nancy, and ten-year-old son, Bob. He discovers that his wife is about to divorce him and marry Judge Carter. Bob, he learns, is interested in a racing greyhound and wants to enter it in the forthcoming races. He helps the boy train and enter the dog in the race, thereby winning the affection of his son, and finally wins back his wife.

ARIZONA SUNSET (Monogram)

PRODUCER: Louis Gray. DIRECTOR: Lambert Hillyer. PLAYERS: Jimmy Wakely, Dub Taylor, Jennifer Holt, Riley Hill, Johnny James.

OUTLAW DRAMA. Dan, the marshal's son, is interested in Belle, secretly the head of an outlaw band, two of whose members fatally wound the marshal. Jimmy is made the new marshal and Dan is made a deputy. Unintentionally Dan tells Belle of a payroll delivery and her men attack and bring the money to her. Jimmy and Cannonball stop Belle and her outlaws from murdering Dan after he finds her with the missing payroll. Jimmy heads for the trail again, and Dan is made marshal.

GOOD SAM (RKO-Radio)

PRODUCER-DIRECTOR: Leo McCarey. PLAYERS: Gary Cooper, Ann Sheridan, Edmund Lowe, Bobby Dolan, Lora Lee Michaels, Dick Ross, Joan Lorring.

COMEDY DRAMA. Sam Clayton, living in a small city with his wife and children, is everybody's friend and has the reputation of being a Good Samaritan. His charitable impulses often lead to embarrassing results, and his wife decides their marriage will go on the rocks if Sam continues to look out for the welfare of others. The breaking point occurs when Sam is tricked by a city slickeress, who takes the money he is holding for a charity fund, and leaves him holding the bag. Unable to raise the amount of his loss from those he has befriended throughout the years, he becomes disillusioned. Meanwhile the banker who turned him down thinks better of it, and because of his ability to make friends offers Sam an executive post at the bank. It all ends well for Sam, who is restored to his family.

RETURN OF THE BADMEN (RKO)

PRODUCER: Nat Holt. DIRECTOR: Ray Enright. PLAYERS: Randolph Scott, Robert Ryan, Anne Jeffreys, George "Gabby" Hayes, Jacqueline White, Steve Brodie.

WESTERN. A group of outlaws led by the Sundance Kid have a section of Oklahoma terrorized in the great Land Rush of 1889. The "Kid" is accompanied on his raids by Cheyenne, bandit queen, who after one of the raids is captured by Vance, U. S. Marshal, who has come to the territory with his fiancee, Madge. Vance persuades Cheyenne, who is paroled in his custody, to work for him as telegraph operator. A trap is set for the outlaw gang, and the "Kid" tries to get Cheyenne to help him, but when she refuses he kills her. Vance sets out to get the Kid, and after a desperate hand-to-hand struggle, kills him. Peace is restored to Oklahoma and Vance prepares to marry Madge.

YOUR RED WAGON (RKO Radio)

PRODUCER: John Houseman. DIRECTOR: Nicholas Ray. PLAYERS: Cathy O'Donnell, Farley Granger, Howard da Silva, Jay C. Flippen, Helen Craig, Will Wright, Ian Wolfe.

DRAMA. Two young people, Keechie and Bowie, struggle with a fate that has stacked the cards against them. Bowie, who was railroaded to prison for an accidental killing, escapes with two other "lifers," both hardened criminals. After he and Keechie are married, his one aim is to get money and a lawyer to clear him so he can start life anew, but his prison pals force him to participate in subsequent crimes, reminding him that they helped him escape. As the police close in on their trail, Bowie returns to say goodbye to his wife, and is cut down by a fusillade of bullets.

DREAM GIRL (Paramount)

PRODUCER: P. J. Wolfson. DIRECTOR: Mitchell Leisen. PLAYERS: Betty Hutton, Macdonald Carey, Patric Knowles, Virginia Field, Walter Abel, Peggy Wood, Carolyn Butler, Lowell Gilmore.

COMEDY DRAMA. Georgina carries on an active dream life, and she pictures all sorts of wonderful interludes in which she plays the leading part. She fancies herself in love with Jim who in reality marries her sister. At the wedding she meets Clark, young critic, to whom she takes an intense dislike when he criticizes her latest literary effort in no uncertain terms. In fantasy she sees herself as the judge sentencing him to death for the murder of her book. When Jim tells her he is divorcing her sister, she dreams of going away with him, but as she is about to leave, Clark informs her he has made plans for their marriage, and she gives up her dreams for reality.

BIG TOWN SCANDAL (Paramount)

PRODUCERS: William Pine and William Thomas. DIRECTOR: William Thomas. PLAYERS: Philip Reed, Hillary Brooks, Stanley Clements, Charles Arnt, Vince Barnett, Joseph Allen, Jr., Darryl Hickman.

DRAMA. Lorelei, police reporter for the Illustrated Press, covers a court hearing where the judge is about to send five boys, who have been caught stealing basketball equipment, to reform school. She calls Steve Wilson, managing editor, and the boys are paroled in the newspaper's care. The rival newspaper starts a campaign to send such delinquents to reform school, but Steve starts a counter campaign for recreation centers for boys. There is a big game scheduled; some underhanded business goes on behind the scenes, the boys are involved, but after a killing and the real criminals are caught, the boys justify the faith of the Illustrated Press, by ending up on the right side of the law.

RELEASE CHART

by companies

This Chart lists feature product tradeshown or released since November 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
920	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf in London	Nov. 13,'47
984	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
981	It Had to Be You	Dec. '47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
992	Six-Gun Law	Jan. 9,'48
932	The Swordsman	Jan. 9,'48
983	Prince of Thieves	Jan.,'48
907	Glamour Girl	Jan. 16,'48
934	I Love Trouble	Jan.,'48
906	Mary Lou	Jan. 23,'48
802	The Wreck of the Hesperus	Feb. 5,'48
910	The Woman from Tangier	Feb. 12,'48
965	Phantom Valley	Feb. 19,'48
937	Relentless	Feb. 20,'48
935	To the Ends of the Earth	Feb. 27,'48
920	The Return of the Whistler	Mar. 18,'48
902	Adventures in Silverado	Mar. 25,'48
986	West of Sonora	Mar. 25,'48
952	Song of Idaho	Mar. 30,'48
936	The Sign of the Ram	Mar.,'48
....	The Mating of Millie	Apr.,'48
914	My Dog Rusty	Apr. 8,'48
909	Port Said	Apr. 15,'48
....	The Lady From Shanghai	May,'48
....	Best Man Wins	May 6,'48
....	Trapped by Boston Blackie	May 13,'48
963	Whirlwind Raiders	May 13,'48
....	The Black Arrow	Not Set
....	The Strawberry Roan	Not Set
....	The Fuller Brush Man	Not Set
....	The Lost One	Not Set

EAGLE LION

530	Cheyenne Takes Over	Dec. 13,'47
733	The Corsican Brothers (R)	Dec.,'47
736	South of Pago Pago (R)	Dec.,'47
808	Linda Be Good	Jan. 3,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers (Brit.)	Jan. 31,'48
812	Adventures of Casanova	Feb. 7,'48
813	Open Secret	Feb. 14,'48
758	Stage to Mesa City	Feb. 15,'48
854	Tornado Range	Feb. 21,'48
814	Take My Life (Brit.)	Feb. 28,'48
815	Man From Texas	Mar. 6,'48
855	The Westward Trail	Mar. 13,'48
816	The October Man (Brit.)	Mar. 20,'48
817	The Enchanted Valley	Mar. 27,'48
848	Seven Sinners (R)	Mar. 27,'48
849	Sutter's Gold (R)	Mar. 27,'48
818	Ruthless	Apr. 3,'48
856	The Hawk of Powder River	Apr. 10,'48
819	The Noose Hangs High	Apr. 17,'48
820	The Cobra Strikes	Apr. 24,'48
....	Open Secret	May 5,'48
....	Prairie Outlaws	May 12,'48
....	Assigned to Danger	May 19,'48
....	Raw Deal	May 26,'48
....	Sword of the Avenger	June 2,'48
....	Close Up	June 9,'48
....	The Tioga Kid	June 16,'48
....	Mickey	June 23,'48
....	Canon City	June 30,'48
....	The Spiritualist	July 7,'48
....	Oliver Twist	July 14,'48
....	Shed No Tears	July 21,'48
....	Northwest Stampede	July 28,'48

FILM CLASSICS

....	For You I Die	Jan.,'48
....	Women in the Night	Jan.,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48
....	Devil's Cargo	Apr. 1,'48
....	Money Madness	Apr. 15,'48
....	The Argyle Secrets	May 7,'48
....	Blonde Ice	May 20,'48
....	Sofia	June,'48

MGM

808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov. 5,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
3000	Gone With the Wind (R)	Feb.,'48
816	Tenth Avenue Angel	Feb.,'48
817	Three Daring Daughters	Mar.,'48
818	Alias a Gentleman	Mar.,'48
819	The Bride Goes Wild	Mar.,'48
....	The Search	Apr. 23,'48
820	B.F.'s Daughter	Apr.,'48
821	Summer Holiday	Apr.,'48
824	State of the Union	Apr.,'48
822	Tarzan's Secret Treasure (R)	Apr.'48
823	Tarzan's N. Y. Adventure (R)	Apr.,'48
826	Homecoming	May,'48
825	The Pirate	May,'48
....	Big City	June,'48
....	On an Island with You	June,'48
...	Easter Parade	July,'48
....	A Date With Judy	July,'48
....	Julia Misbehaves	Aug.,'48
....	A Southern Yankee	Aug.,'48
....	Piccadilly Incident (Brit.)	Net Set

MONOGRAM

4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
825	Bowery Buckaroos	Nov. 22,'47
AA3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Dec. 6,'47
674	Gun Talk	Dec. 20,'47
4706	Betrayed (R)	Dec. 27,'47
627	Smart Politics	Jan. 3,'48
4704	Jiggs & Maggie in Society	Jan. 10,'48
686	Song of the Drifter	Jan. 17,'48
AA4	Song of My Heart (Allied Artists)	Jan. 31,'48
4751	Overland Trail	Jan. 31,'48
4709	Joe Palooka in Fighting Mad	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
AA7	Panhandle (Allied Artists)	Feb. 22,'48
4705	Rocky	Mar. 7,'48
4710	Rose of the Rio Grande (R)	Mar. 14,'48
4708	Angel's Alley	Mar. 21,'48
4761	Oklahoma Blues	Mar. 28,'48
4712	Docks of New Orleans	Apr. 4,'48
AA5	The Hunted (Allied Artists)	Apr. 7,'48
4755	Crossed Trails	Apr. 11,'48
4713	Campus Sleuth	Apr. 18,'48
4714	French Leave	Apr. 25,'48
AA6	Smart Woman (Allied Artists)	Apr. 30,'48
4711	Sign of the Wolf (R)	May 2,'48
....	Arizona Sunset	May 9,'48
4716	I Wouldn't Be in Your Shoes	May 23,'48
AA8	The Dude Goes West (Allied Artists)	May 30,'48
4715	Stage Struck	June 13,'48

PARAMOUNT

4704	Where There's Life	Nov. 21,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
4711	Caged Fury	Mar. 5,'48
4710	Saigon	Mar. 12,'48
4712	Mr. Reckless	Mar. 26,'48
4725	Unconquered	Apr. 2,'48
4713	The Big Clock	Apr. 9,'48
4714	The 'Sainted' Sisters	Apr. 30,'48
4715	Speed to Spare	May 14,'48
4716	Hazard	May 28,'48
4717	Shaggy	June 11,'48
4718	Hatter's Castle (Brit.)	June 18,'48
4719	Waterfront at Midnight	June 25,'48
4720	The Emperor Waltz	July 2,'48
4721	Dream Girl	July 23,'48
4722	Big Town Scandal	July 30,'48
4723	So Evil My Love	Aug. 6,'48
4724	A Foreign Affair	Aug. 20,'48
4726	Beyond Glory	Sept. 3,'48

REPUBLIC

624	The Fabulous Texan	Nov. 9,'47
628	The Flame	Nov. 24,'47
652	Under Colorado Skies	Dec. 15,'47
752	Bandits of Dark Canyon	Dec. 15,'47
701	The Main Street Kid	Jan. 1,'48
644	The Gay Ranchero	Jan. 10,'48
702	Slippy McGee	Jan. 15,'48
703	Campus Honeymoon	Feb. 1,'48
753	Oklahoma Badlands	Feb. 22,'48
704	Madonna of the Desert	Feb. 23,'48
705	The Inside Story	Mar. 14,'48
706	Lightnin' in the Forest	Mar. 25,'48
728	Bill and Coo	Mar. 28,'48
654	California Firebrand	Apr. 1,'48
707	Heart of Virginia	Apr. 25,'48
708	Old Los Angeles	Apr. 25,'48
731	Under California Stars	May 1,'48
709	King of the Gamblers	May 10,'48
755	Carson City Raiders	May 13,'48

RKO-RADIO

SPECIALS

863	The Fugitive	Nov. 3,'47
864	Le Silence est D'Or	
868	Tycoon	Dec. 27,'47
852	The Bishop's Wife	(T)Feb. 16,'48
865	Mourning Becomes Electra	Not Set

REISSUES

892	Bambi	Feb. 2,'48
885	Trouble in Sundown	Mar. 2,'48
....	Bring 'Em Back Alive	June,'48

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809	Dick Tracy Meets Gruesome	Dec. 6,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered (Brit.)	Jan. 10,'48
806	Night Song	Jan. 17,'48
812	Western Heritage	Jan. 24,'48
811	If You Knew Susie	Feb. 7,'48
867	The Pearl	(T)Feb. 10,'48
868	I Remember Mama	(T) Mar. 17,'48
869	The Miracle of the Bells	(T) Mar. 1,'48
....	Design for Death	Mar.,'48
814	Arizona Ranger	(T) Mar. 23,'48
870	Fort Apache	Apr.,'48
....	Berlin Express	May,'48
813	Tarzan and the Mermaids	June,'48
....	Fighting Father Dunne	June,'48
751	The Best Years of Our Lives	July,'48
817	Return of the Badmen	July 17,'48
....	Your Red Wagon	July,'48
....	Melody Time	Aug.,'48
....	Good Sam	Sept.,'48

SCREEN-GUILD

HC15	The Frontiersman (R)	Nov. 8,'47
HC16	Sunset Trail (R)	Nov. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
HC13	Pride of the West (R)	Jan. 3,'48
HC14	In Old Mexico (R)	Feb. 7,'48
4708	Trail of the Mounties	Feb. 21,'48
HC17	Silver on the Sage (R)	Mar. 6,'48
HC18	Renegade Trail (R)	Apr. 10,'48
4705	The Prairie	Apr. 30,'48
HC19	Range War (R)	May 7,'48
X-3	Miracle in Harlem	May 14,'48
S-3	Runaway Daughter (R)	May 21,'48
S-4	King of the Turf (R)	May 21,'48
S-5	Flirting with Fate (R)	May 28,'48
S-6	That's My Boy (R)	May 28,'48

SELZNICK REL. ORG.

....	The Paradine Case	Jan.,'48
....	Duel in the Sun	Apr.,'48
206	Mr. Blandings Builds His Dream House	July,'48
....	Portrait of Jennie	Not Set

20TH CENTURY-FOX

720	Thunder in the Valley	Nov.,'47
734	Roses Are Red	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
802	You Were Meant for Me	Feb.,'48
804	Dangerous Years	Feb.,'48
805	Call Northside 777	Feb.,'48
806	Gentleman's Agreement	Mar.,'48
807	The Challenge	Mar.,'48
808	Half Past Midnight	Mar.,'48
809	An Ideal Husband (Brit.)	Mar.,'48
810	Sitting Pretty	Apr.,'48
811	Scudda Hoo, Scudda Hay	Apr.,'48
812	Meet Me at Dawn (Brit.)	Apr.,'48
813	Let's Live Again	Apr.,'48
814	13 Lead Soldiers	Apr.,'48
....	Green Grass of Wyoming	June,'48
....	Arthur Takes Over	May,'48
....	Fury at Furnace Creek	May,'48
....	The Iron Curtain	May,'48
....	The Counterfeiters	May,'48
....	Anna Karenina (Brit.)	May,'48
....	Deep Waters	Not Set
....	The Snake Pit	Not Set

UNITED ARTISTS

....	Body and Soul	Nov.,'47
....	The Roosevelt Story (Special)	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil (Brit.)	Jan.,'48
....	On Our Merry Way	Feb.,'48
....	Arch of Triumph (Special)	Mar.,'48
....	Siren of Atlantis	Mar.,'48
....	So This is New York	Apr.'48
....	Silent Conflict	Apr.,'48
....	Here Comes Trouble	Apr.,'48

UNIVERSAL-INTERN'L

630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
637	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
635	Bush Christmas (Prestige)	Dec.,'47
626	The Lost Moment	Dec.,'47
629	Black Narcissus (Brit.)	Dec.,'47
633	The Senator Was Indiscreet	Jan.,'48
652	Captain Boycott (Brit.)	Jan.,'48
679	Holiday Camp (Brit.)	Jan.,'48
634	A Woman's Vengeance	Feb.,'48
627	Secret Beyond the Door	Feb.,'48
651	The Naked City	Mar.,'48
650	A Double Life	Mar.,'48
654	Jassy (Brit.)	Mar.,'48
653	Black Bart	Apr.,'48
655	Casbah	Apr.,'48
....	Are You With It	May,'48
....	Dear Murderer	May,'48
....	All My Sons	May,'48
....	Another Part of the Forest	June,'48
....	A Letter From an Unknown Woman	June,'48
....	River Lady	June,'48
....	Up in Central Park	Not Set
....	Tap Roots	Not Set
680	Tawny Pipit (Brit.)	Not Set
....	Hungry Hill (Brit.)	Not Set

WARNER BROTHERS

710	Jezebel (R)	Dec. 13,'47
709	Anthony Adverse (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
713	Always Together	Jan. 10,'48
714	The Treasure of the Sierra Madre	Jan. 24,'48
715	My Girl Tisa	Feb. 7,'48
716	Voice of the Turtle	Feb. 21,'48
717	I Became a Criminal (Brit.)	Mar. 8,'48
718	Adventures of Robin Hood (R)	Mar. 13,'48
719	April Showers	Mar. 27,'48
720	To the Victor	Apr. 10,'48
721	Winter Meeting	Apr. 24,'48
722	Valley of the Giants (R)	May 8,'48
723	The Fighting 69th (R)	May 8,'48
724	The Woman in White	May 15,'48
725	Silver River	May 29,'48
....	Wallflower	June 19,'48
....	The Big Punch	June 19,'48
....	This Side of the Law	Aug. 21,'48

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4128-4129, issue of April 17, 1948.

Feature product listed by Company on page 4147, issue of May 1, 1948. For complete listing of 1946 - 47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	.....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4131
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4071
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	....	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Anna Karenina (Brit.)	20th-Fox	....	Vivien Leigh-Ralph Richardson	May,'48	110m	May 1,'48	4145	4127	....
Another Part of the Forest	Univ.	....	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	....
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	....
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	....	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	....
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	....
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	....
Arizona Sunset	Mono.	....	Jimmy Wakely-Jennifer Holt	May 9,'48	....	.....	....	4146	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
Arthur Takes Over	20th-Fox	....	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	....	Gene Raymond-Noreen Nash	May 19,'48	65m	May 1,'48	4145	4139	....
† **BACHELOR** and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	4071
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Berlin Express	RKO	....	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	....	Edgar Buchanan-Anna Lee	May 6,'48	....	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956		...
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	....	.....	....	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	....
Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	....
Big City	MGM	....	Margaret O'Brien-Rob't Preston	June,'48	103m	Apr. 3,'48	4111	4103	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooks	July 30,'48	....	.....	....	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	...	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4071
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4131
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	58m	Nov. 29,'47	3955	3818	4011
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	....	.....	....	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	67m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov. '47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	...
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	..
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	....
Bring 'Em Back Alive (R)	RKO	....	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	...	..
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	....
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4071
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	.....	....	4127	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	....	.....	....	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	...
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Close-Up	EL	....	Alan Baxter-Virginia Gilmore	Not Set	72m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	....	.....	....	4086	....
Corsican Brothers (R.)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Counterfeiters, The	20th-Fox	....	John Sutton-Doris Merrick	May,'48	....	.....	....	4127	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	...	4011
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July,'48	....	.....	....	4139	....
Dear Murderer (British)	Univ.	....	Eric Portman-Greta Gynt	Apr.,'48	....	.....	....	4139	....
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Deep Waters	20th-Fox	....	Dana Andrews-Jean Peters	Not Set	....	.....	....	4039	....
Design for Death	RKO	....	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	...
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725		
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	....	.....	....	4146	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July,'48	....	.....	....	4127	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	....	.....	....	3611	....
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fighting Father Dunne	RKO	....	Pat O'Brien-Myrna Dell	June,'48	....	.....	....	4139	....
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	....	.....	....	4139	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4131
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	Not Set	....	.....	....	4139	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	4042
Fury at Furnace Creek	20th-Fox	...	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	....
GANGSTER, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	....
Ghost of Frankenstein (R.)	Realart	1212	Lon Chaney-Evelyn Ankers	Jan.,'48	67m	Jan. 24,'48	4031	....	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	....	.....	....	4146	....
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	....	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	....
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	....	.....	....	4117	....

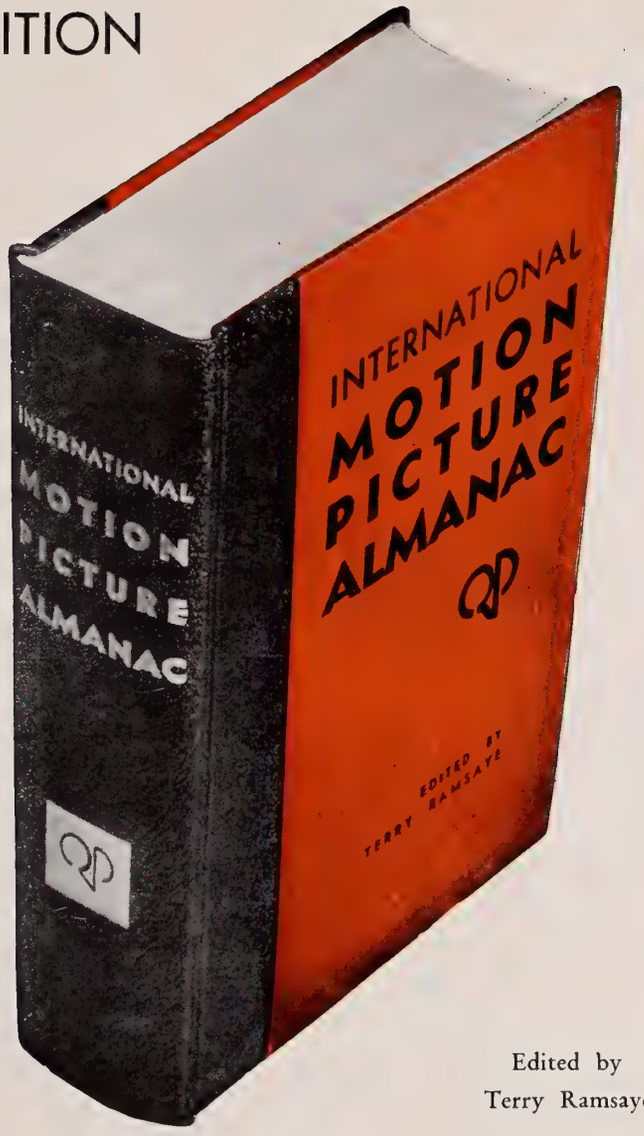
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4071
Homecoming	MGM	....	Clark Gable-Lana Turner	May,'48	113m	Apr. 3,'48	4109	4079	4131
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Price	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
In Old Mexico (Reissue)	SG	HC14	William Boyd-George Hayes	Feb. 7,'48	60m	Jan. 10,'48	4009	....	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4131
Iron Curtain, The	20th-Fox	....	Dana Andrews-Gene Tierney	May,'48	....	.....	....	4127	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	....	.....	....	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Jungle Book, The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
KEY Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	....	.....	....	4117	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LADY from Shanghai, The	Col.	....	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Lawless Valley (Reissue)	RKO	884	George O'Brien-Kay Sutton	Jan. 30,'48	60m	Jan. 10,'48	4009	....	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	....	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	.....	...	3919	...
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4131
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Monsieur Verdoux	UA	...	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	July,'48	94m	Apr. 3,'48	4110	4010	4131
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4131
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	....

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OCTOBER Man, The (Brit.)	EL	816	John Mills-Joan Greenwood	Mar. 20,'48	91m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	....	.....	....	4095	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	....	.....	....	4127	....
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June,'48	107m	May 1,'48	4145	4139	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	Feb.,'48	107m	Feb. 7,'48	4049	4038	4131
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Open Secret	EL	813	John Ireland-Jane Randolph	Feb. 14,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
Personal Column (formerly Lured)	UA	.....	Geo. Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	.....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	May,'48	102m	Apr. 3,'48	4110	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	.....	....	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	4042
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4071
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	....	.....	....	4146	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	June,'48	....	.....	....	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4071
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	....	.....	....	3931	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	65m	.....	....	3931	....
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	818	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	104m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4131
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	....
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl (T)	Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4071
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	.....	....	4021	....
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Siren of Atlantis (formerly Atlantis)	UA	....	Maria Montez-J. P. Aumont	Mar.,'48	....	.....	....	4103	....
Sitting Pretty	20th-Fox	810	Robert Young-Maureen O'Hara	Apr.,'48	84m	Feb. 28,'48	4077	4039	4131
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4071
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877

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Son of Dracula (R.)	Realart	1295	Lon Chaney-Louise Allbritton	Jan.,'48	80m	Jan. 24,'48	4031	.....	....
So This Is New York	UA	....	Henry Morgan-Virginia Grey	Apr.,'48	....	.....	.....	4127	....
South of Pago Pago (R.)	EL	736	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000		....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug.,'48	....	.....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 4,'47	77m	Oct. 11,'47	3874	....	4042
Spiritualist, The	EL	....	Turhan Bey-Lynn Bari	July 7,'48	....	.....	....	4127	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr.,'48	124m	Apr. 3,'48	4110	4039	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	Apr.,'48	92m	Mar. 13,'48	4093	3599	4131
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4131
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	.	.....	....	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	....
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	.
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
Thief of Bagdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	.....	....	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4071
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	..
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
Tioga Kid, The	EL	....	Eddie Dean-Jennifer Holt	June 16,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4131
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Trapped by Boston Blackie	Col.	....	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4139	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4071
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4042
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	....	.....	....	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905		....
Up in Central Park	Univ.	....	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	....	Rosalind Russell-Leo Glenn	Aug.,'48	....	.....	....	4139	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4131
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	June 19,'48	77m	.....	....	3876	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	....	.....	....	4069	....
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	....
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
YOUR Red Wagon	RKO	....	Cathy O'Donnell-Farley Granger	July,'48	....	.....	....	4146	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4071

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4147

1948-49 EDITION



Edited by
Terry Ramsaye

The big changes of the big year in your business, recorded are in the thousand-and-odd pages of this standard, accepted, authoritative work of reference and information in process of preparation.

It belongs on your desk.

QUIGLEY PUBLICATIONS ROCKEFELLER CENTER, N. Y. 20

QUOTE

Jay Emanuel, theatre owner and publisher of 'THE EXHIBITOR,' in his issue of March 31, 1948 stated editorially: "A TRAILER is still the exhibitor's best medium, and still the cheapest. It is sampling in the best form."

TRAILERS ARE YOUR BEST BUY in ADVERTISING!

Woman's Home Companion, in it's 1947 Movie Survey, says that TRAILERS draw 31% of your Patrons!



UNQUOTE

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

Supreme Court Rules:

U. S. vs. Majors

Reform trade practices;
Some divorcement needed;
Competitive bidding out

U. S. vs. Griffith
U. S. vs. Schine

Companies guilty of conspiracy;
Lower courts must examine
circuits theatre-by-theatre

HOWARD HUGHES BUYS RKO CONTROL FROM ODLUM

***Better Theatres*:—THE SPRING BUYERS NUMBER**

VOL. 171, NO. 6; MAY 8, 1948

"SUN SHINES ON M-G-M"
—says FILM BULLETIN



"Everything is on the upswing at M-G-M!" —says HOLLYWOOD REPORTER



VARIETY says:

"M-G-M IS LEADING!

Pix Stars for B.O. Fireworks!

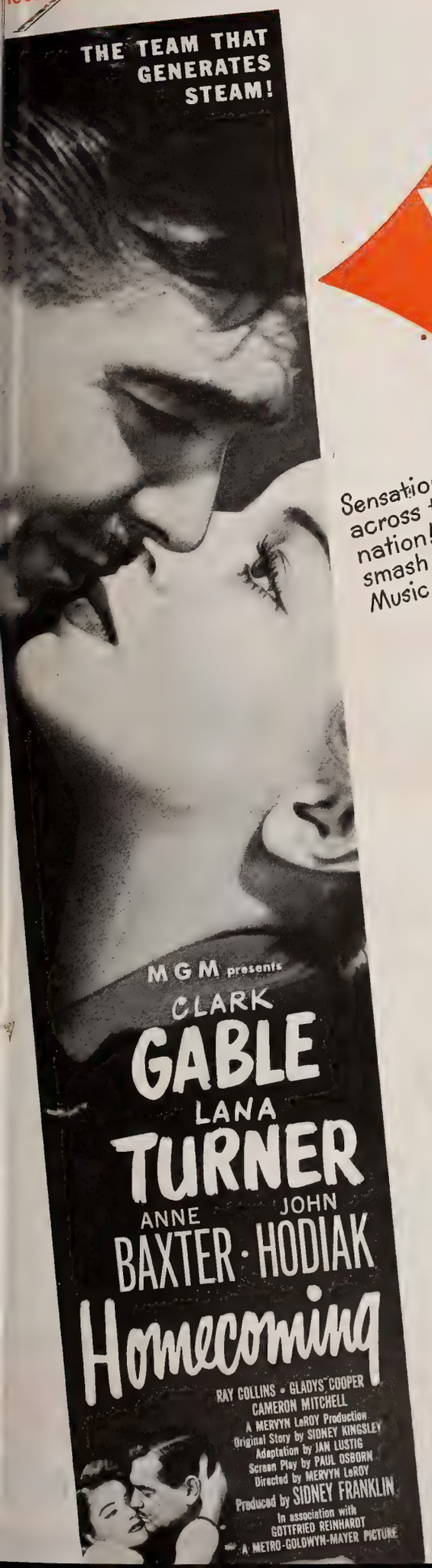
M-G-M PACES LIST OF TOP-NAMERS!

Paced by Metro, studios are rushing to aid the sagging b.o. with the biggest array of star-studded pix in Hollywood history. Metro is leading!"





ERY M·G·M CAPITOL
CORD BROKEN!!!
necoming" will soon electrify all America!





WE'RE OFF TO A FLYING START!

Sensation across the nation! 3rd smash week at Music Hall!

VITAMIN M-G-M PEPS UP THE INDUSTRY!

Oh! What a Line-up!

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in Frank Capra's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" *in Technicolor.* MICKEY ROONEY, GLORIA DeHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3

"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in "THE PIRATE" *in Technicolor.* Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24

"ON AN ISLAND WITH YOU" *in Technicolor.* ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

Irving Berlin's "EASTER PARADE" *in Technicolor.* Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" *in Technicolor.* WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" *in Technicolor.* LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

M-G-M GREAT IN '48!

(Food for thought on page 14)

Gold will flow

"SILVER R



THE MAGIC OF WARNER SHOWMANS

in the West's great Silver Territory will make the World

ith

VER"



THIS IS THE SAGA OF MIKE McCOMB -hero, gambler, man of glorious destiny in the West's wildest era!

ERROL FLYNN
ANN SHERIDAN
"SILVER RIVER"

WITH

THOMAS MITCHELL ~ BRUCE BENNETT

DIRECTED BY RAOUL WALSH

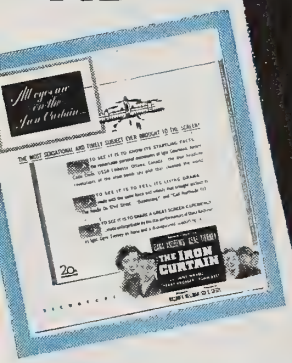
Screen Play by Stephen Longstreet and Harriet Frank, Jr
From a Novel by Stephen Longstreet
Music by Max Steiner

PRODUCED BY OWEN CRUMP

!! 150-Theatre Jubilee
ere a National Event!

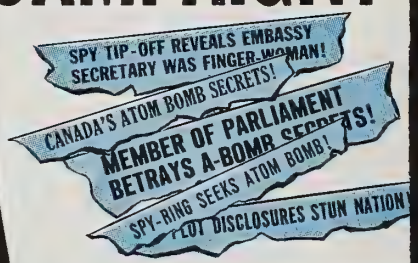
ALL EYES ARE ON

THE AD!



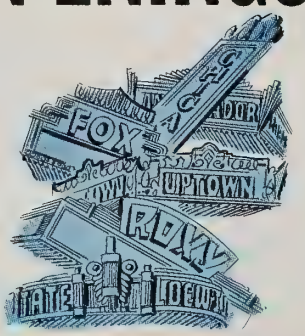
27,799,467 people (actual paid circulation) will read this ad in 112 of America's greatest Sunday newspapers this week!

THE CAMPAIGN!



One of the most highly concentrated publicity barrages in all history, a result of months of scientific planning in the 20th showmanship tradition, started May 2nd and builds ever greater!

THE 500 OPENINGS!



In one week — the week of May 10th — a 500 theatre day-and-date World Premiere right across the nation!

THE PICTURE



The most sensational a timely subject eve brought to the screen The very newest and very best in the great filmed-from-life technique introduced and made famous by 20th Century-Fox!

Darryl F. Zanuck presents

DANA ANDREWS · GENE TIERNEY

THE IRON CURTAIN

with June Havoc · Berry Kroeger · Edna Best · Stefan Schnabel
Nicholas Joy · Eduard Franz · Frederic Tozère

Directed by WILLIAM A. WELLMAN · Produced by SOL C. SIEGEL

Screen Play by Milton Krims · Based on the Personal Story of Igor Gouzenko, Former Code Clerk, U.S.S.R. Embassy in Ottawa, Canada

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 171, No. 6 — May 8, 1946

CRITIC BITES CRITICS

JUST possibly a great constructive movement in metropolitan lay press criticism of the motion picture has been started. Mr. Archer Winston of the *New York Post* has had at his contemporaries. He much approves the artistic qualities of "Day of Wrath" one of those foreign affairs playing the Little Carnegie, an "art house." The others have not liked it.

Says Mr. Winston: "The adverse criticism is capsuled with ridiculous ease. 'Dull,' 'monotonous' and 'slow' are the recurrent words of dismissal. . . ." He continues: "What it amounted to was that the critics were, as several wrote, bored. As is the custom, they looked for the fault outside themselves, rather than within."

This is of high cheer.

If only the critics will write of each other, thus enjoying their pastime of astute analysis, we shall be having a new order of entertainment, promisingly poignant, pungent and perhaps gay.

Then we shall be much more entertained than by their discussion of pictures, and presumably with material of much more journalistic fidelity. At least in this they can be writing on something they know about, and something assuredly at least as much fun.

If the critics will engage in taking each other apart we shall be delightfully informed, while the art takes care of itself.

■ ■ ■

BEST PICTURE

A LONDON dispatch relates that Mr. J. Arthur Rank, on his return from his American excursion, has observed that "a certain amount of bias" influences Hollywood's Oscar Awards. In his press audience he tied that with the observation that many thought his "Great Expectations" should have been adjudged the best picture of the year in the recent Academy Awards. That might be so and, yet, is Mr. Rank without bias?

Further, the Academy Awards, for all their international fame, represent a judgment of creative persons concerned with kudos among themselves.

The best picture of the year has never been identified. It is that picture which, at the least cost, entertained and grossed the most, per dollar invested. Neither Hollywood nor the Academy will ever look for that one. The report would tell too much.

■ ■ ■

ROUND TABLE BIRTHDAY

THIS first week of the merry month of May brings us to the twentieth anniversary of the Round Table section of Motion Picture Herald—two full decades of a service to theatre showmanship with a continuous forum and meeting place for the men who take the motion picture through its last step in delivery to the customer millions.

It is an occasion of proper pride in achievement alike for the constructive conduct of the Round Table and for the flow of creative effort contributed and recorded, in behalf of the whole industry, by thousands of able showmen whose performances, experiences and opinions are set forth in the weekly pageant of pages.

And as we turn through the Round Table down the years, there is a satisfaction in reflection on the array of enduring names in the roster of able showmen, and an unbroken line of the records of developing careers among them. The capable Round Tablers and award winners are men of success.

■ ■ ■

¶ The most frank avowal of policy and purpose, done in plain words, comes from Mr. Arthur Mayer, signing off from ownership of the Rialto Theatre on Broadway, who, in a formal publicity release is quoted: "Television . . . is virgin territory, with an irresistible attraction for old-timers like myself. It is my present vision (dream) and the report I am retiring is exaggerated." Here is something freudulent. Apparently he speaks in terms of art, only.

■ ■ ■

THEY STOOD UP "DEAC"

FOR the first time the inside story of the last motion picture boycott of the radio comes out in the fourth installment of Mr. Merlin H. Aylesworth's series on "Men, Mikes and Money" in *Collier's*. It is his good-natured accounting of that night of December 7, 1935, when the National Broadcasting Company opened its Hollywood studios to tap the great talent pool. All the invited glamour stars, dozens of them, stayed away from the gala occasion, but Mr. Al Jolson, master of ceremonies, covered up. It was the night of the movie-radio wedding, with the flower girls and bridesmaids missing. "Deac" was never stood up by so many girls before. Mr. Aylesworth does not say who told them to stay away. However, from the perspective of 1948, it appears the rites took effect. Perhaps it will be so with television, too.

■ ■ ■

¶ Dispatches from Belgrade announce the Yugoslav government is now completing the total nationalization of private enterprise, above the level of the artisan. This week the movement took in one hundred motion picture theatres.

■ ■ ■

NATURE NOTE: "Jibby" Wren has come back to the Silvermine valley on his annual nesting expedition, a tiny feather bundle of dynamics and determinations. He is busy in his advance man job of trying to prepare a number of choices of homes for his mate, who will arrive in any day from the South. He has lugged twigs and straws and stuffed them, hit or miss, into all the bird houses in sight. When "Jenny" arrives, she will look them over and then, having chosen the site, she will throw out all his junk and start over in her own way. Then he will surrender and betake himself to the tool house roof to engage in song and publicity while the work goes on. This will go on until he has to help bug hunting for the wrenlettes. She lets him do that. Life is like that.

—Terry Ramsaye

THIS WEEK IN THE NEWS

The Best People

DURING THE FIRST week of April, 1,335,000 people saw "The Best Years of Our Lives" in the London neighborhood theatres. Those runs followed the 55-week run of the feature as a roadshow in London's West End. While the London record didn't top the New York record of 1,550,000 who took a look at the picture during a hot sultry August week last year, Sam Goldwyn's publicity department is proud of the London figure because of something A. T. Weisman said in London's *Observer*. Said he of those 1,335,000 people: "They were the best people I've seen in movies for many years."

Come and Get It

THERE WAS an optimistic sound in the air this week when a group of banks, together with the Society of Independent Motion Picture Producers, issued a statement contradicting "unfair and unfounded" reports to the effect that banks have stopped advancing loans to independent producers. The statement was all sweetness and light when it declared that "ample credit" is available to "all independents with good box office properties and recognized production abilities." Banks represented included the Bank of America, Security-First National and the California Bank. The announcement was made following a series of conferences between SIMPP and banking representatives. The financiers assured the SIMPP group that they had more money invested in independent pictures than ever before and that they welcomed loan applications. There is plenty of money available for financing any good independent pictures whose producer has proved himself in the past, the money men stressed, adding that all that was needed was "a reasonable safeguard" that banks will get their money back plus the normal interest.

News on the Rialto

TWO GREAT questions have agitated the industry in recent weeks—what would the Supreme Court do in the New York anti-trust case, and when would Arthur Mayer sell the Rialto theatre. Both were answered this week. Mr. Mayer indicated some time ago that he was ready to give up his columnist conferred title of "Merchant of Menace." There remained only the question of price. That was settled this week when the 38-year-old house at the corner of 42nd Street and Seventh Avenue passed to James Mage, owner of the Laffmovie circuit and distributor of foreign films. Mr. Mayer, who acquired the theatre in 1933 from Paramount, had two partners in its operations, one of them being Sam Dembow, Jr., and the other unnamed, obviously because of his importance. His announcement said he had no intention of retiring because he was not "of a retiring nature" and that he intended to enter the television field.

MOTION PICTURE HERALD

for May 8, 1948

REFORM monopoly practices, Supreme Court orders in decision — Page 12

GRIFFITH guilty, court holds; lower tribunal must fix decree — Page 17

ON THE MARCH—Red Kann in comment on industry affairs — Page 20

ORDERS determination of damages in Schine monoply decision — Page 21

MYERS tells New England exhibitors ruling will mean divorcement — Page 24

HUGHES purchases control of RKO from Odlum of Atlas Corporation — Page 25

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 28

ACQUIT major companies in trust action by Buffalo exhibitor — Page 38

SUPREME COURT refuses to review decision won by Goldman circuit — Page 38

COMPLETE text of high court decision in U. S. vs. Paramount, et al — Page 39

AMERICAN firms will produce 12 at most in Britain this year, says Rank — Page 46

SERVICE DEPARTMENTS

Hollywood Scene — Page 36

In the Newsreels — Page 48

Late Reviews — Page 45

Managers' Round Table — Page 55

Picture Grosses — Page 54

Short Product at First Runs — Page 52

What the Picture Did for Me — Page 50

IN PRODUCT DIGEST SECTION

Showmen's Reviews — Page 4153

Advance Synopses — Page 4155

The Release Chart — Page 4156

Dehydrated

JAMES MONTGOMERY FLAGG, that handy man with a pencil when it comes to sketching a beautiful girl, has gone on record with the charge that "Hollywood dehydrates beautiful, young American girlhood." He was recently out in Hollywood doing a series of star portraits for the Associated Press and in a recent WINS radio interview he told Martin Starr that "Hollywood puts a new movie gal on a displaced person's starvation diet, no matter how little she weighs." When Mr. Starr mildly protested that the demands of the camera call for women who are not overweight, the illustrator said that "a skinny woman is no less pathetic than a fat one." But there are worse women in the world than Hollywood women. Mr. Flagg continues to feel that the college beauty is "the most awful of them all." He must be getting old.

Show Goes on

WARNER PATHE NEWS last Sunday ran into one of those situations which its cameras ordinarily cover with relish along with fires and parades. When a water main broke on Madison Avenue, the building at 625—the Pathe headquarters—was within the affected area and floodwater gurgled into the basement of the 10-story structure. Although telephone and electric service had been cut, Warner Pathe News proudly announced that it was still putting out its regular Monday edition on schedule. Temporary headquarters were set up across the street and Warner Pathe thankfully acknowledged the cooperative efforts of Mayor William O'Dwyer and the police and fire commissioners.

Lone Watchdog

THE HOUSE Un-American Activities Committee isn't quite satisfied with the results of its recent headline hearings on Communist activity in Hollywood. It now is looking to the future. Last week a committee member disclosed that the group is thinking of setting up a Los Angeles office "to keep an eye" on the motion picture industry. The staff probably would consist of an investigator and some clerical help. The money presumably would come out of the $200,000 the House recently voted the committee for the rest of the year. Last week the committee also voted out a bill to outlaw the Communist Party in its present form. Observers thought that, even should the measure pass the House, it was most likely to die in the Senate.

Quack, Quack

Washington Bureau

"IT IS A QUACK and futile diagnosis" to blame films, radio and other entertainment media as the cause of juvenile delinquency. That's the opinion of Eric A. Johnston, MPAA president, who offered it Wednesday in his address opening here the National Conference on Family Life. Mr. Johnston is president of the conference. It's his belief that there's too much of a tendency to blame the family crisis on the "handiest scapegoat available." We find, he said, "convenient villains for the cause of juvenile delinquency: the blood and thunder kind of radio serial, the comic strip, jive music and the juke box joint, the motion pictures, newspapers with the sordid details of family crackups. I put a big question mark after every one of those easy ways out." Mr. Johnston called for private and governmental action to combat adverse influences on family life and to strengthen the family's position in America.

$800,000,000

IF ALL the people in the U. S. between the ages of 31 and 65 could be induced to go to the motion picture theatres once a week, the increase in the annual box office take—even after taxes—would amount to almost $800,000,000, according to the most recent Audience Research, Inc., survey. How to get those people into the theatre? The Screen Publicists Guild is trying to do just that. It has a drive under way to induce those over thirty to see a weekly show. During the month of March, the Research surveys show, an average of 70,000,000 theatre tickets were purchased each week. Those tickets cost about $33,000,000. But, as has been pointed out before, the bulk of this money comes from persons under 30 years of age. Just think of all that coin those old ones have!

A Hit Hamlet

London Bureau

LONDON NEWSPAPER critics took a look at Sir Laurence Olivier's motion picture version of "Hamlet" Monday, then took to their typewriters in a body to proclaim it a great film—possibly one of the greatest ever made in Britain. They also agreed that Sir Laurence's two and a half-hour condensation of a four and a half-hour play is going to stir considerable controversy.

Typical of the critics was the London *Star's* man. He thought the picture "a magnificent treatment of the world's greatest play; spectacular, exciting and highly original in many of its effects."

The feature was to receive its official premiere Thursday at the Odeon, with the King and Queen in attendance.

It is an ironic reflection that "Hamlet" is Filippo del Giudice's swan song under the J. Arthur Rank banner. His producers' contract for that picture demands not only screen credits, but credit on all advertisements. In view of the film's undoubted success, this contract is doubtless gall and wormwood to the Rank producers responsible for Mr. del Giudice's resignation from the J. Arthur Rank Organization.

With Groceries

SOMETHING NEW has come up to worry the exhibitor, the growing practice of showing free films in hotels, bars and even grocery stores, according to Harry Popkin, head of Cardinal Pictures, Inc., and owner-operator of 30 theatres on the West Coast. According to Mr. Popkin this policy is snowballing into an acute problem, biting directly into legitimate film enterprise income. Mr. Popkin wants a combination of exhibition, distribution and production to do something about it. Showing free pictures in bars is not any real problem, Mr. Popkin thinks, but he is worried about the ever-widening scope of the practice, which now takes in even the big metropolitan quality stores which already have or are planning small auditoriums where entertainment —mostly films—is shown free. Mr. Popkin says that even grocery stores lately have begun to show free movies and he envisions the time when all the kids will shun the real show and will light out for the corner grocery instead. Hotels now also have picked up the "free film" practice and that will cut into the theatre, too.

Last Laugh

FELLOW IN BOSTON got the last laugh on a bank the other day—something that's difficult to do in this loan-shark age. Thomas Savage, a 33-year-old Suffolk University instructor, tried to borrow $500 from a Boston bank a couple of weeks ago and was turned down as a bad risk. Now, Savage says, he's received a check from Columbia for $50,000 for the film rights to his novel, "Lona Hanson." And who was among the first to call him up and congratulate him? That's right, the bank. It wanted him to put the money in the bank as a trust.

"I turned them down—politely," said Mr. Savage.

PEOPLE

ELIAS LAPINERE, RKO publicty director for Europe, has been promoted to RKO Continental sales manager, it was announced Monday in New York by PHIL REISMAN, vice-president in charge of foreign distribution.

LEONARD R. CASE, assistant treasurer of Selznick Releasing Organization in New York, Monday was promoted to treasurer of the company.

SAMUEL COHEN, United Artists foreign publicity director, was elected chairman of the Motion Picture Association's International Film Relations Committee at a meeting which was held in New York last Thursday.

JOHN F. SONNETT, Assistant Attorney General in charge of anti-trust laws, has announced his resignation, effective May 15. Mr. Sonnett has been one of the Government's attorneys prosecuting the anti-trust suit against Paramount et al.

J. F. WOODWARD has been named Eagle Lion branch manager in St. Louis. Formerly Twentieth Century-Fox branch manager in Milwaukee, Mr. Woodward took over his new position Monday and replaces WILLIAM FELD.

GLEN BURCH has been named executive director of the Film Council of America, and will take over that post July 1. Mr. Burch is now assistant director of the American Association for Adult Education.

JAMES LOEB was appointed to the management staff of the concessions department of Walter Reade Theatres, it was announced in New York Monday. A former Navy pilot, he will also be second pilot for the company's airplane.

ROY COOPER of Golden State Theatres, San Francisco, has been appointed chairman for northern California for the United States Treasury bond drive recently launched by civic organizations and business groups.

MARTIN PRINTZ, operator of theatres in Cleveland since 1908, has sold his interests in the Alhambra and is retiring to live in Los Angeles.

CHARLES BURRIS, manager of the Telenews theatre, Cleveland, for the past seven years, has been promoted to the New York office as general sales and advertising manager for the Telenews Newsreel.

WALTER VINCENT, circuit executive and pioneer showman, was guest of honor at a testimonial dinner at the Hotel Astor, New York, Sunday evening given by the Jewish Theatrical Guild. He was honored as president of the Actors Fund of America.

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THIS WEEK the Camera reports:



THE ITALIAN elections provided a subject for the newsreel cameras. Above, William McClure, Warner Pathe News cameraman, photographs the tabulation in Rome.

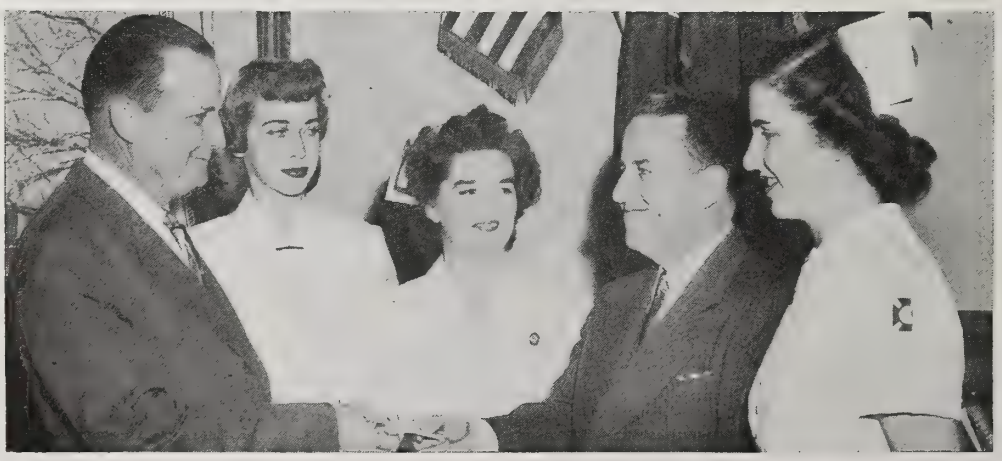


By the Herald

JOE VAN COTTOM, editor and publisher of Belgium's *Cine Revue*, as he discussed that country's film situation in New York last week. He discounted any danger of freezing American film earnings, and said that 70 per cent of Belgium screen entertainment came from the American companies.



AT THE GAINSBOROUGH Studio, Shepherd's Bush, England, right, Eagle Lion executives visit with Antony Darnborough, producer. Left to right: Sam Seidelman, foreign sales manager; Mr. Darnborough; Max Youngstein, national advisertising and publicity director; William Heineman, general sales manager, and Jerry Dale, eastern advertising chief for the Rank Organization.



CONNECTICUT'S Governor James C. Shannon became the first to get his ticket for the world premiere of Columbia's "The Fuller Brush Man", to be held May 12 at Bushnell Memorial in Hartford. Proceeds will go to Hartford hospitals. The Governor receives his ticket from Wallace E. Campbell, left, vice-president of the Fuller Brush Company, as nurses watch.



By the Herald

AS EXECUTIVES of Theatre Owners of America, above, told the trade press about TOA's industry public relations campaign and called for cooperation in its Youth Month project at a luncheon at the St. Moritz, New York, last week. September will highlight TOA's drive against juvenile delinquency, for which the organization will pay the bill. The public relations program now is getting into high gear, the trade press was told. From left to right: S. H. Fabian, head of the Fabian circuit; Robert W. Coyne, TOA's executive director; Charles Skouras, president of National Theatres; Ted Gamble, president of TOA, and Sherwin A. Kane, editor of *Motion Picture Daily*.



N. PETER RATHVON, RKO president, and J. Meyer Schine, right, president of Schine Enterprises, Inc., at a luncheon at the RKO Radio Studios in Hollywood last week at which Mr. Schine was guest of honor.



GREAT BRITAIN'S Foreign Minister, left above, Mr. Ernest Bevin, accompanied by Mrs. Bevin, chat with Mr. and Mrs. Sydney Box at the world premiere of Mr. Box's new Gainsborough film, "Broken Journey", at the Gaumont Haymarket, London.



By the Herald

TELEVISION'S FUTURE was the main topic at a luncheon meeting of the American Television Society at the Hotel Astor, New York, last week. Left, Don McClure, former president of the Society, discusses the advancement of video, while F. M. Flynn, seated, president and general manager of the New York *Daily News*, listens. Mr. Flynn said a television newsreel will be included in the *News*' video plans when its station, WPIX, begins operating in June.

Reform Monopoly Practices, Supreme Court Orders in Sweeping Trust Decision

The Supreme Court took four sweeping blows at theatre monopoly Monday when it sent back to the lower courts for re-examination and new decrees the Paramount et al., Schine and Griffith anti-trust suits, in all of which they returned a guilty verdict. Underscoring that action, the court refused to review the anti-trust suit against the majors recently won by William Goldman.

The suits were returned with instructions that appropriate decrees could be written only after a thorough examination of each single theatre holding. The high court carefully spelt out its tough definition of monopoly and suggested that appropriate relief under the Sherman Anti-Trust Act would require those found guilty of monopolistic practices to dispose of those theatre interests acquired in violation of the Act.

The entire problem of theatre ownership is now a direct responsibility of the court.

Linking the three main cases, the justices listed these salient earmarks of monopoly:

1. The mere existence of monopoly power, lawfully or unlawfully acquired, may violate the Sherman Act whether it is exercised or whether it is not.

2. It is not necessary to find specific intent to restrain trade, it is sufficient that monopoly results in consequence of a defendant's conduct or business arrangement.

3. The Sherman Act can be violated by prevention of competition as much as by destruction of competition.

4. Even the acquisition by one person of the only theatre in town could be subject to Governmental anti-trust investigation if that theatre was acquired or maintained as a result of practices in unreasonable restraint of trade.

WHAT HAPPENED

THE PARAMOUNT ET AL CASE: The Supreme Court asked the New York District Court to take a sterner attitude and restudy the entire question of monopoly and divestiture. It knocked competitive bidding out of the decree, upheld the lower court in finding the defendants guilty of various restraints of trade, and told the District Court it had the power to authorize a system of voluntary arbitration. For full text see page 39.

THE SCHINE CASE: The Supreme Court upheld the Buffalo District Court's findings of monopoly, but ordered the lower court to make a more complete study of the divestiture order so that a more appropriate decree might be written. See page 21.

THE GRIFFITH CASE: The Supreme Court reversed the Oklahoma District Court's "not guilty" verdict and instructed that court to determine the extent of the circuit's monopoly so that a new decree might be written. See page 17.

THE GOLDMAN CASE: The Supreme Court refused to review a lower court's award of $375,000 treble damages to William Goldman Theatre, Inc. See page 38.

The three suits were considered together because of their interrelation. The decisions were dependent one upon another. They were handed down shortly after lunch Monday in the stately Washington chambers of the Supreme Court. It was a little past the regular time for the decisions, but their bulk was large, their opinions weighty.

The Washington offices of the Motion Picture Association and of the major companies hurried special messengers to the court rooms with instructions to snatch copies of the decisions and rush back to the office. Some of those messengers fretted and worried in the anteroom of the chambers until 7 and 8 o'clock at night before they could get copies and hurry back to the impatient lawyers.

In New York the industry lawyers at midweek were still non-committal about the decision. "We're studying it," they said.

But in Washington, in Government circles, there was a lot of pleased talk. Attorney General Tom Clark on Tuesday said he thought the Government had "a very good chance" of getting complete divorcement of the majors' theatre holdings. "There's no doubt that we won yesterday," he declared.

Justice Department Attorney Robert Wright, who prosecuted the case, thought it was "quite clear" that the decision directed the lower court to enter a more drastic decree on divestiture.

And on the Senate floor Tuesday the decision was hailed as a smashing Government victory by Senators William R. Langer and Joseph C. O'Mahoney.

The exhibitors were heard from, too. In Washington just prior to leaving for a New England Allied meeting in Boston, Abram F. Myer's, Allied States general counsel, told reporters that the decision "breaks the back of the motion picture trust for all time."

The Supreme Court did not say in so many words and in black and white that the Government was the winner over Paramount, *et al.*—the decision was too much of a legal document for that—but it indicated as much.

By a seven-to-one vote it sent back to the New York District Court for reconsideration the involved and basic problems of monopoly and theatre divestiture.

The lower Court had, the decision made plain, side-stepped the principal problem; had not gone far enough into the monopoly question by finding merely that the defendants had attempted monopoly, but had not achieved it.

The problems were returned with the request that the lower court give a stiffer review to the extent of th major's monopoly—particularly that of the Big Five in the first run exhibition field.

They were returned with the notation that the function of the District Court "includes undoing what the conspiracy achieves," in other words that the defendants should be required to restore what they unlawfully obtained.

The problems were returned with one of their principal props, competitive bidding, kicked out from under them.

The Supreme Court ruled that this bidding system of selling was impractical, struck it from the lower Court's decree, then intimated that the setting up of the system was too glib a solution to the monopoly-divestiture problem.

Justice William O. Douglas, writing the majority opinion, stated:

"Divestiture was, (the District Court)

"FRUITS OF MONOPOLY SHOULD BE DIVESTED"

thought, too harsh a remedy where there was available the alternative of competitive bidding. It accordingly concluded that divestiture was unnecessary 'at least until the efficiency of that system has been tried and found wanting.' "

The Supreme Court did, however, uphold the District Court in outlawing a number of practices: It upheld the ban on price fixing, block booking, formula deals and master agreements; it upheld the court in enjoining the defendants from maintaining a system of clearances; it outlawed joint ownership of theatres by the exhibitor defendants; it dissolved all pooling agreements, and concurred with the lower court that the defendants had discriminated against independent exhibitors.

Court to Study Further Making of Franchises

Because it abolished competitive bidding, the Supreme Court set aside for further study the lower court's order enjoining the making of any franchises.

It told the District Court that it did have the power to set up a voluntary arbitration system and it denied all pleas for intervention, since most of them were based on the competitive bidding order.

Those rulings were simple enough. They closed the issues.

But still open, still to be fought again in the District Court and again in the Supreme Court, are those questions of monopoly and divestiture.

The District Court found no monopoly on any phase of the cases; found that total divestiture would be injurious. It did, however, find an attempt to monopolize with the use of various trade practices, which it outlawed. It enjoined the five majors from expanding their theatre holdings, with the exception of buying out jointly-owned interests, but did not order any theatres sold.

The Supreme Court ruled, however, that "it is clear, so far as the five majors are concerned, that the aim of the conspiracy was exclusionary, that is, it was designed to strengthen their hold on the exhibition field. In other words, the conspiracy had monopoly in exhibition for one of its goals. . . ."

Therefore, says the Supreme Court, "it is not enough in determining the need for divestiture to conclude with the District Court that none of the defendants was organized or had been maintained for the purpose of achieving a 'national monopoly,' nor that the five majors through their present theatre holdings 'alone' do not and cannot collectively or individually have a monopoly of exhibition.

"For when the starting point is a conspiracy to effect a monopoly through restraints of trade, it is relevant to determine what the results of the conspiracy were even if they fell short of monopoly."

In other words, if you try for a monopoly and fail, you're still guilty.

Noting that an anti-trust suit could be leveled against a man owning the only theatre in town, if the property were acquired or maintained by practices in unreasonable restraint of trade, the Supreme Court said:

"The problem of the District Court does not end with enjoining continuance of the unlawful restraint nor with dissolving the combination which launched the conspiracy."

The Supreme Court wants the lower court to do some back-tracking; wants it to find out what properties were obtained illegally, that is, acquired by monopolistic practices rather than by competition.

The Court notes ominously: "The requirement that the defendants restore what they unlawfully obtained is no more punishment than the familiar remedy of restitution."

Says Monopoly Power May Violate Sherman Act

But the Supreme Court doesn't know what findings would be warranted after such an investigation, for "the findings of the District Court do not cover this point beyond stating that monopoly was an objective of the several restraints of trade that stand condemned."

"Monopoly power," the decision read, "whether lawfully or unlawfully acquired, may violate section two of the Sherman Act though it remains unexercised, for as we stated in *American Tobacco Co. vs. U.S.*, the existence of power 'to exclude competition when it is desired to do so' is itself a violation of section two provided it is coupled with the purpose or intent to exercise that power."

The District Court, the justices noted, did not address itself to this phase of the monopoly problem, being primarily concerned with the number and extent of the theatre holdings of the defendant distributor companies.

But the lower court should investigate this phase of monopoly, the Supreme Court believes.

Call Exhibition Position Of First Importance

"Moreover," the justices insisted, "the problem under the Sherman Act is not solved merely by measuring monopoly in terms of size or extent of holding. . . . It is the relationship of the unreasonable restraints of trade to the position of the defendants in the exhibition field (and more particularly in the first run phase of that business) that is of first importance on the divestiture phase of these cases.

"The fruits of the conspiracy which are denied the independents must also be denied the five majors."

The justices noted a "suggestion" in the District Court's decision that one result of the conspiracy was a "geographical division of territory among the five majors."

That "suggestion," the Supreme Court believes, should be looked into, should "indicate the appropriate extent" of the District Court's new investigation.

In order that the lower Court may make a fresh approach to the problem of divestiture and of monopoly, the Supreme Court

(Continued on page 16)

DECISION IN HIGHLIGHT

In its broad outlines, the Supreme Court decision in the U. S. vs. Paramount et al anti-trust suit insists that the New York District Court review the major problems of monopoly and divestiture — this time using a stricter definition of monopoly and a much sterner frame of mind.

In addition to remanding those questions back to the lower court, the Supreme Court:

1. Abolished the competitive bidding system.

2. Told the lower court it had the power to establish a voluntary arbitration system.

3. Upheld the ban on price fixing, formula deals and master agreements, and block booking.

4. Upheld the District Court in enjoining defendants from agreeing to maintain a system of clearances and placed the burden of proving the legality of clearance upon the distributors.

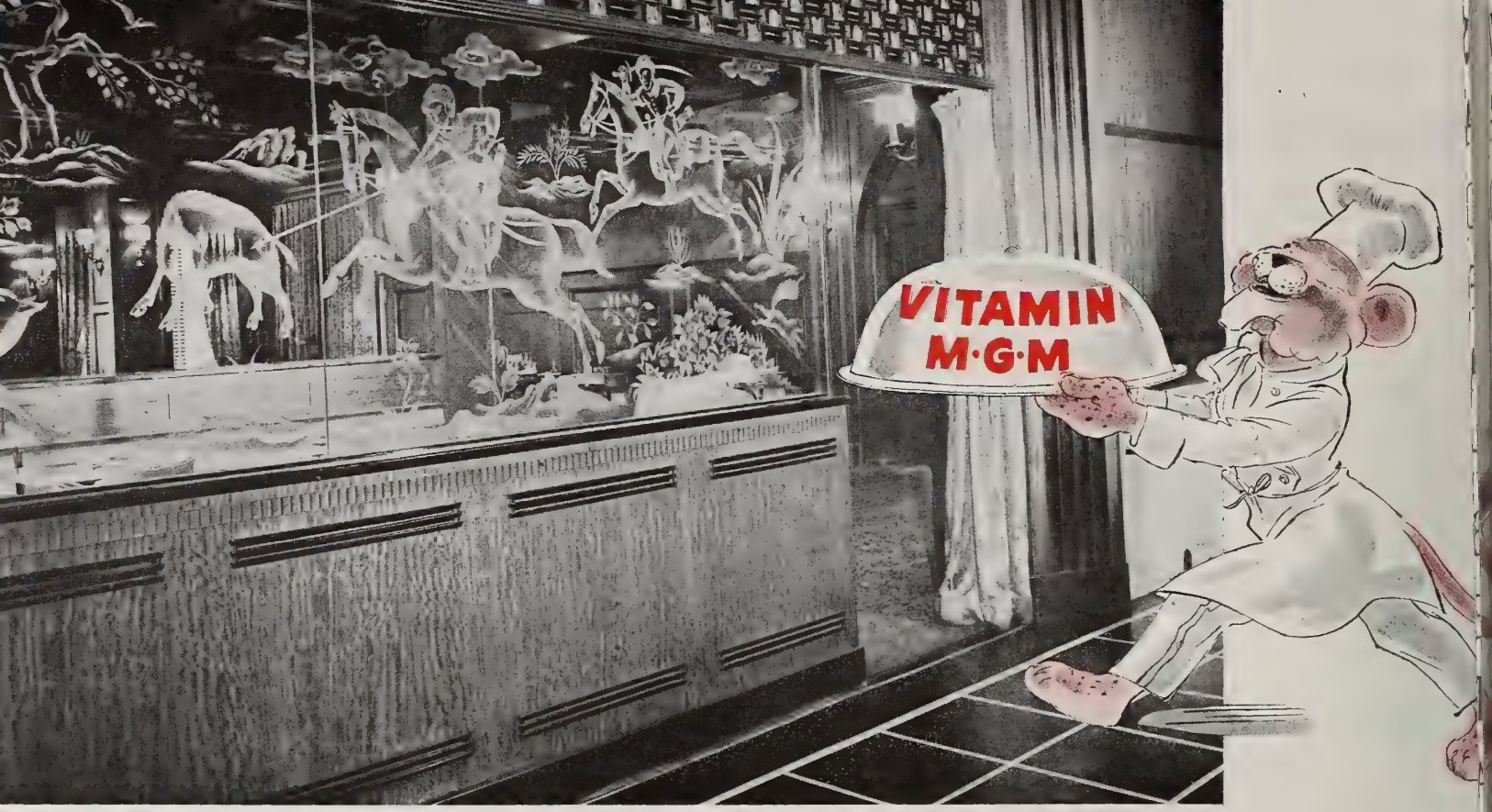
5. Outlawed joint ownership of theatres by the exhibitor - defendants and referred back to the court the question of defendant - independent joint ownership.

6. Dissolved all pooling agreements.

7. Set aside for further study the lower court's order enjoining the making of any franchise.

8. Concurred with the lower court that defendants had discriminated against independent exhibitors.

9. Denied all pleas for intervention.



At the Hunting Room of the Hotel Astor, N. Y.
and wherever film men meet, they're saying:

M·G·M HAS THE PICTURES!

What a banquet! Read the Menu on next page!

Week after week
All Spring and Summer long!
One tasty dish after another!
Frank Capra's "State of the Union"...
A feast from coast-to-coast!
Homecoming"...Wow!
Breaking every M-G-M record in the
Entire history of the Capitol, N. Y.
Then "Summer Holiday" (*Technicolor*)
And "Big City." Then "The Pirate" (*Technicolor*)
On An Island With You" (*Technicolor*)
Irving Berlin's "Easter Parade" (*Technicolor*)
A Date With Judy" (*Technicolor*)
Then "Julia Misbehaves"! Followed by
A Southern Yankee"
Then "Three Musketeers" (*Technicolor*)
And more M-G-M Big Ones!
Everybody's saying it: Happy days
Are here again, thanks to—
Naturally—"VITAMIN M-G-M"!



THE DECISION

(*Continued from page 13*)

set aside the findings on divestiture and the bar on theatre expansion.

The Court hastens to add, however, that "we in no way intimate that the District Court erred in prohibiting further theatre expansion by the five majors.

On competitive bidding, the high Court had more definite words to say—none of them very kind.

"On first blush," the court thought there was much to commend the selling system, but when it came time to write the decision, the justices thought differently.

Say Judiciary Unsuited To Business Management

They now believe that competitive bidding "involves the judiciary so deeply in the daily operation of this nation-wide business and promises such dubious benefits that it should not be undertaken. . . . The judiciary is unsuited to affairs of business management and control, though the power of contempt is crude and clumsy and lacking in the flexibility necessary to make continuous and detailed supervision effective."

Yet there could be something worse than judiciary control:

"Delegation of the management of the system to the discretion of those who had the genius to conceive the present conspiracy and to execute it with the subtlety which this record reveals, could be done only with the greatest reluctance. At least such choices should not be faced unless the need for the system is great and its benefit plain."

Although they readily admitted that competitive bidding was "perhaps the central arch of the decree designed by the District Court," the Supreme Court unhestitatingly cut it out of the decree "so that a more effective decree may be fashioned."

Price-Fixing Combinations Termed Illegal Per Se

In passing judgment on the restraints of trade condemned by the District Court, the high court ruled:

On price fixing: "We start of course from the premise that so far as the Sherman Act is concerned, a price-fixing combination is illegal *per se*. . . . We recently held in *U. S. vs. Gypsum Co.*, that even patentees could not regiment an entire industry by licenses containing price-fixing agreements. What was said there is adequate to bar defendants, through their horizontal conspiracy, from fixing prices to the exhibition of films in the movie industry."

On clearance and runs: "The evidence is ample to support the finding of the District Court that the defendants either participated in evolving this unform system of clearances or acquiesced in it and so furthered its existence. That evidence, like the evidence on the price-fixing phase of the case, is therefore adequate to support the finding of a conspiracy to restrain trade by imposing unreasonable clearances. . . . The District Court could have eliminated clearances completely for a substantial period of time, even though, as it thought, they were not illegal *per se*. For equity has the power to uproot all parts of an illegal scheme—the valid as well as the invalid—in order to rid the trade or commerce of all taint of conspiracy.

Burden of Clearance Proof on Distributors

"To place on distributors the burden of showing the reasonableness (of clearance) is to place it on the one party in the best position to evaluate it. . . . Those who have shown such a marked proclivity for unlawful conduct are in no position to complain that they carry the burden of showing that their future clearances come within the law."

On pooling agreements and joint ownership: "The District Court required the dissolution of existing pooling agreements and enjoined any future arrangement of that character. These provisions of the decree will stand. The practices were bald efforts to substitute the hold of the exhibitor-defendants on the industry by alignment of competitors on their side. Clearer restraints of trade are difficult to imagine."

While the court ruled that the order dissolving and prohibiting joint ownership between exhibitor defendants should stand, it referred back to the lower court the dissolving of joint ownerships between defendants and independents so that an inquiry into whether the majors' interests were acquired lawfully or unlawfully and whether the purchase of the independents' interest would be in violation of the anti-trust act.

"To the extent that these acquisitions (of the majors) were the fruits of monopolistic practices or restraint of trade, they should be divested," the Supreme Court ruled.

On formula deals, master agreements, and franchises: "The District Court's conclusions that the formula deals and master agreements constitute restraint of trade is valid and the relief (enjoining these practices) is proper. . . . The District Court also enjoined the making or further performance of any franchise. . . . We set aside the findings on franchises so that the court may examine the problem in the light of the elimination from the decree of competitive bidding."

On block booking: "The court enjoined defendants from performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features. We approve that restriction. . . . We do not suggest that films may not be sold in block or groups."

On discrimination: "The District Court found that defendants had discriminated against small independent exhibitors and in favor of large affiliated and unaffiliated circuits. . . . These findings are amply supported by the evidence."

The Supreme Court told the District Court that it had the power to authorize the maintenance of a voluntary system of arbitration for those parties who consent to use it and to provide the rules and regulations under which the system is to operate. The high court emphasized, however, that the system should not be mandatory.

On the question of intervention of various interested exhibitor organizations and

(*Continued on page 20, column 3*)

TRADE PRACTICES, 1929-1948

The U. S. vs. Paramount, et al, anti-trust suit, Equity No. 87-273, reached the Supreme Court February 9, 1948, as the climax of a movement begun in 1929. The dates:

October, 1929: Thacher decision holds standard contract arbitration clause illegal.

December, 1929: First 5-5-5-conference held.

August, 1931: Adoption of new standard contract approved in principle.

December, 1933: NRA Code, embodying standard license agreement, approved.

April, 1936: "Schechter Chicken Case" ends NRA.

July, 1938: U. S. files anti-trust suit in New York.

March, 1939: Distributors complete new Trade Practice Code.

August, 1939: Thurman Arnold rules new Code illegal.

June, 1940: First trial starts, adjourns after three days.

October, 1940: Consent Decree approved.

September, 1943: Negotiations for new Decree start.

August, 1944: Government moves on trial of suit.

October 8, 1945: To trial in U. S. District Court for the Southern District of New York.

November 20, 1945: Court trial ends.

January 17, 1946: Case to court for decision.

June 11, 1946: Decision filed in U. S. District Court.

December 31, 1946: Decree issued by District Court.

February, 1947: Department of Justice and eight defendants file appeals with the U. S. Supreme Court.

March 28, 1947: Stay order on portions of decree asked by defendants.

April 7, 1947: Stay order granted.

February 9, 1948: Supreme Court hears appeal.

May 3, 1948: Supreme Court hands down decision in Paramount, Schine and Griffith anti-trust suits.

GRIFFITH GUILTY; DISTRICT COURT MUST FIX DECREE

Washington Bureau

In a six-to-one decision Monday the U. S. Supreme Court found the Griffith Amusement Company and three affiliated companies guilty of a conspiracy to monopolize exhibitions in Oklahoma, Texas and New Mexico.

The decision reversed the decision of Federal Judge Edgar S. Vaught, who, on October 9, 1946, returned a "not guilty" verdict in the District Court for the Western District of Oklahoma.

The high court returned the case to Judge Vaught with instructions that his court determine the extent of the Griffith monopoly and its effect on the Griffith competitors and the growth of the Griffith circuit.

The Supreme Court asked the Oklahoma Court to fashion a decree "which will undo as near as may be the wrongs that were done and prevent their recurrence in the future."

Justice Felix Frankfurter dissented. Justices Frank Murphy and Robert H. Jackson took no part in the consideration or decision of the case.

Defendants in the suit, in addition to Griffith Amusement Co., were Consolidated Theatres, Inc.; R. E. Griffith Theatres, Inc.; Westex Theatres, Inc.; H. J. Griffith and L. C. Griffith. R. E. Griffith, a brother of H. J. and L. C. Griffith, was a defendant, but died while the suit was pending in District Court.

The District Court had found no conspiracy between the appellee exhibitors or between them and the distributors which violated the Act.

Yet the Justices, in their reversal, found enough evidence of conspiracy to write this verdict:

"Appellees were concededly using their circuit buying power to obtain films. Their closed towns were linked with their competitive towns. No effort of concealment was made as evidenced by the fact that the rental specified was at times the total minimum amount required to be paid by the circuit as a whole. Monopoly rights in the form of certain exclusive privileges were bargained for and obtained.

"These exclusive privileges, being acquired by the use of monopoly power, were unlawfully acquired. The appellees, having combined with each other and with the distributors to obtain those monopoly rights formed a conspiracy in violation of sections 1 and 2 of the (Sherman) Act. It is plain from the course of business that the commerce affected was interstate."

Although the judges agreed that monopolistic practices exist, they are not sure how widespread that monopoly is—hence the instructions to the Oklahoma Court to determine the extent of the monopoly.

Wrote the Justices: "What effect these practices actually had on the competitors of appellee exhibitors or on the growth of the Griffith circuit we do not know. The District Court, having started with the assumption that the use of circuit buying power was wholly lawful, naturally attributed no evil to it and thus treated the master agreements as legitimate weapons of competition.

"Since it found that no competitors were driven out of business, or acquired by appellees, or impeded in their business by threats or coercion, it concluded that appellees had not violated the Sherman Act. . . . These findings are plainly inadequate if we start, as we must, from the premise that the circuit buying power was unlawfully employed.

"On the record as we read it, it cannot be doubted that the monopoly power of appellees had some effect on their competitors and on the growth of the Griffith circuit."

The high court's concern over the "man with a monopoly" was reflected in this general history:

"A man with a monopoly of theatres in any one town commands the entrance for all films into that area. If he uses that strategic position to acquire exclusive privileges in a city where he has competitors, he is employing his monopoly power as a trade weapon against his competitors. It may be a feeble, ineffective weapon where he has only one closed or monopoly town. But as those towns increase in number throughout a region, his monopoly power in them may be used with crushing effect on competitors in other places.

"He need not be as crass as the exhibitors in *United States v. Crescent Amusement Co.,* in order to make his monopoly power effective in his competitive situations. Though he makes no threat to withhold the business of his closed or monopoly towns unless the distributors give him the exclusive film rights in the towns where he has competitors, the effect is likely to be the same where the two are joined.

"When the buying power of the entire circuit is used to negotiate films for his competitive as well as his closed towns, he is using monopoly power to expand his empire. And even if we assume that a specific intent to acomplish that result is absent, he is chargeable in legal contemplation with that purpose since the end result is the necessary and direct consequence of what he did."

Judge Vaught and Associate Justice William O. Douglas, who wrote the Supreme Court's majority opinion, differ considerably over interpretation of the Sherman Anti-Trust Act.

Court Says Specific Intent Not Always Necessary

Said Justice Douglas: "It is . . . not always necessary to find a specific intent to restrain trade or to build a monopoly in order to find that the anti-trust laws have been violated. It is sufficient that a restraint of trade or monopoly results as the consequence of a defendant's conduct or business arrangements. . . . Monopoly power, whether lawfully or unlawfully acquired, may itself constitute an evil and stand condemned (under the Act) even though it remains unexercised. . . . The anti-trust laws are as much violated by the prevention of competition as by its destruction."

Judge Vaught did not agree back in October, 1946. In his 38-page decision at that time, he wrote:

"The attitude of the Government is one of suspicion. Many of the normal and natural occurrences and situations are given a sinister meaning and argued from that standpoint. The proposition of what 'could be done' or 'might be done' under given situations is argued vigorously. But we are not concerned with that approach. Our concern is what the evidence discloses was done. . . .

"There is nothing in the evidence to justify the conclusion that any buying power possessed by the defendants was ever exerted by the defendants to secure contracts for exhibition rights to the films of the major distributors which gave the defendants an unreasonable control in licensing such film to others in the various towns in the territory covered by the complaint."

Action Originally Brought By Government in 1939

The Department of Justice brought its suit against Griffith April 28, 1939, asking for the dissolution and rearrangement of the Griffith holdings; for injunctive relief restraining the defendant circuit from negotiating joint contracts with distributors and asking the court to enjoin Griffith from further acquisition of "additional theatres or financial interests therein."

The trial began in Oklahoma City May 4, 1945, and was concluded October 2. The distributors, who were originally parties to the action, were dropped before the case went to court. On October 9, 1946, Judge Vaught found the defendants innocent of charges of violating the Sherman Anti-Trust Act.

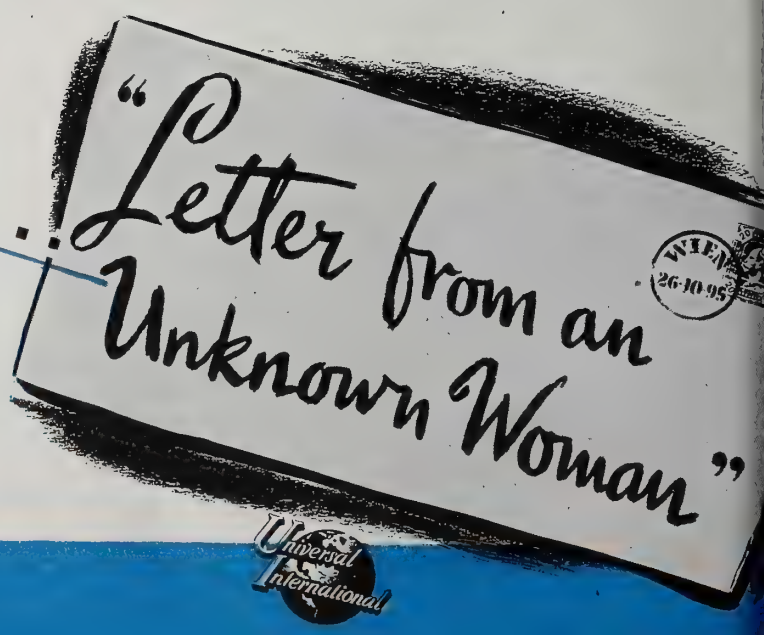
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YOUR PATRONS!
I've had no will but yours... ever
...what I gave, I gave with all my heart... Yet you did not even remember my name!"
UNIVERSAL-INTERNATIONAL presents
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Screenplay by Howard Koch · Produced by John Houseman
Directed by Max Opuls
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...what I gave, I gave with all my heart... Yet you did not even remember my name!"
"I gave you all my love... yet you did not even remember my name!"
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ART SMITH · CAROL YORKE
From the Story by Stefan Zweig
Screenplay by Howard Koch
Produced by JOHN HOUSEMAN · Directed by MAX OPULS
A RAMPART PRODUCTION

ON THE MARCH

THE DECISION

by RED KANN

IT took ten years, less two months, for the case of Government vs. Paramount *et al* to grind to a halt in Washington on Monday. At best, it is a halt that falters.

It adds to nobody's sum total of information to observe that the primary struggle raged unrelentingly on both sides over theatre divorcement. The Department of Justice wanted, and still wants, to separate production and distribution from exhibition. The five major producer-distributor-exhibitor companies resisted, and will so continue, while their strength persists.

On this fundamental question, the Supreme Court deferred to the statutory court in New York with instructions to probe the matter anew and to seek incorporation of new findings—whatever they may be—in a new decree.

At this early stage it would require a courage which only the foolhardy would attempt to draw ironclad conclusions. One lawyer, thoroughly familiar with this long-standing litigation, already has read the decisions—Paramount, Griffith and Schine—six times and thought he had drawn a reasonably solid bead on interpretation. But every time he spoke to another lawyer, he found something to add and subtract with a net result of uncertainty and confusion. He's badly mixed up and admits it.

Ranking executives, legal and managerial, are hard at it in a valiant effort to ascertain where they stand. One general sales manager suggests a contest with substantial reward for the person or persons who come up with unchallengeable answers. Justice Douglas, who delivered the majority opinion in the Paramount case, which, of course, is the key case, holds the various findings of the New York court to be "obscure" and even "deficient." One perplexed executive could not resist the temptation to remark, "Obscureness sure can travel, can't it?"

He finds himself in considerable company, but nevertheless there are certain conclusions which seem clear enough. One which immediately captures great attention is that portion of Justice Douglas' opinion in which he declared the majority on the high bench does not concur with the Justice Department's contention that vertical integration of production, distribution and exhibition is illegal *per se*. Rather does the Supreme Court hold that various yardsticks must be applied in the process of determining what may or may not be illegal. But the immediate conclusion entertained in many important industry quarters in New York is that this clears the track for producers-distributors now in exhibition to continue and for any others who may decide to acquire theatres to proceed forthwith.

The majority opinion actually goes further in lifting that portion of the statutory court's decree which restricts national circuits from expanding while the lower court makes "an entirely fresh start on the whole of the problem." This does not mean the possibility of expansion which is now set in motion will be implemented. Contrariwise, it seems to be an accepted conclusion that growth will not be braved while the issue impends. It is not regarded as likely that any national chain would take a chance at prejudicing its present position while the ultimate future is yet to be resolved.

IN abolishing compulsory competitive bidding, the high court's majority opinion recognizes what most practical film men know: That compulsory bidding upsets the established relationships between exhibitor and distributor; that the theatreman with the greatest purchasing power would get the product; that obviously, and as the court held, "those with the longest purse—the exhibitor defendants and the large circuits—would seem to stand in a preferred position."

Attention is worth directing as well to these pertinent excerpts although careful study of the opinion is a "must" to anyone searching for the light:

"Franchise agreements may have been employed as devices to discriminate against some independents in favor of others . . . but we cannot say on this record that franchises are illegal *per se* when extended to any theatre or circuit no matter how small. We set aside the findings on franchises so that the court may examine the problem in the light of the elimination from the decree of competitive bidding. . . .

"We do not suggest that films may not be sold in blocks or groups when there is no requirement, expressed or implied, for the purchase of more than one film. All we hold to be illegal is a refusal to license one or more copyrights unless another copyright is accepted."

It would appear that the national circuits may undergo changes in complexion. Houses eventually held to have been acquired illegally are heading for divestment. So, too, theatres legally acquired but established as having been used illegally to further conspiracy. But, in effect, it seems warranted to make the statement that the producer owned, or affiliated, chains will continue in existence although their numerical total perhaps will be reduced.

A final explanatory note: It must be borne in mind that, while certain portions of the findings presumably leave little or no room for doubt, the authority ready to back up current interpretations unqualifiedly is not be to found.

The lawyers are preparing for another round in the courts. How long it will take, the nature of the difficulties to be encountered, the legal joustings looming in the immediate future—all this is speculation. No one knows. And least of all do we.

(*Continued from page* 16)

independent exhibitors, the court denied the *amicus curiae* briefs on the grounds that most of them were concerned with competitive bidding, a system abolished by the Supreme Court.

Justice Felix Frankfurter dissented from the majority opinion in every particular except the question of arbitration. He agreed that the District Court did have the power to establish a system of arbitration.

His over-all objection was that the District Court had been more intimately involved in the anti-trust action and so was better able to write a decree.

"We are," he wrote, "after all, an appellate tribunal even in Sherman Law cases. It could not be fairly claimed that this Court possesses greater experience, understanding and prophetic insight in relation to the movie industry and is therefore better equipped to formulate a decree for the movie industry than was the District Court in this case. . . . The terms of the decree in this litigation amount, in effect, to the formulation of a regime for the future conduct of the movie industry. . . . Inescapably the terms must be derived from an assessment of conflicting interests, not quantitatively measureable, and a prophecy regarding the workings of untried remedies for dealing with disclosed evils so as to advance most the comprehensive public interest."

Justice Robert H. Jackson did not participate in the hearings or decision.

Supreme Court Refuses To Hear Carpenters

The Supreme Court Monday refused to review a lower court decision throwing out of court a case brought by 16 members of the AFL carpenters union against the International Alliance of Theatrical Stage Employees and the studios. The carpenters had charged they were deprived of work rightfully theirs as a result of a conspiracy between the IATSE and the studios. They asked the court to rule that the work belonged to them. Lower courts dismissed the case on the ground that Federal Courts were being asked to interpret a collective bargaining agreement and that they lacked jurisdiction to do so.

Joins de Rochemont

Alice Lichtenstein, formerly executive secretary of the wartime United Nations Central Training Film Library in Washington, has joined the staff of Louis de Rochemont Associates, Inc., producers of classroom films, it was announced this week. She will be the de Rochemont film librarian.

Takes Bonoff Theatres

The Interstate circuit of Boston has taken over the Bonoff, Madison, Conn., and the Saybrook, Saybrook, Conn., from Leo Bonoff, who is leaving the industry.

ORDER DETERMINATION OF SCHINE MONOPOLY DAMAGE

Washington Bureau

The Schine Theatres anti-trust suit was returned to the U. S. District Court at Buffalo Monday for reconsideration of the how's and why's of breaking up the circuit.

In a seven-to-nothing decision, the Supreme Court upheld the monopoly charge but set aside the divestiture provisions of the lower court's decree so that more complete and "necessary" investigations can be made for an "appropriate" decree.

The seven judges upheld the District Court's dissolution of the pooling agreements, the prohibition against buying or booking films for theatres in which Schine has no financial interest and the restriction on future acquisitions of theatre.

The lower Court failed, the Supreme Court charged, to find out what benefits Schine obtained from its conspiracy to monopolize. It contented itself with merely breaking up the monopoly which violated the Sherman Anti-Trust Act.

But, the high Court argued, the best method of remedying a monopolistic situation is to require the guilty "to dispose of theatres obtained by practices which violate the anti-trust acts."

Therefore the District Court was specifically instructed to determine what those particular benefits of the conspiracy amounted to and then to write a new decree.

The Supreme Court did not state whether more or fewer theatres should be taken from Schine.

Decision Calls Inquiry "Only Starting Point"

The judges warned, however, that "while such an inquiry is the starting point for determining to what extent divestiture should be ordered, the matter does not end at that point.

"For it may be that even after (Schine) is deprived of the fruits of its conspiracy, the Schine circuit might still constitute a monopoly power of the kind which the Act condemns."

And then the court offered this interpretation of the anti-trust act:

"Monopoly power is not condemned by the Act only when it was unlawfully obtained. The mere existence of the power to monopolize, together with the purpose or intent to do so, constitutes an evil at which the Act is aimed."

Associate Justice William O. Douglas wrote the Court's opinion. Justices Frank Murphy and Robert H. Jackson did not participate in the consideration or decision of the case.

The high court had numerous gentle admonitions and explanations for the lower Court on the subject of theatre ownership by Schine—"the largest independent theatre circuit in the country."

"So far as the findings (on divestiture) reveal," wrote the court, "the theatres which are ordered divested may be properties which in whole or in part were lawfully acquired; and theatres which Schine is permitted to retain may, so far as the findings reveal, be ones which it obtained as the result of tactics violating the Act."

So, dissatisfied with those findings of the lower court, the United States Supreme Court explained:

Injunction Against Future Violations Inadequate

"In this type of case we start from the premise that an injunction against future violations is not adequate to protect the public interest. If all that was done was to forbid a repetition of the illegal conduct, those who had unlawfully built their empires could preserve them intact. They could retain the full dividends of their monopolistic practices and profit from the unlawful restraints of trade which they had inflicted on competitors. Such a course would make enforcement of the Act a futile thing unless, perchance, the U. S. moved in at the incipient stages of the unlawful project. For these reasons divestiture or dissolution is an essential feature of these decrees.

"To require diverstiture of theatres unlawfully acquired is not to add to the penalties that Congress has provided in the anti-trust laws. Like restitution it merely deprives a defendant of the gains from his wrongful conduct. It is an equitable remedy designed in the public interest to undo what could have been prevented had the defendants not outdistanced the Government in their unlawful project."

When Federal Judge John C. Knight filed his 45-page opinion on the Schine suit in Buffalo District Court October 8, 1945, he directed that a decree be issued requiring the circuit, which operates approximately 150 houses in New York, Ohio, Delaware, Kentucky and Maryland, to be "dissolved, realigned or reorganized."

Following numerous conferences between Schine, court and Justice Department officials, the following divestiture plan was developed:

Schine to sell its interests in all but one theatre of its selection in each of 33 towns, all but two in each of four larger towns, and two of four theatres in Rochester, N. Y. This plan would mean that Schine would be divested of 56 of its theatres in 38 of the 70-odd towns in which Schine operates.

Now, asks the high Court, how do we know which of those theatres were lawfully acquired? Which unlawfully acquired?

It asks the lower Court to find out.

The Supreme Court found "substantial evidence" that Schine deprived its competitors of first and second run pictures by monopolistic practices.

Court Cites Long-Term Film Rental Agreements

It was "apparent" that Schine's use of long-term film rental agreements served to "intensify the impact of Schine's monopoly power on its competitors."

It thinks the District Court was "justified in drawing the inference" that Schine made threats to build theatres or to open closed ones in order to force sales of theatres in various towns or to prevent an independent from coming in.

Scornfully, the Supreme Court judges wrote that "the finding that Schine obtained film rental concessions not made available to independent operators is not intelligible to us." The finding was accordingly set aside so that "it may be clarified on remand of the cause."

On the matter of unreasonable clearances, the Supreme Court was again in the dark. "The short of the matter is," the decision noted, "that since we do not know for certain what the findings of the District Court on clearances mean, they must be set aside."

The high Court challenged the lower court's findings that Schine's rental agreements contained minimum admission prices or minimum admission prices lower than those to be charged by the independent operators for subsequent runs, and that Schine cut admission prices.

Suit Filed in 1939; Trial Begun in 1944

The anti-trust suit was brought against Schine by the Department of Justice in 1939. The trial was held in Buffalo in the autumn of 1944. It involved 4,728 pages of testimony and 1,380 exhibits.

The Government asked that ownership and control of the circuit be reorganized "so that fair competition" between the circuit and its affiliates and other theatres could "be restored and hereafter be maintained."

The Government charged that the circuit was able to dictate rental terms, that its buying power was used to destroy competition, that distributors favored Schine with first run product, and that Schine had forced or attempted to force competitors out of business.

The District Court found that Schine, three of its officers and directors, and five of its wholly owned subsidiaries, had conspired with each other and with the eight major film distributors to violate sections one and two of the Sherman Act.

The TRADE CRITICS say...

ANOTHER PART

IS

ANOTHER HIT

VARIETY:

"'Another Part of the Forest' is sparked with list of top names headed by Fredric March who make this a field day for superb characterization, and from a production standpoint film is outstanding on all counts. *It's a cinch to clean up,* the type of film audiences will leave theatre talking about it. Never a dull moment!"

FILM DAILY:

"Striking dramatic pattern of the Lillian Hellman play has been translated into a powerful film drama superbly performed. The picture should easily occupy *long-time space on hold-over lists."*

SHOWMEN'S TRADE REVIEW:

"On the strength of its dramatic entertainment values as well as its marquee names and the importance of the Lillian Hellman name, 'Another Part of the Forest' *should do excellent business."*

EXHIBITOR:

"The picturization of the play by Lillian Hellman should cash in on its popularity, backed by the star calibre of the cast. The appeal should manifest itself in *any situation."*

OF THE FOREST

rom U-I



BOXOFFICE:

"The story has *tremendous emotional impact,* forcefully portrayed by an outstanding name cast. Fredric March is superb!"

MOTION PICTURE DAILY:

"Brilliant production and performances characterize this picturization of Lillian Hellman's stage success. *A marquee magnetism cast* presupposes strong opening business."

Decision Means Divorce, Myers Tells Allied Unit

The Supreme Court decisions on the Paramount, Schine, and Griffith anti-trust cases point to "divestiture in a big way" and constitute a "virtual mandate to the District Courts to break up the first run monopoly," Abram F. Myers, Allied States' general counsel, told the twentieth anniversary meeting of the Independent Exhibitors of New England in Boston Wednesday.

The delegates at the Hotel Sommerset were occupied during almost the whole of their Tuesday-Wednesday meeting with the decisions, the climax of their discussions coming with Mr. Myers interpretation of the court orders.

Hails Decision

"The opinions plainly indicate," he explained, "that the Supreme Court felt that the cases revealed flagrant violations of the Sherman Anti-Trust Act and that its main concern was that legally proper findings be made by the lower courts upon which to enter the drastic decrees of divestiture."

He hailed the decisions as "breaking the back of the motion picture trust for all time."

In Mr. Myers's view the "strongest provision" of the court's ruling of the Paramount suit is the section requiring divorcement of theatres owned jointly with independents, even where the theatre is innocently acquired, "if the joint ownership is an alliance with one who is or would be a theatre operator but for the joint ownership."

"Now this can only mean," he stated, "that in all cases of joint ownership, where the independent partner is a theatre operator, or but for the affiliation would be a theatre operator, there must be divorcement regardless of any other factors.

Sees Empire Doomed

"As I read this part of the opinion, I can only conclude that Paramount's theatre empire is doomed—and the same goes for a large part of the Fox theatre holdings."

He said that in dealing with divestiture, the Supreme Court had "found fault with the entire theory upon which the District Court has proceeded."

Nathan Yamins, Irving Dollinger and Julian Rifkin, with Arthur Howard as moderator, conducted a discussion on sales and product Tuesday. James Mahoney, of the Interstate Circuit, spoke on the physical operation of theatres and Art Moger, of Warners, on public relations.

Completes Documentary

Avala Film, Belgrade, has completed a documentary on the country's national plays, songs and dance. The film was made during the convention there of the Syndicate of Artistic and Cultural Societies.

Trumbo Guilty of Contempt Washington Court Finds

Washington Bureau

Dalton Trumbo, screen writer, was found guilty Wednesday of contempt of Congress. He was convicted of refusing to tell a House Un-American Activities sub-committee whether he had ever been a member of the Communist party and a member of the Screen Writers' Guild. Federal Judge David A. Pine continued Mr. Trumbo's bail of $1,000 pending sentence. Defense attorneys announced they would file a motion for a new trial. Mr. Trumbo faces a maximum sentence of one year in prison and a fine of $1,000 on each of the two counts.

Trade Blueprint Seen by Gamble

Ted R. Gamble, president of the Theatre Owners of America, sees a new blueprint for industry conduct in the Supreme Court decision in the Paramount anti-trust case, he told delegates to the annual convention of the Independent Theatre Owners of Arkansas, Wednesday at the Hotel Marion in Little Rock.

He said the TOA would seek again to intervene in the suit if a rehearing of the case threatened the welfare of motion picture exhibition.

E. W. Savage of Booneville was elected president of the organization; B. F. Busby, vice-president, and Sam B. Kirby, secretary-treasurer. Forums were held Tuesday and Wednesday on taxes, cooperative buying, direct mail advertising, the TOA public relations program and theatre safety.

NLRB Tells Distributors: Bargain with Salesmen

The National Labor Relations Board ruled Tuesday that 12 major distributors must bargain collectively with salesmen on an employer-wide basis. The board ordered secret and separate ballot votes to be held within 30 days to determine whether the salesmen shall be represented by the Colosseum of Motion Picture Salesmen of America. Sales managers, the board decreed, can not be represented by the bargaining group which represents the salesmen. Companies affected include: Paramount, Loew's, RKO, Republic, Twentieth Century-Fox, Universal, Warners, Columbia, Eagle Lion, United Artists, Monogram and National Screen.

UN Endorses Film

The British Government film, "The World Is Rich," has been officially endorsed by the United Nations Film Board. A Paul Rotha production, it dramatizes the food situation in the world today and tomorrow. The British Information Service and Brandon Films are distributing the picture in this country.

Romance and Not Sex for Screen, Exhibitors Say

Atlanta, Ga.

The Theatre Owners of Georgia are privately but firmly in favor of the romantic treatment of sex on the screen and emphatically against psychoanalytic and coldly realistic rendition of the facts of life in the raw, this area of the southland being gallantly of the moonlight and magnolias school of art and philosophy. These sentiments were voiced in the closed meetings of the exhibitor convention which was concluded in the Henry Grady Hotel here Tuesday night.

The 16mm picture in competition with the established 35mm show came in for attention, especially as it related to such program material as a picture called "Mom and Dad."

Also, the subject of trailers was given animated attention by the convention, including a speech by R. B. Wilby, militant exhibitor leader, who urged that the trailer is an accessory which becomes advertising when the exhibitor publishes it on his screen.

The speakers included Ted Gamble and Robert Coyne of the Theatre Owners of America, who reported on the interests and plans of their organization. Terry Ramsaye, editor of MOTION PICTURE HERALD, speaking on public relations, said a program should be formulated in behalf of the exhibitor and the whole industry and that that was not to be confused with the continuous drive in behalf of personalities and particular pictures.

Among the formal resolutions was an appreciation of the efforts of Mack Jackson, president of the Confederacy of Southern Exhibitor Associations, and his coworkers in their labors against competitive bidding, now eliminated by the United States Supreme Court's decision.

J. H. Thompson, the reelected president, presided at all functions and keynoted a policy of exhibitor autonomy.

Officers installed in addition to Mr. Thompson are: O. C. Lam, Nat Williams and J. S. Tankersley, vice-presidents; E. D. Martin, treasurer, and Ward Riggins, J. S. Tankersley and W. M. Snelson, district chairmen.

Barney Rosenthal Dies

Barney Rosenthal, 63, St. Louis manager for Monogram Pictures and dean of film row, died of cerebral hemorrhage May 3 in that city. Mr. Rosenthal went to St. Louis from Chicago in 1907 as manager of the old Swanson-Crawford offices and was at various times distributor for Universal, Republic and Columbia. He is survived by a brother, Lew, of Cedar Rapids, Ia. Burial was to be in Chicago.

HUGHES BUYS RKO CONTROL FROM ODLUM OF ATLAS

Acquires 929,020 Shares at Reported $9,000,000; May Not Be Officer

Howard Hughes, plane builder, tool manufacturer and part time producer of motion pictures, last week acquired effective control of Radio-Keith-Orpheum Corporation with the conclusion of a deal transferring to him the 929,020 shares of RKO common stock held by Floyd B. Odlum's Atlas Corp.

It is understood that the agreement is qualified by an option running for one month which provides that the sale will be canceled if Mr. Odlum receives a higher offer during that period.

The agreement came as something of a surprise since, only about three weeks ago —after a period when a deal had been variously reported as being "off" and then "on" again—Mr. Odlum had issued a statement saying in effect that conversations between him and Mr. Hughes had been terminated and "no other negotiations were pending."

Rathvon and Schary Are Expected to Hold Posts

According to reliable reports Mr. Hughes has given assurances that N. Peter Rathvon will continue as RKO president and Dore Schary as vice-president in charge of production. Mr. Hughes plans to take an active interest in RKO affairs himself, but it is doubtful whether he will be an officer.

Mr. Odlum Monday issued a statement, confirming that "a tentative agreement" had been reached, adding that "when and if this tentative deal becomes firm and definite, a further statement will be made."

The purchase price for the Atlas stock in RKO was not disclosed, but at Monday's market prices it had a value of about $9,000,000. The transfer still leaves the Atlas Corporation with considerable stock in Paramount Pictures and Walt Disney Productions.

RKO History Is Most Complex in Industry

RKO's history its the most complex in the industry, with its beginning going back to 1905 when John R. Freuler of Milwaukee invested $900 with an ex-policeman in a nickelodeon. Its beginnings include also heritages of the important vaudeville institutions of Benjamin F. Keith in Boston and the Martin Beck Orpheums. That Milwaukee nickelodeon led to the formation of the Western Film Exchange which later became the nucleus of the Mutual Film Corporation of Virginia with some 19 subsidiaries in distribution and production, 1913-1918.

Mutual, which, incidentally, started the first high-salary wave when it employed Charles Chaplin at $670,000 a week to make 12 two-reel comedies in one year, later became Exhibitors Mutual Film Corporation, the Robertson-Cole concern and the Film Booking Office of America.

In 1927, Joseph P. Kennedy of Boston and Guy C. Currier, a Boston lawyer and capitalist, entered FBO and on January 28, 1928, the Keith-Albee-Orpheum Corporation was organized. Radio-Keith-Orpheum Corporation was formed in October, 1928, with the participation of Radio Corporation of America.

Following the absorption of RKO Proctor Corporation and RKO Midwest Corporation, FBO Productions, Inc. and studio subsidiary, the principal producing interests acquired, was renamed RKO Radio Pictures. In January, 1931, it took over Pathe Exchange, Inc., which included the Pathe newsreel and production assets as well as studios in California. The Pathe acquisition brought with it such items as the relics of the W. W. Hodkinson Corporation and Producers Distributing Corporation.

In January, 1933, RKO went into an equity receivership and subsequently reorganization proceedings were instituted, but the receivership and the reorganization did not include the principal subsidiaries such as RKO Radio Pictures, Keith-Albee-Orpheum Corp., and Pathe.

The year 1940 saw the consummation of a reorganization plan, transferring all assets of the predecessor RKO company to the successor RKO company. The new parent company was controlled through stock ownership by Atlas Corporation, from which Mr. Hughes now has bought it.

Planes and Pictures Are Backbone Of the Hughes Work Pattern

Howard Hughes is an imaginative young man with a great determination and a great deal of money. When he gets an idea for a project involving either pictures or airplanes those assets enable him to fight it through to the exact conclusion he has predetermined.

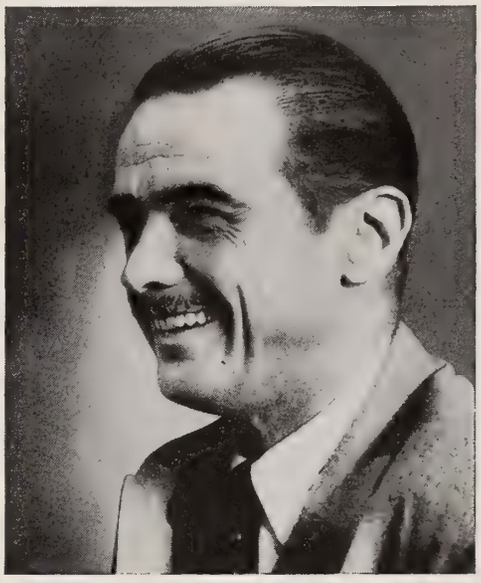
Lanky and seemingly shy, he is an individualist who wears rubber sneakers to night clubs, a man not afraid of hurling harsh criticism or speaking his mind in public, a man who has caught the public fancy so completely that when he crashed in 1946 while testing a plane his amazing recovery was long a front page news story.

He took over active management of his father's company, manufacturing drills, tools and equipment for oil wells, when he was 20; was in Hollywood as a producer before he was 21; began flying at the age of 14.

Born in Houston, Texas, December 24, 1905, Mr. Hughes is one of the richest young men in America; his personal fortune is based on his father's Hughes Tool Company which he owned by 1925.

Two years later he was in Hollywood and forming the Caddo Company to produce "Two Arabian Knights." From then on the breaking of air records and the introduction of new stars alternated on his schedule. He won numerous air trophies—topped by the Congressional Medal, flew around the world in a record-breaking three days and 19 hours in 1938, introduced such stars as Jean Harlow, in the memorable "Hell's Angels."

His production, "The Outlaw," had censor trouble when first released and is still having it. His advertising of that feature caused the MPAA to withdraw its Production Code Administration seal from the picture. Mr. Hughes answered by filing an anti-trust suit against the organization, and still pending in the courts.



HOWARD HUGHES

In 1939, Mr. Hughes became financially interested in Trans-Continental and Western Airlines (TWA) and is today the controlling stockholder in that company. He is the builder of the "Constellation," called the world's fastest commercial air liner.

New WORLD-WIDE HONORS
for
"THE WORLD'S MOST HONORED PICTURE"

The Best Years of Our Lives

RELEASED THROUGH RKO RADIO PICTURES

POPULAR PRICE ENGAGE
First Record-Breaking Presen

ENGLAND:

FIRST BRITISH ACADEMY AWARD

For "The BEST picture... British or Foreign... shown in England in 1947"

FRANCE:

France's Highest Motion Picture Honor

"THE VICTOIRE"

For "The Best Foreign Film presented in France in 1947"

HOLLYWOOD:

NINE ACADEMY AWARDS

EVERYWHERE:

LONDON: 59 weeks *and still running!* • **NEW YORK: 38 weeks**
STOCKHOLM: 17 weeks • DUBLIN: 16 weeks *and still running!* • **GENEVA: 10 weeks**
RIO DE JANEIRO: 19 weeks • SYDNEY: 29 weeks *and still running!*
BUENOS AIRES: 17 weeks • AMSTERDAM: 10 weeks • SANTIAGO, CHILE: 10 weeks

MENTS NOW BEGINNING!

tion at the ASTOR Theatre, Boston

ALBANY

The Palace played "The Bishop's Wife" and "The Challenge," advertising the former by calling Grant "That 'Bachelor and Bobby Soxer' Man," the Palace having had one of its best weeks in the past year with "Bachelor." The Strand showed "The Big Clock" and "French Leave." The Grand took "If You Knew Susie" and "Night Song" for three days on a moveover from the Palace, then it opened Saturday with "T-Men" and "Heading for Danger." The Ritz held "Naked City" into the first half of the third week—the longest run here for any picture at popular prices in some time. The Royal booked "Shoe-Shine," which had been seen at the Colonial and Eagle. . . . Reports on the Miami Variety Clubs convention by C. J. Latta, second assistant international chief barker; Gene Teper, a delegate, and Harry Lamont, local chief barker, highlighted a meeting of Tent No. 9. . . . Harry Hellman, veteran exhibitor, is visiting around again after an operation.

ATLANTA

Atlanta had as visitors on Film Row: A. L. Morgan, booker, McLendon theatres in Alabama; J. E. Meyers, LaGrange; Phil Langdon, 20th Century-Fox, Dallas; Allan McCarroll, U. S. Army Picture Service; Mr. and Mrs. D. W. Davis, Florence; Herman Silverman, buyer for Wometco theatres, Miami; R. D. Word, Word's theatres in Alabama; Nat Williams, Thomasville, and Mr. and Mrs. Harlow Merryday, Palatka, Fla. . . . Dr. J. French, of Chattanooga, has leased the Oglethorpe theatre in Fort Oglethorpe, Ga. . . . Matthews N. Seal announces the sale of his theatre, the Fox, Kingston, Tenn., to A. W. and Elmer Johnson, former owners. . . . Mrs. Flo Tucker, formerly with Monogram, has moved over to Astor Pictures. . . . Charles Clark, formerly with Screen Guild and Universal, has joined Film Classics. . . . Norman Colquhourn has been appointed branch manager for Eagle Lion in Atlanta. Andy Anderson, formerly with Universal in Portland, appointed as office manager for Eagle Lion, replacing Ed Ashmore, resigned. . . . Now with Republic Pictures in the booking department, is V. Hopkins. . . . "State of the Union" has opened at Loew's Grand to great business. Business in all local theatres is holding up.

BALTIMORE

Fine weather plus six new pictures at seven first runs proved a help to business recovery here for week beginning April 29. "State of the Union" big at Century. "Lady from Shanghai," plus vaudeville, very good at Hippodrome. "Are You With It" fairly good at Keith's. "Torment," aided by fine reviews, very good at the Little. "Panhandle" okay at the Mayfair. "High Tide," plus "Lady and the Monster," good at Times and Roslyn. The New theatre held "Sitting Pretty" for a third week. Stanley held "Winter Meeting," and the Town held "Miracle of the Bells" for second weeks. . . . Bob Burns, student assistant manager at Loew's Century, acted as manager at Loew's Parkway during absence of Charles McLeary, manager, who has been ill. The latter return to work May 3. . . . Time extension allowed by City Council on permit to build theatre at Lohr's Lane and Hilton, Baltimore. . . . O. D. Weems, chief barker, Baltimore Variety Club, Tent No. 19, has named James H. Pollack, former member Maryland Boxing Commission, chairman of committee to promote a world championship fight in Baltimore Stadium this summer. . . . Gertrude Bunchez, former publicity for Loew's Theatres, Baltimore, is now on St. Louis *Star Times* as classified advertising department supervisor. . . . J. C. Grant, Dunber, Rio and Nemo, back at his desk after illness.



WHEN AND WHERE

May 10–11: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines (Nebraska section).

May 11–12: Motion Picture Foundation trustee meeting at the Hotel Astor, New York.

May 12–13: Allied Independent Theatre Owners of Kansas and Missouri first annual convention at the Muehlebach Hotel in Kansas City.

May 15–17: Allied States Association national board meeting in Denver.

May 17–21: Society of Motion Picture Engineers semi-annual convention at the Ambassador Hotel, Santa Monica, Calif.

May 18–19: Allied Rocky Mountain Independent Theatres annual convention in Denver, Colo.

May 21: Annual dinner of the Motion Picture Associates at the Waldorf Astoria in New York.

June 16–18: Annual territorial exhibitor-distributor "Round - Up" of the Salt Lake City Motion Picture Club at Salt Lake City.

June 20–22: Theatre Owners of North and South Carolina summer meeting at Myrtle Beach, S. C.

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel in West End, New Jersey.

CHICAGO

Several thousand conventioneers were in town, with over 40,000 expected during May. This factor, coupled with the opening of five new films, several in important box office brackets, broke the spell of off-business during the past few weeks. "The Naked City" established a new opening day high gross at the Palace. Extra morning and evening shows were added for the run. . . . Other new films are "Sitting Pretty," "The Lady from Shanghai," "To the Victor" and "The Hunted." . . . Harold L. Beecroft, former branch manager for 20th-Fox in Dallas, started his duties here this week as assistant to Jack Lorentz, Fox Midwest division manager. . . . A recent survey here by the Downs-Mohl Market Research Bureau comparing the business outlook among theatres, drive-ins, bowling alleys, golf courses, travel agencies and taverns, shows the drive-ins faring most successfully from the over-all standpoint of earnings, rentals, value of business and growth dynamic for the year. Earnings for theatres were down, the survey showed, but film rentals were up.

CINCINNATI

A recent record for a continuous run on a moveover basis was established by "Sitting Pretty," which opened to an excellent gross at the RKO Palace, and played five additional weeks at the other circuit houses here. "Naked City" had a four-week run at Keith's theatre. . . . The 1,000-seat RKO Family theatre now has inaugurated a policy of four weekly changes of double features, each bill playing two days, with a single change for Saturdays. . . . Louis Wiethe, who operates a circuit of seven large neighborhood houses, and who recently announced plans for a $1,000,000 "Shop-In" project at nearby Roselawn, to include the largest suburban theatre in this area, has acquired control of the $171,000 Park-In theatre at suburban Mt. Healthy. Mr. Wiethe will make extensive improvements in the 650-car theatre, which was originally opened last August. . . . A new theatre, occupying the remodeled first floor of the Masonic Temple, at Pioneer, Ohio, has been opened by B. Widner. It has 200 seats. . . . Emmett Hawkins, who managed the Lyric theatre, at Scottsville, Ky., has resigned.

CLEVELAND

Martin Printz has sold his theatrical interests to the Alhambra Bowling Corp. and after 30 years as a leading figure in motion picture exhibition in Cleveland is retiring to make his home in Los Angeles. As operator of the Circle theatre, he was the first in Cleveland to present sound pictures. A farewell testimonial was held by his industry friends last Monday at the Alhambra Tavern. . . . Charles Burris, for the past seven years manager of the Telenews Theatres, leaves next week to accept a post with the company as general sales and promotion manager with headquarters in New York. . . . Jack Share, who recently sold his Cedar and Quincy theatres, Cleveland, to Joe Krenitz and Irving Gross, is joining his former partner, Oscar Bloom, in the tavern business at Winter Haven, Fla. . . . Cleveland RKO branch won the 1948 Disney Ap-

(*Continued on page 31*)

THE HUNTED



The TENSION...
of relentless pursuit!
The TERROR...
of unknown danger!

HIGH-VOLTAGE RAVES for a HIGH-TENSION HIT!

"SUSPENSEFUL!" —FILM DAILY

"REALISTIC!" —MOTION PICTURE HERALD

"CRISP!" —BOX OFFICE

"UNUSUAL!" —HARRISON'S REPORTS

"NOVEL!" —THE INDEPENDENT

ALLIED ARTISTS PRODUCTIONS presents

the Hunted



A SCOTT R. DUNLAP PRODUCTION

starring

Preston FOSTER and BELITA

with PIERRE WATKIN

LARRY BLAKE • RUSSELL HICKS

Associate Producer Glenn Cook • Directed by Jack Bernhard

Story and Screenplay by Steve Fisher

"Belita's skating is one of the highlights!" —The Exhibitor

Allied Artists

(*Continued from page 28*)
preciation Week Drive. . . . Sol Lane of the U-I publicity department, has joined the local U-I booking force. . . . Cleveland motion Picture Exhibitors Association is holding a luncheon membership meeting Thursday, May 13, at which time guests of honor will include Mayor Thomas A. Burke, members of his staff, city councilmen and prominent judges.

COLUMBUS

Repeat runs and new features were about evenly divided, with the Ohio attracting special notice with the first regular price engagement of "Unconquered." The Grand had "Bambi," bracketed with "So Well Remembered," and the art house, the World, played a repeat run of "The Baker's Wife." The Palace and Broad had new attractions, "Winter Meeting" and "Intrigue," respectively, each drawing moderate business. . . . John F. Sullivan is new sales representative in this area for Heywood-Wakefield theatre circuit. . . . Third drive-in to be located in the western part of Franklin county is being constructed by Frank Yassenoff and Harold Schwartz, operators of the Riverside and Eastside drive-in.

DENVER

Frank Jenkins, 20th-Fox publicity man, moves headquarters to Denver from San Francisco, and will care for the company's publicity needs in the Denver and Salt Lake City areas. . . . Eldon Menagh decides against building drive-in at Greeley, Colo. Buys chicken ranch instead at Ft. Lupton, Colo., where he owns the Star. . . . Frank Childs, president Selected Pictures exchanges, on job after lengthy layoff occasioned by infected knee. . . . "Silver River" to be world premiered here by Warners at Denver, Esquire, Webber, May 18. . . . John Harwell, doorman, El Cortez, Hot Springs, N. M., died as result of motorcycle accident.

DES MOINES

"The Mating of Millie" at the RKO-Orpheum led in box office receipts here last week. It was paired with "Western Heritage." . . . Glen Deeter of Columbia, Mo., has been named manager of the Page, Shenandoah. . . . The north Iowa regional meeting of the AITO of Iowa-Nebraska was held in Osage at the Cleveland Hotel. . . . The name of the Rialto, Cedar Rapids, has been changed to the Town. . . . Howard E. Brookings, who operates houses in Oakland, Avoca and Walnut, is seeking nomination to the Iowa legislature in Pottawattamie county on the Republican ticket. Brookings is serving his second term as president of the AITO of Iowa-Nebraska. . . . A new theatre is being erected in Ruthven by Dick Arndt. . . . The new Urban theatre in Urbandale is expected to be completed in a few weeks. . . . Following protests by the local PTA and several Catholic church organizations, the movie, "Mom and Dad," was withdrawn from a scheduled showing at the Rapids, Rock Rapids, and another feature substituted. . . . The drive-in theatre at Davenport has a new name, the Bel-Air. . . . Doris Asmussen, new billing clerk at NSS, is a former all-state basketball guard. . . . E. K. Schlemmer is operating the Schlemmer circuit out of Makoquota and is servicing five towns with pictures one night each week.



HARTFORD

Roland J. McLeod has ben elected president of Local 277, Motion Picture Machine Operators, Bridgeport. . . . Ruth J. Smelter, advertising manager of Strand Amusement Co., Bridgeport circuit, is back at her desk, after illness. . . . The Sunset Amusement Corp., Burlington, Vt., will erect the first drive-in theatre in that state, near Burlington. Corporation includes George W. Brown, Burlington; John Gardner, Schenectady, N. Y., and Claude Watkins of Watervliet, N. Y. . . . Owen Holmes, Springfield, Mass., projectionist, has completed construction and opened his new Sundown drive-in theatre at Westfield, Mass. . . . Nick Kounaris, Paul Tolis, and George Ulyssis of New Britain, Conn., have been granted permission by the Meriden, Conn., Zoning Board of Appeals to construct a 1,000-seat theatre and store building in Meriden. Cost will be about $250,000.

INDIANAPOLIS

The outbreak of spring and baseball slowed film business to a walk here last week. "Saigon," grossing $11,000 at the Indiana, was the strongest attraction. "Tenth Avenue Angel" drew $10,000 at Loew's, and "Woman in White" only $7,500 at the Circle. Meanwhile, the first home stand of the baseball season drew record crowds. . . . Jerry Weiss, formerly booker at RKO here, has been added to the Eagle Lion sales staff, to cover the northern part of the state. . . . Richard Stevens, from the Warner west coast office, has replaced Ira Epstein as exploitation man in the Indianapolis territoy. . . . Tom Newcomb, manager of Keith's, is recuperating from an operation. . . . Members of the Variety Club heard a report on the national convention at a stag in the new clubrooms Monday night. . . . A new 400-car drive-in is being built on U. S. 41 near Evansville for an expected July 1 opening by Graulich and Purtel of Evansville.

KANSAS CITY

Many leaders of the industry, including executives of National Allied and units of Allied, are on the program for the spring convention, May 12-13, of the Allied unit for the Kansas-West Missouri area. . . . Roger Ruddick, manager of the Fox Midwest Isis, was elected a vice-president of the Merchants' Association. . . . The Roxy is running "Along Came Jones" and "Allegheny Uprising" this week.

LOS ANGELES

Marty Soloman, Monogram branch manager, after an absence of many months from Film Row, is back on the job. . . . Arthur J. Aronson, general manager of the Hollywood Advertising Company, has left on a business trip to San Francisco. . . . Bill Walsh, Warner Brothers salesman, is back on the job after a brief illness. . . . Iva Griffith, Eagle Lion stenographer, has resigned. . . . . Yvonne Barnes is the new secretary to Herb Jack, western division sales manager for Kroehler Push-Back seats. . . . Larry Bristol, Monogram salesman, has been upped to branch manager in charge of the Portland office, replacing Moze Burles, who returns to the Paramount office in Los Angeles as salesman. . . . Tom Oaky, manager of the Palace, Huntridge, Freemont, and Western theatres in Las Vegas, was in town in a huddle with Earl Johnson of Cooperative Booking. . . . E. R. Cummings, of Exhibition Enterprises, is erecting a new drive-in theatre (800-car capacity) in Downey. . . . Out of towners seen on Film Row: George Caldares, Burbank; Paul Glick, Canoga; Bob Elder, Arlington; Peter Simos, Bakersfield; Jimmy Mason, Lompoc; A. J. Woods, Chino; Johnny Manard, Jr., Norwalk.

LOUISVILLE

M. H. Sparks and Ray Coleman, operators of the Strand, Edmonton, will build a drive-in in Hopkinsville. It will have a 400-car capacity. . . . H. H. Maddock is managing the Sandy theatre, Sandy Hook. . . . The Andy Anderson theatre circuit, which has offices in Bowling Green and operates eight theatres in nearby Kentucky towns, is sponsoring a radio program, "Showtime," over radio station WKCT. . . . The Rialto came up with a double feature for Derby visitors with the program headed by "The Big Clock" and "Caged Fury." The Strand also had a double bill, "Adventures of Casanova" and "Man from Texas." "Are You With It?" was brought into the National, while "Intrigue" was shown at the Scoop. "T-Men" was held for a second week at the Mary Anderson, and after a week's run at the Rialto, "The Bishop's Wife" was moved over to the Brown for an extended run. . . . Manager George Hunt of Loew's kept his house open all night the night of the Derby. . . . Film Row visitors: Charles Behlen, Nicholasville; R. L. Castillo, Lexington; Harry Congleton, Lancaster; R. L. Harned, Sellersburg; Paul Sanders, Campbellsville; Morris Smith and Clark Bennett, Taylorsville; Ralph Cundiff, Liberty; J. E. Elliott, Hodgenville; Gene Lutes, Frankfort; Louis Phumphery, Campbellsville.

MEMPHIS

Loew's State captured the lead in first-run attendance with the opening of "State of the Union." The first few days seemed to be setting new records. Loew's Palace had

(*Continued on following page*)

(Continued from preceding page)
steady attendance with "The Miracle of the Bells." Warner had "Valley of the Giants" and "The Fighting Sixty-Ninth," with fair attendance. Malco was below par with "Mating of Milly." Strand and Ritz reported average attendance with double features. . . . Film Row was almost deserted as practically all branch managers and salesmen went to Little Rock to attend the Arkansas Theatre Owners convention at Marion Hotel, May 7 and 8. . . . James C. Fisher, owner, Hoxie theatre, Hoxie, Ark., was on Film Row to announce that he was opening his new theatre, the Base, at Gosling, Ark., on May 19. Other mid-south exhibitors on the Row included: Cliff Peck, Covington; Lawrence Landers, Batesville; Gordon Hutchins, Corning; L. E. Bonner, Greenville; W. C. Kroeger, Portageville; W. F. Ruffin, Sr., Covington; J. J. Sharum, Walnut Ridge; Emma Cox, Osceola; H. W. Pickens, Carlisle; J. W. Crabtree, Bald Knob; Mrs. H. L. Love, Bono; Fitz Farris, Clarksdale; Moses Sliman, Luxura; Leon Roundtree, Walter Valley, and Terry Axley, England.

MIAMI

"Casbah" opened at the Miami and Lincoln for the midnight preview, while "The Flame" lit the Paramount theatre at the same time. . . . "Alias a Gentleman" at the new Florida and Sheridan theatres, has made a hit with local patrons. The Capitol theatre brought back "The Corsican Brothers" and "South of Pago Pago" this week. . . . Wometco theatre circuit had quite a few managerial changes; Malcolm Tait went from assistant manager of the Town to manager of the Ace; James Camp is transferred from assistant manager at the Mayfair to assistant manager of the Town; Wellington Desmarais is promoted from chief of service at the Miami to assistant manager at the Mayfair; Joseph Rynock is promoted from assistant manager at the Rosetta to assistant manager at the Capitol; Joseph Fryer is transferred from assistant manager at the Center to assistant manager at the Rosetta; Harold Greenberg is promoted from student assistant manager at the Grove to assistant manager at the Center; Claude Woods is transferred from assistant manager at the Capitol to second assistant at the State; and Jack Kernell will resume his relief assignments at the Negro houses.

MINNEAPOLIS

Radio City theatre walked off with the week's business honors by featuring a double-barrelled stage show of Stan Kenton's orchestra and the King Cole trio, along with "Alias a Gentleman." The RKO Orpheum did well with "Naked City" which was held over for a second week. "Gentleman's Agreement" enjoyed a good third week, with "Scudda-Hoo! Scudda-Hay!" running well in its second . . . Joe Floyd, manager for the Welworth circuit at Sioux Falls, S. D., revealed he is going to build a 650-car drive-in. . . . In the 20th-Fox district manager realignment, M. A. Levy will be shifted from prairie district chief to Minneapolis branch manager, replacing Jack Cohen who will take over sales. . . . The flooding Park river forced closing of both theatres at Grafton, N. D., with water reaching as high as the screen in one. . . . The Reed Fellows, Minneapolis film salesmen, held their fourth annual dinner-dance in the Nicollet hotel May 1. . . . L. J. Frerick of Lake Bronson, Minn., will open a combination theatre, barber shop and beauty parlor in Remer, Minn. . . . Joe Podoloff, former branch manager here for 20th-Fox, is reported to be negotiating for purchase of the Vogue, Minneapolis neighborhood house.

NEW YORK

Balmy spring weather over the weekend interfered but little with theatre business on Broadway. "Homecoming," which now is in its first week at the Capitol, and "I Remember Mama" at the Music Hall, and "The Big Clock"' at the Paramount," both holdovers, held up well. . . . Tony Hunting, Walter Reade Theatres city manager in Red Bank, N. J., who for 25 years has been Fair Haven, N. J., Councilman, has been renominated for another three years in that community. Mr. Hunting was unopposed in the primaries, polling the highest number of votes of all aspirants for the position. . . . The premiere of William Cagney's "The Time of Your Life," which United Artists will distribute, will be held in New York May 25 for the benefit of the Wiltwyck School at Esopus, N. Y. Mrs. Franklin D. Roosevelt will be honorary chairman of the premiere and will address the gathering . . . A. A. Adams, New Jersey exhibitor, has broken ground in Brookdale for a $300,000 theatre and store development. The house will seat 1,250 and have parking facilities for 260 cars and a television lounge. . . . Emma Carbone, secretary to RKO Theatres national advertising and publicity director Harry Mandel, and Elizabeth Laus, secretary to Blanche Livingston, were honored last week on the occasion of their 25th anniversary with the company. . . . Paul R. Wing, Jr., son of the producer-director, has joined the management staff of Walter Reade's Paramount theatre at Long Branch, N. J. . . . Visitors to New York's Film Row included John Jenkins of Astor Pictures, Dallas and of the Dixie Films Corporation, New Orleans, and Peter and Mrs. Rome of the Rome circuit in Baltimore.

NEW ORLEANS

Kenneth Kennedy, formerly booker for Eagle Lion here has been promoted to salesman. Kenneth Russell replaces him as booker. . . . Film exchanges of New Orleans' Film Row auctioned off a $300 radio for the benefit of the hurricane victims of the Gulf Coast. . . . The State theatre, Baton Rouge, has installed new seats. . . . John Jenkins, of Astor Pictures Corp., Dallas, was a Film Row visitor. Charles Waterall, Lindale, Ala., was on the road and M. O. Formby, of the Paula theatre, Houman, La., was in the city. Charles Levy, exhibitor from Thibodaux was another visitor at the film colony.

OKLAHOMA CITY

Modern Theatres, Tulsa, has been granted an Oklahoma charter with capital stock listed at $10,000. Edwin M. Kelly, R. L. Ammerman, and I. D. Crews, Jr., all of Tulsa, are the incorporators. . . . The Plaza Confectionary, Altus, will lose its location when remodeling of the Plaza theatre begins soon. Remodeling plans call for use of the entire front of the 50-foot structure for the theatre. . . . The new Bee-Gee drive-in was to open May 1. An Oklahoma charter was granted to Paul E. Goodrich, Paul M. Brewer, Jr., and Paul M. Brewer, Sr., listed as the incorporators. . . . C & R Theatres are sponsoring a "Mystery Man" contest in all of their Oklahoma City theatres.

OMAHA

Major crop worries in the Omaha territory eased with a series of heavy April showers. . . . L. E. Davidson, Tri-States Theatres city manager at Sioux City, Ia., resigned after 26 years with the circuit. He will join John P. Kampmeyer in ownership of a drive-in nearing completion. . . . Dale Skinner, Deshler, Neb., bought the Donis theatre, Davenport, Neb., from Art Dutton, Omaha. . . . The Warner Brothers exchange building has taken form. Steel delivery delays probably will put off the opening until June. . . . Mary Olson has resigned as RKO booker to be succeeded by Erma DeLand, former office manager's secretary. . . . Harry H. Walker, 72, superintendent of the Orpheum Theatre in Omaha and the theatre that proceeded it in the same location for 50 years, died in a local hospital.

PHILADELPHIA

Welfare activity marks industry activity here this week. Major attention was centered on the Allied Jewish Appeal dinner for the theatrical division at the Warwick Hotel on May 3 when Barney Balaban, Paramount president, was the guest speaker. The week also saw the start of collections in more than 200 theatres throughout the city in behalf of the 1948 Cancer Crusade. The Motion Picture Associations got off to a good start with $5,000 already in for its welfare drive for funds. Bill Brooker, Paramount exploiteer, who heads the theatrical division for the Salvation Army drive, made the call this week for complete industry support, and a plea for support for the Will Rogers Memorial Hospital at Saranac Lake, N. Y., was made by Lewen Pizor, president of United M.P.T.O. . . . Everett Callow, Warner theatres publicity chief, is recuperating at his home after an operation at the Fitzgerald-Mercy Hospital . . . Richard Brown, formerly film booker for service hospitals on the staff of the Veterans Administration here, joined the publicity staff of the Warner theatre circuit here . . . Paul H. Esterly, manager of the Strand, Reading, Pa., was appointed racing secretary for the Reading Fair. . . . William J. Manning is the new manager of the Locust, key West Philadelphia house featuring foreign films . . . Paul Wentzel, assistant manager of the Astor, Reading, Pa., has been transferred to a similar position at the Park, with Joseph P. Harter moving up as manager of the Park there. . . . Managerial changes announced by the Warner theatre circuit: Ruth Murphy is now managing the Victoria with Barney Cohen moving over to the Princess while Sam Crayder is out on a leave of absence for his ailing health. . . . Paul A. Marsden, assistant manager of the circuit's Queen,

(Continued on page 34)

HATS OFF!

LIGHTS ON!

FOR

The Paramount Premiere of the Year



THE NIGHT OF MAY 26th
AT THE PARAMOUNT
HOLLYWOOD
THEATRE

THE WORLD'S
FIRST PUBLIC
SHOWING OF

BING CROSBY - JOAN FONTAINE

in

"The Emperor Waltz"

Color by TECHNICOLOR

with
ROLAND CULVER • LUCILE WATSON
RICHARD HAYDN • HAROLD VERMILYEA
Produced by CHARLES BRACKETT
Directed by BILLY WILDER
Written by Charles Brackett and Billy Wilder

A full-dress red-carpet gala Hollywood opening, our first in six years, indicates the exceptional nature of this superb production.

To be followed shortly by the
EASTERN PREMIERE
AT RADIO CITY MUSIC HALL
Early in June



(Continued from page 32)
Wilmington, Del., goes to Lancaster, Pa., as manager of the Hamilton with George Rudolff joining the circuit as Queen assistant. . . . Dave Fishman moves over from assistant at the Broadway here to manager of the Felton with Howard Kuemmerle moving from the Felton to manager of the Colney.

PITTSBURGH

Another drive-in has been opened on Route 22. It's doing a big business. . . . Saul Perilman has resigned from Monogram to take a position with Warners. . . . "Sitting Pretty" opened strongly for a second week in the J. P. Harris after leading other first runs by a big margin. A couple of foreign films, "The Captive Heart" and "The Overlanders," fell flat in the Art cinema and lasted only one week while "Winter Meeting" failed to please the critics and didn't do well in the Warner. . . . William Borack, who has served 19 years with Paramount in the mid-west territory, has joined Bert Stearn's cooperative organization as assistant to general manager Harry Long. . . . Lou Gilbert, manager of the Warner theatre, is back on the job after a long illness.

SAN ANTONIO

Bill Smith, Film Classics of Dallas, has taken over the south Texas territory for that firm. . . . Chester Nunn is the new treasurer at the Texas theatre. . . . Charles Wolf is the new house manager of the Harlandale, Interstate suburban theatre . . . Film Row visitors: Kim Skinner and James Gillespie, Dallas, and Manuel Gonzalex, Laredo. . . . Film exchange callers included Ed Brady, Jr., and Ramon Ruenes, Brownsville; Hambert Gonzalez, Zapata; W. B. Whitaker, Stanton; Joseph Justiniani, Houston; David Young, Brownsville; Al Pena, Natalia, and W. F. Armstrong, Dallas.

SAN FRANCISCO

Event of the week was the banquet given in honor of Jesse L. Lasky by the Native Sons and Daughters of the Golden West. Lasky was presented with a bronze placque commemorating the outstanding work he has done for California. Following the banquet, a premiere of "Miracle of The Bells" was given at the Golden Gate Theatre. . . . Opening of the swank Tahoe Biltmore, hostelry built by Nate and Jack Blumenfeld of Blumenfeld circuit, is slated for June 15. . . . Joe Rucker, Paramount newsreel cameraman, is now associated with the Jerry Fairbanks organization in Hollywood. . . . Harry Hansacker, former SRO manager, is now in charge of a roadshow attraction. . . . Irving M. Levin has announced the addition of Foster Cope to his staff in the capacity of assistant manager of the Coliseum theatre. . . . Rex Stevenson, city manager for Golden State Circuit, is vacationing at Honolulu. . . . Fred Gulbransen, is newly appointed as the local branch manager for SRO.

SEATTLE

"Sitting Pretty" became the year's long-run champion by completing its sixth week at the Blue Mouse. . . . From Qualicum Beach, British Columbia, comes the announcement that a 350-seat theatre, costing approximately $45,000, was to be started there about May 1 by Warren Theatres, Ltd., of Port Alberni, which also plans to build a theatre of similar design and cost at Parksville, B. C. . . . Mort Bramson, northwest manager for Screen Guild Productions, has appointed Gordon C. Craddock, Jr., as branch manager at Portland. . . . Seldom Burns, of Modern Theatre Supply, has appointed John Peterson as branch manager at Portland. . . . Estelle Schilerth, after 19 years with MGM in Cincinnati, has been transferred to the MGM office in Seattle. Another addition to the same staff is Ingeborg Hansen, Austrian war bride. . . . Jack Anderson, formerly with Universal Pictures, was made branch manager here for Favorite Films. . . . It was announced that Lou Hummell, Jr., will be head booker and office manager when Paramount reopens its Portland branch next week. . . . Glen Haviland was appointed eastern Washington salesman for Warners, succeeding Harvey Kelly, who recently resigned. . . . Joyce Taylor, British war bride, was appointed secretary to Sam Davis, branch manager at MGM, to succeed Margie Olson resigned.

Among out-of-town exhibitors on Film Row were: Gene Groesbeck, Enumelaw; Walter Coy, White Center; Billy Conners, Tacoma; Walt Graham, Shelton.

ST. LOUIS

The tax'em and tax'em plan has jumped the river to Alton, Ill. The Alton City Council proposes to impose a two per cent tax on theatre admissions, with the usual pledge that the tax may be scaled downward if it produces more revenue than needed. The levy would not effect a proposed 1,000-car drive-in in the Godfrey, Ill., area outside Alton; a popular summer cottage and river excursion area. . . . The Tom A. Bakers are working to reopen their Lincoln theatre in Bunker Hill, Ill., and it looks as if they will do just that in a few weeks. The Lincoln is getting a new brick front and roof to replace the loss of those items in the tornado which levelled Bunker Hill in March. . . . "State of the Union" was the week's headliner on the St. Louis front, showing at Loew's State. The Fox offering of "Fury at Furnace Week" got a kind nod from the critics as a western with new angles. "Iron Curtain" opens at the Ambassador May 12.

TORONTO

"Sitting Pretty" continued to hold the screen or a seventh week at the new Nortown and the downtown Victoria, Famous Players' units in Toronto, but the number of other holdovers was reduced to three. "Jassy" had its third week at the new Danforth and the older Fairlawn, which are Odeon theatres, while "The Bride Goes Wild" remained at Loew's for a second week. Pick of the new pictures appeared to be "Saigon" at the big Imperial, while "An Ideal Husband" took over at Shea's. The International Cinema opened with "Panic," to follow "Dual Alibi," which had a run of three weeks. . . . British Royalty was to the fore in special pictures with Paramount's "Royal Silver Jubilee" playing the Imperial and Tivoli and "Our King and Queen" being added to the program at the Danforth and Fairlawn, both short subjects having been flown from England. . . . The Royal Alexandra, Toronto's legit house, has coming up Italian feature, "Lucia di Lammermoor," with English sub-titles. With Ontario elections set for June 7, the Motion Picture Theatres Association of Ontario is making the new 20 per cent amusement tax a campaign issue, according to a joint statement from vice-president H. C. D. Main and secretary Arch H. Jolley, in an effort to have the levy reduced or abolished by the incoming government. . . . The headoffice of Astral Films, of which I. H. Allen is president, has a handsome new location at 130 Carlton Street, Toronto, and is preparing to release 20 Film Classics.

VANCOUVER

Local business on the down beat this week, Daylight Saving now in effect accounts for most of the missing patrons in the downtowners, "Bishops Wife," Orpheum, and "Naked City," at Vogue were the only pictures to do business. Rest of town below average. Suburban theatres also off. . . . A new agreement providing a wage increase of 10 cents an hour and improved working conditions for Calgary projectionists employed by Famous Players and Odeon Circuit was signed by the circuits this week with Projectionists Union 302 of Calgary, New wage scale is $1.70 an hour for a 33-hour week, with double time after midnight. . . . Maynard Joiner, F.P.C.C. British Columbia supervisor, has been elected first vice-president of Vancouver's Rotary Club. . . . Construction of a $50,000 theatre is planned for Port Coquitlam, B. C., by Cameron Bastedo, Building will cost $30,000 and equipment $20,000. . . . The interior of the 300-seat Ritz theatre, in Saskatoon, Saskatchewan, was completely gutted in a fire that did $20,000 worth of damage.

WASHINGTON

All new pictures opened in the first run Washington house, after a fair week. They included: "Lady From Shanghai," at the Warner; "State of the Union" at Loew's Palace; "Black Bart" at Loew's Capitol; "Miracle of the Bells" at RKO Keith's; "A Woman's Vengeance," at Warner's Metropolitan. Carryover for the week was "Naked City" at Loew's Columbia. . . . The Washington Film Council has joined with the American Public Relations Association in staging the first Washington Film Festival. This will be held in conjunction with the First International Public Relations Institute and Third Annual Convention of the American Public Relations Association, May 24-27, 1948, at American University. The Washington Film Festival will be held on the campus of the university. Selection of the top sponsored films in the 16mm field is now underway. Four days' screenings are being planned. Earl Petty, public relations counsel, is in charge. . . . Newest member of the local Variety club is Sidney Eckman, MGM salesman. . . . Carter T. Barron, eastern division manager for Loew's, Inc., was named to head the amusement division for the Board of Trade's Greater National Capital Committee's campaign for $85,000, to be used as operating funds for the next fiscal year.



Technicolor Motion Picture Corporation

Herbert T. Kalmus, President and General Manager

Shooting Level Still at 32; Jones Sees British Deal Cutting Output

by WILLIAM R. WEAVER
Hollywood Editor

The production level stood still, at an unimpressive 32, with five features going from shooting stage to cutting room and five others replacing them. Studio publicity departments meanwhile were sending out news stories about the upsurge in production planned for May, as they did likewise in March for April, and so on back to October.

John J. Jones, president of Screen Guild Productions, last week at a press luncheon announcement of the production schedule for the year ahead, expressed expectation that the new deal with Britain will have the effect of cutting Hollywood production 50 per cent. Robert Lippert, vice-president, echoed the Jones' prediction, which he said was probably an understatement. Since both executives are primarily exhibitors, and indeed had been talking a good deal more about conditions confronting their box offices than about Hollywood matters, a natural next question was, "What will you exhibitors be using for pictures a few months from now if that happens?" "The law of supply and demand will have to answer that. It always has—one way or another," was the answer.

Republic Begins Three of Five Pictures Starting

Screen Guild Productions started one of the five new pictures which went into work during the week. It is "Dead Man's Gold," a Western Adventure Productions offering, with Ron Ormond producing and Ray Taylor directing Lash LaRue, Al St. John and Peggy Stewart.

RKO Radio started "Bodyguard," presenting Lawrence Tierney, Priscilla Lane, Steve Brody, June Clayworth and Elizabeth Risdon. Sid Rogell is producing; Ray Taylor directing.

Republic launched three pictures. "Drums Along the Amazon" is produced and directed by John H. Auer, with George Brent, Vera Ralston, Brian Aherne and Constance Bennett heading the cast. Edward J. White rolled "Night Time in Nevada," directed by William Witney, with Roy Rogers, Adele Mara, Andy Devine and the Sons of the Pioneers. Producer Gordon Kay started "Marshal of Amarillo," an Allan "Rocky" Lane Western directed by Richard Fleischer.

Screen Characters Must Be Vital, Says Bacher

William Bacher, producer, learned how to put a show together during some 13 years of experience as a radio producer of top-tier shows. Six years ago he resigned to join Twentieth Century-Fox as a producer of motion pictures. Six months ago he established his own producer unit, Trinity Productions, with major distributor release. He says his films may be good or bad, but they will not go unnoticed.

Mr. Bacher says his pictures will have character, because they will present characters strong enough to take over the story and make it live. He says "When a writer's characters are genuine, he comes to a point in his narrative where they take over his story, carrying it from there under their own power. You can mark the exact instant when that happens in a good picture. In a bad picture, of course, it doesn't happen, which is the main reason why it's a bad picture."

The last two Bacher productions sent into release exemplify his meaning. They are "Leave Her to Heaven" and "The Foxes of Harrow." He mentions that people liked or disliked them very much, but nobody remained neutral. The principal characters in each were vital, although conforming in no wise to the orthodox formula for hero and heroine. Both pictures were money makers.

Mr. Bacher considers the motion picture to be primarily a medium for the conveyance of a narrative. And he regards as the most effective technique of narration the oldest and simplest—direct address. He remarks that the currently popular "semi-documentary" owes most of its success to the fact that it employs a narrator who speaks directly to the audience. He is not going to make any semi-documentaries, though, because he believes that treatment has been overdone.

First to Be on the Wine Industry of California

On the contrary, he intends to make direct, dramatic pictures, telling strong, straight stories based on subjects of substance. His first is to be "If This Be My Harvest," a story of the California wine industry and its people, and his method of obtaining the subject illustrates the directness of his policy. The history of the wine country's tribulations in the prohibited Twenties and the turbulent Thirties had not been written, so he employed two authors to start work on a novel about it 18 months ago.

The book will be published this autumn, and by then his picture based upon it will have been completed. If negotiations announced last week by David O. Selznick eventuate as expected, Valli and Louis Jourdan will co-star in the picture, which will be released by SRO.

On the standing inquiry as to why the public appears to be visiting the theatres less often, he says it's because so much of the product is what he terms "neutral material," which presents no challenge to the interest of the mature and no enticement to that of the young, but consist in the main of routine re-tellings of worn tales. He says there's no excuse for it.

STARTED:

REPUBLIC
Drums Along the Amazon
Nighttime in Nevada
Marshal of Amarillo

RKO RADIO
Bodyguard

SCREEN GUILD
Dead Man's Gold (Western Adventure)

COMPLETED:

COLUMBIA
Singin' Spurs
The Wrangler

MONOGRAM
Mystery of the Golden Eye

20TH CENTURY-FOX
Unfaithfully Yours

UNIVERSAL-INTERNATIONAL
Washington Girl

SHOOTING:

COLUMBIA
Ladies of the Chorus
Black Eagle

EAGLE LION
29 Clues

ENTERPRISE
No Minor Vices

MGM
Sun in the Morning
Command Decision
Words and Music

MONOGRAM
The Babe Ruth Story (Allied Artists)

PARAMOUNT
Dark Circle
Special Agent (Pine-Thomas)
The Accused (Wallis)
The Great Gatsby
The Tatlock Millions
Sorrowful Jones

RKO RADIO
Weep No More

20TH CENTURY-FOX
Burlesque
Road House
That Wonderful Urge

UNITED ARTISTS
All's Well That Ends Well (Bogeaus)

UNIVERSAL-INTERNATIONAL
Kiss the Blood Off My Hands
Rogue's Regiment
Countess of Monte Cristo (Westwood)
Larceny

WARNER BROTHERS
My Dream Is Yours (Curtiz)
Silver Lining
A Kiss in the Dark
Smart Money

"ABBOTT AND COSTELLO HAVE 'EM ROLLING IN THE AISLES. A SLAPSTICK KNOCKOUT!"
—MOTION PICTURE HERALD

"LAUGHS ENOUGH TO KEEP THE CUSTOMERS LINING UP AT THE BOX OFFICE!"—DAILY VARIETY
"FOR TOP TAKES!"—BOXOFFICE . . . "HILARIOUSLY FUNNY!"—SHOWMEN'S TRADE REVIEW . . . "A LAUGH SPREE!"—FILM BULLETIN . . . "POPULAR APPEAL!"—EXHIBITOR
"COMEDIANS AT THEIR BEST!" —HOLLYWOOD REPORTER
"A FUNFEST FROM START TO FINISH!" —VARIETY



BUD ABBOTT
LOU COSTELLO

AGLE LION FILMS
PRESENTS

"THE NOOSE HANGS HIGH"

WITH
JOSEPH CALLEIA LEON ERROL CATHY DOWNS
PRODUCED AND DIRECTED BY CHARLES BARTON

ACQUIT MAJORS IN BUFFALO ACTION

Federal Jury Gives Quick Verdict in Trust Suit of Rivoli for $3,000,000

Buffalo Bureau

After deliberating only 55 mintes, a Federal Court jury here last week returned a verdict of "no cause of action," acquitting all 12 distributor and theatre defendants in the Rivoli theatre's $3,000,000 anti-trust suit, which had charged them with maintaining an illegal system of release and discrimination against the Rivoli.

The five-week trial was held before United States District Judge Harold P. Burke and a jury. Thomas C. McConnell, who leaped into legal prominence following his victory in the Chicago Jackson Park theatre case, was attorney for the plaintiff, the Rivoli Operating Corporation, headed by Stanley Kozanowski.

Majors Among Defendants

The defendants included Buffalo Theatres, Inc.; Loew's Inc.; Paramount Pictures; RKO Radio Pictures; Twentieth Century-Fox; Warner Brothers and United Artists. The case against Columbia and Universal had been dismissed by Judge Burke following the presentation of the plaintiff's case. Buffalo Theatres, Inc., operator of the Shea theatres, and the Broadrose Corporation, which operates the Roosevelt, also were defendants.

The defendants were represented by Frank G. Raichle, Clayton M. Smith, Sidney B. Pfeiferand, James C. Moore, all of Buffalo, and Edward C. Raftery, George Raftery, C. Stanley Thompson, Richard P. Morgan, Harry M. Pimstein and Morris Ruffman of New York.

Specifically, the plaintiff had charged that the defendants maintained an illegal system for the release of motion pictures in Buffalo, involving run, clearances and the fixing of minimum admission prices. It was further charged that all of the defendants discriminated in favor of the Roosevelt, in which Paramount and Loew's had a stockholder interest, and against the plaintiff's Rivoli theatre.

McConnell Charged Price-Fixing

In summing up the plaintiff's case, Mr. McConnell told the jury that "by means of a price-fixing scheme patronage was diverted from the Rivoli to the downtown theatres." He also said the difference between admission prices the Rivoli had to charge by contract and those of downtown theatres was too small and that many patrons attended downtown houses rather than await the 30-day clearance before the same pictures could be shown at the Rivoli.

Speaking for the defendants, Mr. Raichle earlier had declared "this is a law suit brought by dishonest people to recover undeserved and unearned money from people who don't owe them a cent."

Among the witnesses called by the Rivoli were Richard Salkin, operator-manager of the Jackson Park theatre, Chicago, and Sidney Samuelson, vice-president of Allied States. The latter admitted on the stand that he was paid $100 daily for testifying as "an expert." F. P. Pawlicki, bookkeeper for the Rivoli, told the jury under cross-examination that incorrect statements of box office receipts at the Rivoli had been furnished to the distributors in an attempt to obtain film rental adjustments.

The verdict of "no cause of action," which caused Judge Burke to dismiss the complaint, was the third successive setback in court for Mr. McConnell. Last month his case for B. R. McLendon against major distributors, Interstate and Robb and Rowley circuits was dismissed by a Dallas Federal Court. And two weeks ago he failed to obtain contempt citations in the Chicago Jackson Park case.

Appeal Board Amends Eisner Boston Award

The award of the Boston arbitrator in the case involving Eisner Theatres, Uxbridge, Mass., against all five major distributors has been amended by the appeal board of the Motion Picture Arbitration Tribunals, it was announced this week in New York. Under the board's ruling, clearances granted to the State theatre, Milford, Mass., over the Cameo, Uxbridge, will not be arbitrated. In future licenses, distributors may grant no clearances in favor of the Stadium, Bijou or Park theatres in Woonsocket, R. I., over the Cameo in Uxbridge.

Tape Is New Ad Accessory

Topflight Tape, basically laminated scotch tape, is a new advertising accessory currently being offered circuit and distribution executives by Frank Berglas, former United Artists manager and National Screen representative. It has been sold to advertisers in other fields, but so far has not been used by the film industry. Loew's is the first circuit to place an order for the tape, Mr. Berglas reports. The circuit will use it in connection with David O. Selznick's "Duel in the Sun."

Wiethe Buys Drive-In

Louis Wiethe of Amberley Village, Ohio, near Cincinnati, has purchased a 52 per cent interest in the Compton Park-In theatre at nearby Mt. Healthy. The theatre accommodates 650 automobiles. Mr. Wiethe operates seven other theatres in the area.

Court Refuses to Review Decision Won by Goldman

Washington Bureau

The U. S. Supreme Court Monday upheld the anti-trust verdict won by William Goldman Theatres, Inc., Philadelphia, against the major distributors, when it refused to review the decision of the Third U. S. Circuit Court in Philadelphia.

That court, on January 6, 1948, ruled that the $375,000 in treble damages awarded the theatre company in December, 1946, must be paid by Warner Brothers and other defendant companies.

Mr. Goldman had charged the distributors with discriminating against his Erlanger theatre, Philadelphia, in the distribution of first run product. His theatre was closed during one period of the litigation.

The anti-trust action was begun in 1945 and the award covers the period from November 9, 1940, to December 8, 1942.

Defendants include Warner Brothers and its affiliates, Vitagraph, Stanley Corporation, and Warner Brothers Circuit Management; Loew's, Inc.; Paramount, RKO, Twentieth Century-Fox, Columbia, Universal and United Artists.

Mr. Goldman has another anti-trust action pending in Philadelphia, in which he asks treble damages covering the period from December 8, 1942, to December 18, 1946.

Alliance Circuit Gets Grand in Terre Haute

The acquisition of the lease of the Grand theatre in Terre Haute, Ind., and a remodeling program to cost between $70,000 and $100,000 has been announced by S. J. Gregory, general manager of the Alliance Theatres Corporation of Chicago. The plans call for a complete new lobby and front with a new marquee, new seats and new sound and projection equipment.

Buy Wisconsin House

The Mainstreet theatre, Kenosha, Wis., has been sold to Louis Bass of Milwaukee by Nick Michaels of Chicago and Peter Pares of Ypsilanti, Mich. The sale price was $120,000. The Standard Theatre Corp. of Milwaukee will operate the house under a 30-year lease. R. W. Brose, office representative for Standard Theatres, said the corporation would remodel the house, and stage shows might be added.

French Film Opens

"Jenny Lamour," a French film released by Vog Film Company, New York, had its first out-of-town showing at the new Dupont theatre, Washington, Wednesday. Other bookings lined up include runs at the Kenmore theatre, Boston; the Surf, Chicago; the Laurel, Los Angeles, and the Larkin in San Francisco.

SUPREME COURT DECISION IN U. S. SUIT Vs. MAJORS

SUPREME COURT OF THE UNITED STATES

Nos. 79-86.—October Term, 1947.

The United States of America, Appellant,
79 v.
Paramount Pictures, Inc., Paramount Film Distributing Corporation, Loew's, Incorporated et al.

Loew's, Incorporated, Radio-Keith-Orpheum Corporation, RKO Radio Pictures, Inc., et al., Appellants,
80 v.
The United States of America.

Paramount Pictures, Inc., and Paramount Film Distributing Corporation, Appellants,
81 v.
The United States of America.

Columbia Pictures Corporation and Columbia Pictures of Louisiana, Inc., Appellants,
82 v.
The United States of America.

United Artists Corporation, Appellant,
83 v.
The United States of America.

Universal Pictures Company, Inc. (Sued herein as Universal Corporation and Universal Pictures, Company, Inc.), Universal Film Exchanges, Inc., and Big U. Film Exchange, Inc., Appellants.
84 v.
The United States of America.

American Theatres Association, Inc., Southern California Theatre Owners Association, Joseph Moritz et al., Appellants.
85 v.
The United States of America, Paramount Pictures, Inc., Paramount Film Distributing Corporation et al.

W. C. Allred, Charles E. Beach and Elizabeth L. Beach et al., Appellants,
86 v.
The United States of America, Paramount Pictures, Inc., Paramount Film Distributing Corporation et al.

Appeals from the District Court of the United States for the Southern District of New York.

[May 3, 1948.]

Mr. Justice Douglas delivered the opinion of the Court.

These cases are here on appeal[1] from a judgment of a three-judge District Court[2] holding that the defendants had violated § 1 and § 2 of the Sherman Act, 26 Stat. 209, as amended, 50 Stat. 693, 15 U. S. C. §§ 1, 2, and granting an injunction and other relief. 66 F. Supp. 323; 70 F. Supp. 53.

The suit was instituted by the United States under § 4 of the Sherman Act to prevent and restrain violations of it. The defendants fall into three groups: (1) Paramount Pictures, Inc., Loew's, Incorporated, Radio-Keith-Orpheum Corporation, Warner Bros. Pictures, Inc., Twentieth Century-Fox Film Corporation, which produce motion pictures, and their respective subsidiaries or affiliates which distribute and exhibit films. These are known as the five major defendants or exhibitor-defendants. (2) Columbia Pictures Corporation and Universal Corporation, which produce motion pictures, and their subsidiaries which distribute films. (3) United Artist Corporation, which is engaged only in the distribution of motion pictures. The five majors, through their subsidiaries or affiliates, own or control theatres; the other defendants do not.

[1]Sec. 2 of the Expediting Act of February 11, 1903, 32 Stat. 823, as amended, 15 U. S. C. § 29, and § 238 of the Judicial Code, as amended by the Act of February 13, 1925, 43 Stat. 936, 938, 28 U. S. C. § 345.

[2]The court was convened pursuant to the provisions of the Act of April 6, 1942, 56 Stat. 198, 199, 15 U. S. C. § 28.

The complaint charged that the producer defendants had attempted to monopolize and had monopolized the production of motion pictures. The District Court found to the contrary and that finding is not challenged here. The complaint charged that all the defendants, as distributors, had conspired to restrain and monopolize and had restrained and monopolized interstate trade in the distribution and exhibition of films by specific practices which we will shortly relate. It also charged that the five major defendants had engaged in a conspiracy to restrain and monopolize, and had restrained and monopolized, interstate trade in the exhibition of motion pictures in most of the larger cities of the country. It charged that the vertical combination of producing, distributing, and exhibiting motion pictures by each of the five major defendants violated § 1 and § 2 of the Act. It charged that each distributor-defendant had entered into various contracts with exhibitors which unreasonably restrained trade. Issue was joined; and a trial was had.[3]

I. RESTRAINT OF TRADE

1. Price Fixing

No film is sold to an exhibitor in the distribution of motion pictures. The right to exhibit under copyright is licensed. The District Court found that the defendants in the licenses they issued fixed minimum admission prices which the exhibitors agreed to charge, whether the rental of the film was a flat amount or a percentage of the receipts. It found that substantially uniform minimum prices had been established in the licenses of all defendants. Minimum prices were established in master agreements or franchises which were made between various defendants as distributors and various defendants as exhibitors and in joint operating agreements made by the five majors with each other and with independent theatre owners covering the operation of certain theatres.[4] By these later contracts minimum admission prices were often fixed for dozens of theatres owned by a particular defendant in a given area of the United States. Minimum prices were fixed in licenses of each of the five major defendants. The other three defendants made the same requirement in licenses granted to the exhibitor-defendants. We do not stop to elaborate on these findings. They are adequately detailed by the District Court in its opinion. See 66 F. Supp. 334-339.

The District Court found that two price-fixing conspiracies existed—a horizontal one between all the defendants; a vertical one between each distributor-defendant and its licensees. The latter was based on express agreements and was plainly established. The former was inferred from the pattern of price-fixing disclosed in the record. We think there was adequate foundation for it too. It is not necessary to find an express agreement in order to find a conspiracy. It is enough that a concert of action is contemplated and that the defendants conformed to the arrangement. *Interstate Circuit* v. *United States,* 306 U. S. 208, 226-227; *United States* v. *Masonite,* 316 U. S. 265, 275. That was shown here.

On this phase of the case the main attack is on the decree which enjoins the defendants and their affiliates from granting any license, except to their own theatres, in which minimum prices for admission to a theatre are fixed in any manner or by any means. The argument runs as follows: *United States* v. *General Electric Co.,* 272 U. S. 476, held that an owner of a patent could, without violating the Sherman Act, grant a license to manufacture and vend, and could fix the price at which the licensee could sell the patented article. It is pointed out that defendants do not sell the films to exhibitors, but only license them and that the Copyright Act (35 Stat. 1075, 1088, 17 U. S. C. § 1), like the patent statutes, grants the owner exclusive rights.[5] And it is argued that if the patentee can fix the price at which his licensee may sell the patented article, the owner of the copyright should be allowed the same privilege. It is maintained that such a privilege is essential to protect the value of the copyrighted films.

We start, of course, from the premise that so far as the Sherman Act is concerned, a price-fixing combination is illegal *per se. United States v. Socony-Vacuum Oil Co.,* 310 U. S. 150; *United States* v. *Masonite Corporation, supra.* We recently held in *United States* v. *Gypsum Co.,* 333 U. S. —, that even patentees could not regiment an entire industry by licenses containing price-fixing agreements. What was said there is adequate to bar defendants, through their horizontal conspiracy, from fixing prices for the exhibition of films in the movie industry. Certainly the rights of the copyright owner are no greater than those of the patentee.

Nor can the result be different when we come to the vertical conspiracy between each distributor-defendant and his licensees. The District Court stated in its findings:

> "In agreeing to maintain a stipulated minimum admission price, each exhibitor thereby consents to the minimum price level at which it will compete against other licensees of the same distributor whether they exhibit on the same run or not. The total effect is that through the separate contracts between the distributor and its licensees a price structure is erected which regulates the licensees' ability to compete against one another in admission prices."

That consequence seems to us to be incontestable. We stated in *United States* v. *Gypsum Co., supra,* p. —, that "The rewards which flow to the patentee and his licensees from the suppression of competition through the regulation of an industry are not reasonably and normally adapted to secure pecuniary reward for the patentee's monopoly." The same is true of the rewards of the copyright owners and their licensees in the present case. For here too the licenses are but a part of the general plan to suppress competition. The case where a distributor fixes admission prices to be charged by a single independent exhibitor, no other licensees or exhibitors being in contemplation seems to be wholly academic, as the District Court pointed out. It is, therefore, plain that *United States* v. *General Electric Co., supra,* as applied in the patent cases, affords no haven to the defendants in this case. For a copyright may no more be used than a patent to deter competition between rivals in the exploitation

(*Continued on following page*)

[3]Before trial, negotiations for a settlement were undertaken. As a result, a consent decree against the five major defendants was entered November 20, 1940. The consent decree contained no admission of violation of law and adjudicated no issue of fact or law, except that the complaint stated a cause of action. The decree reserved to the United States the right at the end of a three-year trial period to seek the relief prayed for in the amended complaint. After the end of the three-year period the United States moved for trial against all the defendants.

[4]A master agreement is a licensing agreement or "blanket deal" covering the exhibition of features in a number of theatres, usually comprising a circuit.

A franchise is a licensing agreement, or series of licensing agreements, entered into as part of the same transaction, in effect for more than one motion picture season and covering the exhibition of features released by one distributor during the entire period of the agreement.

An independent as used in these cases means a producer, distributor, or exhibitor, as the context requires, which is not a defendant in the action, or a subsidiary or affiliate of a defendant.

[5]See note 12, *infra.*

of their licenses. See *Interstate Circuit* v. *United States, supra,* p. 230.

2. Clearances and Runs

Clearances are designed to protect a particular run of a film against a subsequent run.[6] The District Court found that all of the distributor-defendants used clearance provisions and that they were stated in several different ways or in combinations: in terms of a given period between designated runs; in terms of admission prices charged by competing theatres; in terms of a given period of clearance over specifically named theatres; in terms of so many days' clearance over specified areas or towns; or in towns of clearances as fixed by other distributors.

The Department of Justice maintained below that clearances are unlawful *per se* under the Sherman Act. But that is a question we need not consider, for the District Court ruled otherwise and that conclusion is not challenged here. In its view their justification was found in the assurance they give the exhibitor that the distributor will not license a competitor to show the film either at the same time or so soon thereafter that the exhibitor's expected income from the run will be greatly diminished. A clearance when used to protect that interest of the exhibitor was reasonable, in the view of the court, when not unduly extended as to area or duration. Thus the court concluded that although clearances might indirectly affect admission prices, they do not fix them and that they may be reasonable restraints of trade under the Sherman Act.

The District Court held that in determining whether a clearance is unreasonable, the following factors are relevant:

(1) The admission prices of the theatres involved, as set by the exhibitors;

(2) The character and location of the theatres involved, including size, type of entertainment, appointments, transit facilities, etc.;

(3) The policy of operation of the theatres involved, such as the showing of double features, gift nights, give-aways, premiums, cut-rate tickets, lotteries, etc.;

(4) The rental terms and license fees paid by the theatres involved and the revenues derived by the distributor-defendants from such theatres;

(5) The extent to which the theatres involved compete with each other for patronage;

(6) The fact that a theatre involved is affiliated with a defendant-distributor or with an independent circuit of theatres should be disregarded; and

(7) There should be no clearance between theatres not in substantial competition.

It reviewed the evidence in light of these standards and concluded that many of the clearances granted by the defendants were unreasonable. We do not stop to retrace those steps. The evidence is ample to show, as the District Court plainly demonstrated, see 66 F. Supp. pp. 343-346, that many clearances had no relation to the competitive factors which alone could justify them.[7] The clearances which were in vogue had, indeed, acquired a fixed and uniform character and were made applicable to situations without regard to the special circumstances which are necessary to sustain them as reasonable restraints of trade. The evidence is ample to support the finding of the District Court that the defendants either participated in evolving this uniform system of clearances or acquiesced in it and so furthered its existence. That evidence, like the evidence on the price-fixing phase of the case, is therefore adequate to support the finding of a conspiracy to restrain trade by imposing unreasonable clearances.

The District Court enjoined defendants and their affiliates from agreeing with each other or with any exhibitors or distributors to maintain a system of clearances, or from granting any clearance between theatres not in substantial competition, or from granting or exforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee in the run granted. In view of the findings this relief was plainly warranted.

Some of the defendants ask that this provision be construed (or, if necessary, modified) to allow licensors in granting clearances to take into consideration what is reasonably necessary for a fair return to the licensor. We reject that suggestion. If that were allowed, then the exhibitor-defendants would have an easy method of keeping alive at least some of the consequences of the effective conspiracy which they launched. For they could then justify clearances granted by other distributors in favor of their theatres in terms of the competitive requirements of those theatres, and at the same time justify the restrictions they impose upon independents in terms of the necessity of protecting their film rental as licensor. That is too potent a weapon to leave in the hands of those whose proclivity of unlawful conduct has been so marked. It plainly should not be allowed so long as the exhibitor-defendants own theatres. For in its baldest terms it is in the hands of the defendants no less than a power to restrict the competition of others in the way deemed most desirable by them. In the setting of this case the only measure of reasonableness of a clearance by Sherman Act standards is the special needs of the licensee for the competitive advantages it affords.

Whether the same restrictions would be applicable to a producer who had not been a party to such a conspiracy is a question we do not reach.

Objection is made to a further provision of this part of the decree stating that "Whenever any clearance provision is attacked as not legal under the provisions of this decree, the burden shall be upon the distributor to sustain the legality thereof." We think that provision was justified. Clearances have been used along with price fixing to suppress competition with the theatres of the exhibitor-defendants and with other favored exhibitors. The District Court could therefore have eliminated clearances completely for a substantial period of time, even though, as it thought, they were not illegal *per se*. For equity has the power to uproot all parts of an illegal scheme—the valid as well as the invalid—in order to rid the trade or commerce of all taint of the conspiracy. *United States* v. *Bausch & Lomb Co.*, 321 U. S. 707, 724. The court certainly then could take the lesser step of making them *prima facie* invalid. But we do not rest on that alone. As we have said, the only justification for clearances in the setting of this case is in terms of the special needs of the licensee for the competitive advantages they afford. To place on the distributor the burden of showing their reasonableness is to place it on the one party in the best position to evaluate their competitive effect. Those who have shown such a marked proclivity for unlawful conduct are in no position to complain that they carry the burden of showing that their future clearances come within the law. Cf. *United States* v. *Crescent Amusement Co.*, 323 U. S. 173, 188.

3. Pooling Agreement; Joint Ownership

The District Court found the exhibitor-defendants had agreements with each other and their affiliates by which theatres of two or more of them, normally competitive, were operated as a unit, or managed by a joint committee or by one of the exhibitors, the profits being shared according to prearranged percentages. Some of these agreements provided that the parties might not acquire other competitive theatres without first offering them for inclusion in the pool. The court concluded that the result of these agreements was to eliminate competition *pro tanto* both in exhibition and in distribution of features,[8] since the parties would naturally direct the films to the theatres in whose earnings they were interested.

The District Court also found that the exhibitor-defendants had like agreements with certain independent exhibitors. Those alliances had, in its view, the effect of nullifying competition between the allied theatres and of making more effective the competition of the group against theatres not members of the pool. The court found that in some cases the operating agreements were achieved through leases of theatres, the rentals being measured by a percentage of profits earned by the theatres in the pool. The District Court required the dissolution of existing pooling agreements and enjoined any future arrangement of that character.

These provisions of the decree will stand. The practices were bald efforts to substitute monopoly for competition and to strengthen the hold of the exhibitor-defendants on the industry by alignment of competitors on their side. Clearer restraints of trade are difficult to imagine.

There was another type of business arrangement that the District Court found to have the same effect as the pooling agreements just mentioned. Many theatres are owned jointly by two or more exhibitor-defendants or by an exhibitor-defendant and an independent.[9] The result is, according to the District Court, that the theatres are operated "collectively, rather than competitively." And where the joint owners are an exhibitor-defendant and an independent the effect is, according to the District Court, the elimination by the exhibitor-defendant of "putative competition between itself and the other joint owner, who otherwise would be in a position to operate theatres independently." The District Court found these joint ownerships of theatres to be unreasonable restraints of trade within the meaning of the Sherman Act.

The District Court ordered the exhibitor-defendants to disaffiliate by terminating their joint ownership of theatres; and it enjoined future acquisitions of such interests. One is authorized to buy out the other if it shows to the satisfaction of the District Court and that court first finds that such acquisition "will not unduly restrain competition in the exhibition of feature motion pictures." This dissolution and prohibition of joint ownership as between exhibitor-defendants was plainly warranted. To the extent that they have joint interests in the outlets for their films each in practical effect grants the other a priority for the exhibition of its films. For in this situation, as in the case where theatres are jointly managed, the natural gravitation of films is to the theatres in whose earnings the distributors have an interest. Joint ownership between exhibitor-defendants then becomes a device for strengthening their competitive position as exhibitors by forming an alliance as distributors. An express agreement to grant each other the preference would be a most effective weapon to stifle competition. A working arrangement or business device that has that necessary consequence gathers no immunity

(*Continued on opposite page*)

[6] A clearance is the period of time, usually stipulated in license contracts, which must elapse between runs of the same feature within a particular area or in specified theatres.

Runs are successive exhibitions of a feature in a given area, first-run being the first exhibition in that area, second-run being the next subsequent, and so on, and include successive exhibitions in different theatres, even though such theatres may be under a common ownership or management.

[7] Thus the District Court found:
"Some licenses granted clearance to sell to all theatres which the exhibitor party to the contract might thereafter own, lease, control, manage, or operate against all theatres in the immediate vicinity of the exhibitor's theatre thereafter erected or opened. The purpose of this type of clearance agreements was to fix the run and clearance status of any theatre thereafter opened not on the basis of its appointments, size, location, and other competitive features normally entering into such determination, but rather upon the sole basis of whether it were operated by the exhibitor party to the agreement."

[8] A feature is any motion picture, regardless of topic, the length of film of which is in excess of 4,000 feet.

[9] *Theatres jointly owned with independents:*

Paramount	993
Warner	20
Fox	66
RKO	187
Loew's	21
Total	1287

Theatres jointly owned by two defendants:

Paramount-Fox	6
Paramount-Loew's	14
Paramount-Warner	25
Paramount-RKO	150
Loew's-RKO	3
Loew's-Warner	5
Fox-RKO	1
Warner-RKO	10
Total	214

Of the 1287 jointly owned with independents, 209 would not be affected by the decree since one of the ownership interests is less than 5 per cent, an amount which the District Court treated as *de minimis*.

because of its subtlety. Each is a restraint of trade condemned by the Sherman Act.

The District Court also ordered disaffiliation in those instances where theatres were jointly owned by an exhibitor-defendant and an independent, and where the interest of the exhibitor-defendant was "greater than five per cent unless such interest shall be ninety-five per cent or more," an independent being defined for this part of the decree as "any former, present or putative motion picture theatre operator which is not owned or controlled by the defendant holding the interest in question." The exhibitor-defendants are authorized to acquire existing interests of the independents in these theatres if they establish, and if the District Court first finds that the acquisition "will not unduly restrain competition in the exhibition of feature motion pictures." All other acquisitions of such joint interests were enjoined.

This phase of the decree is strenuously attacked. We are asked to eliminate it for lack of findings to support it. The argument is that the findings show no more than the existence of joint ownership of theatres by exhibitor-defendants and independents. The statement by the District Court that the joint ownership eliminates "putative competition" is said to be a mere conclusion without evidentiary support. For it is said that the facts of the record show that many of the instances of joint ownership with an independent interest are cases wholly devoid of any history of or relationship to restraints of trade or monopolistic practices. Some are said to be rather fortuitous results of bankruptcies; others are said to be the results of investments by outside interests who have no desire or capacity to operate theatres, and so on.

It is conceded that the District Court made no inquiry into the circumstances under which a particular interest had been acquired. It treated all relationships alike, insofar as the disaffiliation provision of the decree is concerned. In this we think it erred.

We have gone into the record far enough to be confident that at least some of these acquisitions by the exhibitor-defendants were the products of the unlawful practices which the defendants have inflicted on the industry. To the extent that these acquisitions were the fruits of monopolistic practices or restraints of trade, they should be divested. And no permission to buy out the other owner should be given a defendant. *United States* v. *Crescent Amusement Co., supra,* p. 189; *Schine Chain Theatres, Inc.* v. *United States, ante,* p.—. Moreover, even if lawfully acquired, they may have been utilized as part of the conspiracy to eliminate or suppress competition in furtherance of the ends of the conspiracy. In that event divestiture would likewise be justified. *United States* v. *Crescent Amusement Co., supra,* pp. 189-190. In that situation permission to acquire the interest of the independent would have the unlawful effect of permitting the defendants to complete their plan to eliminate him.

Furthermore, if the joint ownership is an alliance with one who is or would be an operator but for the joint ownership, divorce should be decreed even though the affiliation was innocently acquired. For that joint ownership would afford opportunity to perpetuate the effects of the restraints of trade which the exhibitor-defendants have inflicted on the industry.

It seems, however, that some of the cases of joint ownership do not fall into any of the categories we have listed. Some apparently involve no more than innocent investments by those who are not actual or potential operators. If in such cases the acquisition was not improperly used in furtherance of the conspiracy, its retention by defendants would be justified absent a finding that no monopoly resulted. And in those instances permission might be given the defendants to acquire the interests of the independents on a showing by them and a finding by the court that neither monopoly nor unreasonable restraint of trade in the exhibition of films would result. In short, we see no reason to place a ban on this type of ownership, at least so long as theatre ownership by the five majors is not prohibited. The results of inquiry along the lines we have indicated must await further findings in the District Court on remand of the cause.

4. Formula Deals, Master Agreements, and Franchises

A formula deal is a licensing agreement with a circuit of theatres in which the license fee of a given feature is measured, for the theatres covered by the agreement, by a specified percentage of the feature's national gross. The District Court found that Paramount and RKO had made formula deals with independent and affiliated circuits. The circuit was allowed to allocate playing time and film rentals among the various theatres as it saw fit. The inclusion of theatres of a circuit into a single agreement gives no opportunity for other theatre owners to bid for the feature in their respective areas and, in the view of the District Court, is therefore an unreasonable restraint of trade. The District Court found some master agreements[10] open to the same objection. Those are the master agreements that cover exhibition in two or more theatres in a particular circuit and allow the exhibitor to allocate the film rental paid among the theatres as it sees fit and to exhibit the features upon such playing time as it deems best, and leaves other terms to the discretion of the circuit. The District Court enjoined the making or further performance of any formula deal of the type described above. It also enjoined the making or further performance of any master agreement covering the exhibition of features in a number of theatres.

The findings of the District Court in these respects are supported by facts, its conclusion that the formula deals and master agreements constitute restraint of trade is valid, and the relief is proper. The formula deals and master agreements are unlawful restraints of trade in two respects. In the first place, they eliminate the possibility of bidding for films theatre by theatre. In that way they eliminate the opportunity for the small competitor to obtain the choice first runs, and put a premium on the size of the circuit. They are, therefore, devices for stifling competition and diverting the cream of the business to the large operators. In the second place, the pooling of the purchasing power of an entire circuit in bidding for films is a misuse of monopoly power insofar as it combines the theatres in closed towns with competitive situations. The reasons have been stated in *United States* v. *Griffiths, ante,* p. —, and *Schine Chain Theatres, Inc.* v. *United States, ante,* p. —, and need not be repeated here. It is hardly necessary to add that distributors who join in such arrangements by exhibitors are active participants in effectuating a restraint of trade and a monopolistic practice. See *United States* v. *Crescent Amusement Co., supra,* p. 183.

The District Court also enjoined the making or further performance of any franchise. A franchise is a contract with an exhibitor which extends over a period of more than a motion picture season and covers the exhibition of features released by the distributor during the period of the agreement. The District Court held that a franchise constituted a restraint of trade because a period of more than one season was too long and the inclusion of all features was disadvantageous to competitors. At least that is the way we read its findings.

Universal and United Artists object to the outlawry of franchise agreements. Universal points out that the charge of illegality of franchises in these cases was restricted to franchises with theatres owned by the major defendants and to franchises with circuits or theatres in a circuit, a circut being defined in the complaint as a group of more than five theatres controlled by the same person or a group of more than five theatres which combine through a common agent in licensing films. It seems, therefore, that the legality of franchises to other exhibitors (except as to block-booking, a practice to which we will later advert) was not in issue in the litigation. Moreover, the findings on franchises are clouded by the statement of the District Court in the opinion that franchises "necessarily contravene the plan of licensing each picture, theatre by theatre, to the highest bidder." As will be seen hereafter, we eliminate from the decree the provision for competitive bidding. But for its inclusion of competitive bidding the District Court might well have treated the problem of franchises differently.

We can see how if franchises were allowed to be used between the exhibitor-defendants each might be able to strengthen its strategic position in the exhibition field and continue the ill effects of the conspiracy which the decree is designed to dissipate. Franchise agreements may have been employed as devices to discriminate against some independents in favor of others. We know from the record that franchise agreements often contained discriminatory clauses operating in favor not only of theatres owned by the defendants but also of the large circuits. But we cannot say on this record that franchises are illegal *per se* when extended to any theatre or circuit no matter how small. The findings do not deal with the issue doubtlessly due to the fact that any system of franchises would necessarily conflict with the system of competitive bidding adopted by the District Court. Hence we set aside the findings on franchises so that the court may examine the problem in the light of the elimination from the decree of competitive bidding.

We do not take that course in the case of formula deals and master agreements, for the findings in these instances seem to stand on their own bottom and apparently have no necessary dependency on the provision for competitive bidding.

5. Block-Booking

Block-booking is the practice of licensing, or offering for license, one feature or group of features on condition that the exhibitor will also license another feature or group of features released by the distributors during a given period. The films are licensed in blocks before they are actually produced. All the defendants, except United Artists, have engaged in the practice. Block-booking prevents competitors from bidding for single features on their individual merits. The District Court held it illegal for that reason and for the reason that it "adds to the monopoly of a single copyrighted picture that of another copyrighted picture which must be taken and exhibited in order to secure the firsts." That enlargement of the monopoly of the copyright was condemned below in reliance on the principle which forbids the owner of a patent to condition its use on the purchase or use of patented or unpatented materials. See *Ethyl Gasoline Corporation* v. *United States,* 309 U. S. 436, 459; *Morton Salt Co.* v. *Suppiger Co.,* 314 U. S. 488, 491; *Mercoid Corp.* v. *Mid-Continent Investment Co.,* 320 U. S. 661, 665. The court enjoined defendants from performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features."[11]

We approve that restriction. The copyright law, like the patent statutes, makes reward to the owner a secondary consideration. In *Fox Film Corp.* v. *Doyal,* 286 U. S. 123, 127, Chief Justice Hughes spoke as follows respecting the

(*Continued on following page*)

[10] See note 4, *supra.*

[11] Blind-selling is a practice whereby a distributor licenses a feature before the exhibitor is afforded an opportunity to view it. To remedy the problems created by that practice the District Court included the following provision in its decree:

"To the extent that any of the features have not been trade shown prior to the granting of the license for more than a single feature, the licensee shall be given by the licensor the right to reject twenty per cent of such features not trade shown prior to the granting of the license, such right of rejection to be exercised in the order of release within ten days after there has been an opportunity afforded to the licensee to inspect the feature."

The court advanced the following as its reason for inclusion of this provision:

"Blind-selling does not apear to be as inherently restrictive of competition as block-booking, although it is capable of some abuse. By this practice a distributor could promise a picture of good quality or of a certain type which when produced might prove to be of poor quality or of another type—a competing distributor meanwhile being unable to market its product and in the end losing its outlets for future pictures. The evidence indicates that trade-shows, which are designated to prevent such blind-selling, are poorly attended by exhibitors. Accordingly, exhibitors who choose to obtain their films for exhibition in quantities, need to be protected against burdensome agreements by being given an option to reject a certain percentage of their blind-licensed pictures within a reasonable time after they shall have become available for inspection."

We approve this provision of the decree.

copyright monopoly granted by Congress. "The sole interest of the United States and the primary object in conferring the monopoly lie in the general benefits derived by the public from the labors of authors." It is said that reward to the author or artist serves to induce release to the public of the products of his creative genius. But the reward does not serve its public purpose if it is not related to the quality of the copyright. Where a high quality film greatly desired is licensed only if an inferior one is taken, the latter borrows quality from the former and strengthens its monopoly by drawing on the other. The practice tends to equalize rather than differentiate the reward for the individual copyrights. Even where all the films included in the package are of equal quality, the requirement that all be taken if one is desired increases the market for some. Each stands not on its own footing but in whole or in part on the appeal which another film may have. As the District Court said, the result is to add to the monopoly of the copyright in violation of the principle of the patent cases involving tying clauses.[12]

It is argued that *Transparent-Wrap Machine Corp.* v. *Stokes & Smith Co.*, 329 U. S. 637, points to a contrary result. That case held that the inclusion in a patent license of a condition requiring the licensee to assign improvement patents was not *per se* illegal. But that decision, confined to improvement patents, was greatly influenced by the federal statute governing assignments of patents. It therefore has no controlling significance here.

Columbia Pictures makes an earnest argument that enforcement of the restriction as to block-booking will be very distadvantageous to it and will greatly impair its ability to operate profitably. But the policy of the anti-trust laws is not qualified or conditioned by the convenience of those whose conduct is regulated. Nor can a vested interest, in a practice which contravenes the policy of the anti-trust laws, receive judicial sanction.

We do not suggest that films may not be sold in blocks or groups, when there is no requirement, express or implied, for the purchase of more than one film. All we hold to be illegal is a refusal to license one or more copyrights unless another copyright is accepted.

6. Discrimination

The District Court found that defendants had discriminated against small independent exhibitors and in favor of large affiliated and unaffiliated circuits through various kinds of contract provisions. These included suspension of the terms of a contract if a circuit theatre remained closed for more than eight weeks with reinstatement without liability on reopening; allowing large privileges in the selection and elimination of films; allowing deductions in film rentals if double bills are played; granting moveovers[13] and extended runs; granting road show privileges;[14] allowing overage and underage;[15] granting unlimited playing time; excluding foreign pictures and those of independent producers; and granting rights to question the classification of features for rental purposes. The District Court found that the competitive advantages of these provisions were so great that their inclusion in contracts with the larger circuits and their exclusion from contracts with the small independents constituted an unreasonable discrimination against the latter. Each discriminatory contract constituted a conspiracy between licensor and licensee. Hence the District Court deemed it unnecessary to decide whether the defendants had conspired among themselves to make these discriminations. No provision of the decree specifically enjoins these discriminatory practices because they were thought to be impossible under the system of competitive bidding adopted by the District Court.

These findings are amply supported by the evidence. We concur in the conclusion that these discriminatory practices are included among the restraints of trade which the Sherman Act condemns. See *Interstate Circuit* v. *United States, supra,* p. 231; *United States* v. *Crescent Amusement Co., supra,* pp. 182-183. It will be for the District Court on remand of these cases to provide effective relief against their continuance, as our elimination of the provision for competitive bidding leaves this phase of the cases unguarded.

There is some suggestion on this as well as on other phases of the cases that large exhibitors with whom defendants dealt fathered the illegal practices and forced them onto the defendants. But as the District Court observed, that circumstance if true does not help the defendants. For acquiescence in an illegal scheme is as much a violation of the Sherman Act as the creation and promotion of one.

II. COMPETITIVE BIDDING

The District Court concluded that the only way competition could be introduced into the existing system of fixed prices, clearances and runs was to require that films be licensed on a competitive bidding basis. Films are to be offered to all exhibitors in each competitive area.[16] The license for the desired run is to be granted to the highest responsible bidder, unless the distributor rejects all offers. The licenses are to be offered and taken theatre by theatre and picture by picture. Licenses to show films in theatres, in which the licensor owns directly or indirectly an interest of ninety-five per cent or more, are excluded from the requirement for competitive bidding.

Paramount is the only one of the five majors who opposes the competitive bidding system. Columbia Pictures, Universal, and United Artists oppose it. The intervenors representing certain independents oppose it. And the Department of Justice, which apparently proposed the system originally, speaks strongly against it here.

At first blush there is much to commend the system of competitive bidding. The trade victims of this conspiracy have in large measure been the small independent operators. They are the ones that have felt most keenly the discriminatory practices and predatory activities in which defendants have freely indulged. They have been the victims of the massed purchasing power of the larger units in the industry. It is largely out of the ruins of the small operators that the large empires of exhibitors have been built. Thus it would appear to be a great boon to them to substitute open bidding for the private deals and favors on which the large operators have thrived. But after reflection we have concluded that competitive bidding involves the judiciary so deeply in the daily operation of this nation-wide business and promises such dubious benefits that it should not be undertaken.

Each film is to be licensed on a particular run to "the highest responsible bidder, having a theatre of a size, location and equipment adequate to yield a reasonable return to the licensor." The bid "shall state what run such exhibitor desires and what he is willing to pay for such feature, which statement may specify a flat rental, or a percentage of gross receipts, or both, or any other form of rental, and shall also specify what clearance such exhibitor is willing to accept, the time and days when such exhibitor desires to exhibit it, and any other offers which such exhibitor may care to make." We do not doubt that if a competitive bidding system is adopted all these provisions are necessary. For the licensing of films at auction is quite obviously a more complicated matter than the like sales for cash of tobacco, wheat, or other produce. Columbia puts these pertinent queries: "No two exhibitors are likely to make the same bid as to dates, clearance, method of fixing rental, etc. May bids containing such diverse factors be readily compared? May a flat rental bid be compared with a percentage bid? May the value of any percentage bid be determined unless the admission price is fixed by the license?"

The question as to who is the highest bidder involves the use of standards incapable of precise definition because the bids being compared contain different ingredients. Determining who is the most responsible bidder likewise cannot be reduced to a formula. The distributor's judgment of the character and integrity of a particular exhibitor might result in acceptance of a lower bid than others offered. Yet to prove that favoritism was shown would be well nigh impossible, unless perhaps all the exhibitors in the country were given classifications of responsibility. If, indeed, the choice between bidders is not to be entrusted to the uncontrolled discretion of the distributors, some effort to standardize the factors involved in determining "a reasonable return to the licensor" would seem necessary.

We mention these matters merely to indicate the character of the job of supervising such a competitive bidding system. It would involve the judiciary in the administration of intricate and detailed rules governing priority, period of clearance, length of run, competitive areas, reasonable return, and the like. The system would be apt to require as close a supervision as a continuous receivership, unless the defendants were to be entrusted with vast discretion. The judiciary is unsuited to affairs of business management; and control through the power of contempt is crude and clumsy and lacking in the flexibility necessary to make continuous and detailed supervision effective. Yet delegation of the management of the system to the discretion of those who had the genius to conceive the present conspiracy and to execute it with the subtlety which this record reveals, could be done only with the greatest reluctance. At least such choices should not be faced unless the need for the system is great and its benefits plain.

The system uproots business arrangements and established relationships with no apparent overall benefit to the small independent exhibitor. If each feature must go to the highest responsible bidder, those with the greatest purchasing power would seem to be in a favored position. Those with the longest purse—the exhibitor-defendants and the large circuits—would seem to stand in a preferred position. If in fact they were enabled through the competitive bidding system to take the cream of the business, eliminate the smaller independents, and thus increase their own strategic hold on the industry, they would have the cloak of the court's decree around them for protection. Hence the natural advantage which the larger and financially stronger exhibitors would seem to have in the bidding gives us pause. If a premium is placed on purchasing power, the court-created system may be a powerful factor towards increasing the concentration of economic power in the industry rather than cleansing the competitive system of unwholesome practices. For where the system in operation promises the advantage to the exhibitor who is in the strongest financial position, the injunction against discrimination[17] is apt to hold an empty promise. In this connection it should be noted that even though the independents in a given competitive area do not want competitive bidding, the exhibitor-defendants can invoke the system.

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[12]The exclusive right granted by the Copyright Act, 35 Stat. 1075, 17 U. S. C. § 1 includes no such privilege. It provides, so far as material here, as follows: "'That any person entitled thereto, upon complying with the provisions of this Act, shall have the exclusive right:

"(d) To perform or represent the copyrighted work publicly if it be a drama or, if it be a dramatic work and reproduced in copies for sale, to vend any manuscript or any record whatsoever thereof; to make or to procure the making of any transcription or record thereof by or from which, in whole or in part, it may in any manner or by any method be exhibited, performed, represented, produced, or reproduced; and to exhibit, perform, represent, produce, or reproduce it in any manner or by any method whatsoever;"

[13]A moveover is the privilege given a licensee to move a picture from one theatre to another as a continuation of the run at the licensee's first theatre.

[14]A road show is a public exhibition of a feature in a limited number of theatres, in advance of its general release, at admission prices higher than those customarily charged in first-run theatres in those areas.

[15]Underage and overage refer to the practice of using excess film rental earned in one circuit theatre to fulfill a rental commitment defaulted by another.

[16]Competitive bidding is required only in a "competitive area" where it is "desired by the exhibitors." As the District Court said, "the decree provides an opportunity to bid for any exhibitor in a competitive area who may desire to do so."

The details of the competitive bidding system will be found in 70 F. Supp. pp. 73-74.

[17]The competitive bidding part of the decree provides: "Each license shall be granted solely upon the merits and without discrimination in favor of affiliates, old customers or others."

Our doubts concerning the competitive bidding system are increased by the fact that defendants who own theatres are allowed to pre-empt their own features. They thus start with an inventory which all other exhibitors lack. The latter have no prospect of assured runs except what they get by competitive bidding. The proposed system does not offset in any way the advantages which the exhibitor-defendants have by way of theatre ownership. It would seem in fact to increase them. For the independents are deprived of the stability which flows from established business relationships. Under the proposed system they can get features only if they are the highest responsible bidders. They can no longer depend on their private sources of supply which their ingenuity has created. Those sources, built perhaps on private relationships and representing important items of good will, are banned, even though they are free of any taint of illegality.

The system was designed, as some of the defendants put it, to remedy the difficulty of any theatre to break into or change the existing system of runs and clearances. But we do not see how, in practical operation, the proposed system of competitive bidding is likely to open up to competition the markets which defendants' unlawful restraints have dominated. Rather real danger seems to us to lie in the opportunities the system affords the exhibitor-defendants and the other large operators to strengthen their hold in the industry. We are reluctant to alter decrees in these cases where there is agreement with the District Court on the nature of the violations. *United States* v. *Crescent Amusement Co., supra,* p. 185; *International Salt Co.* v. *United States,* 332 U. S. 392, 400. But the provisions for competitive bidding in these cases promise little in the way of relief against the real evils of the conspiracy. They implicate the judiciary heavily in the details of business management if supervision is to be effective. They vest powerful control in the exhibitor-defendants over their competitors if close supervision by the court is not undertaken. In light of these considerations we conclude that the competitive bidding provisions of the decree should be eliminated so that a more effective decree may be fashioned.

We have already indicated in preceding parts of this opinion that this alteration in the decree leaves a hiatus or two which will have to be filled on remand of the cases. We will indicate hereafter another phase of the problem which the District Court should also reconsider in view of this alteration in the decree. But out of an abundance of caution we add this additional word. The competitive bidding system was perhaps the central arch of the decree designed by the District Court. Its elimination may affect the cases in ways other than those which we expressly mention. Hence on remand of the cases the freedom of the District Court to reconsider the adequacy of decree is not limited to those parts we have specifically indicated.

III. MONOPOLY, EXPANSION OF THEATRE HOLDINGS, DIVESTITURE

There is a suggestion that the hold the defendants have on the industry is so great that a problem under the First Amendment is raised. Cf. *Associated Press* v. *United States,* 326 U. S. 1. We have no doubt that moving pictures, like newspapers and radio, are included in the press whose freedom is guaranteed by the First Amendment. That issue would be focused here if we had any question concerning monopoly in the production of moving pictures. But monopoly in production was eliminated as an issue in these cases, as we have noted. The chief argument at the bar is phrased in terms of monopoly of exhibition, restraints on exhibition, and the like. Actually, the issue is even narrower than that. The main contest is over the cream of the exhibition business—that of the first-run theatres. By defining the issue so narrowly we do not intend to belittle its importance. It shows, however, that the question here is not *what* the public will see or *if* the public will be permitted to see certain features. It is clear that under the existing system the public will be denied access to none. If the public cannot see the features on the first-run, it may do so on the second, third, fourth, or later run. The central problem presented by these cases is which exhibitors get the highly profitable first-run business. That problem has important aspects under the Sherman Act. But it bears only remotely, if at all, on any question of freedom of the press, save only as timeliness of release may be a factor of importance in specific situations.

The controversy over monopoly relates to monopoly in exhibition and more particularly monopoly in the first-run phase of the exhibition business.

The five majors in 1945 had interests in somewhat over 17 per cent of the theatres in the United States—3,137 out of 18,076.[18] Those theatres paid 45 per cent of the total domestic film rental received by all eight defendants.

In the 92 cities of the country with populations over 100,000 at least 70 per cent of all the first-run theatres are affiliated with one or more of the five majors. In 4 of those cities the five majors have no theatres. In 38 of those cities there are no independent first-run theatres. In none of the remaining 50 cities did less than three of the distributor-defendants license their product on first run to theatres of the five majors. In 19 of the 50 cities less than three of the distributor-defendants licensed their product on first run to independent theatres. In a majority of the 50 cities the greater share of all of the features of defendants were licensed for first-run exhibition in the theatres of the five majors.

In about 60 per cent of the 92 cities having populations of over 100,000, independent theatres compete with those of the five majors in first-run exhibition. In about 91 per cent of the 92 cities there is competition between independent theatres and the theatres of the five majors or between theatres of the five majors themselves for first-run exhibition. In all of the 92 cities there is always competition in some run even where there is no competition in first runs.

In cities between 25,000 and 100,000 populations the five majors have interests in 577 of a total of 978 first-run theatres or about 60 per cent. In about 300 additional towns, mostly under 25,000, an operator affiliated with one of the five majors has all of the theatres in the town.

The District Court held that the five majors could not be treated collectively so as to establish claims of general monopolization in exhibition. It found that none of them was organized or had been maintained "for the purpose of achieving a national monopoly" in exhibition. It found that the five majors by their present theatre holdings "alone" (which aggregate a little more than one-sixth of all the theatres in the United States), "do not and cannot collectively or individually, have a monopoly of exhibition." The District Court also found that where a single defendant owns all of the first-run theatres in a town, there is no sufficient proof that the acquisition was for the purpose of creating a monopoly. It found rather that such consequence resulted from the inertness of competitors, their lack of financial ability to build theatres comparable to those of the five majors, or the preference of the public for the best equipped theatres. And the percentage of features on the market which any of the five majors could play in its own theatres was found to be relatively small and in nowise to approximate a monopoly of film exhibition.[19]

Even in respect of the theatres jointly owned or jointly operated by the defendants with each other or with independents the District Court found no monopoly or attempt to monopolize. Those joint agreements or ownership were found only to be unreasonable restraints of trade. The District Court, indeed, found no monopoly on any phase of the cases, although it did find an attempt to monopolize in the fixing of prices, the granting of unreasonable clearances, block-booking and the other unlawful restraints of trade we have already discussed. The "root of the difficulties," according to the District Court, lay not in theatre ownership but in those unlawful practices.

The District Court did, however, enjoin the five majors from expanding their present theatre holdings in any manner.[20] It refused to grant the request of the Department of Justice for total divestiture by the five majors of their theatre holdings. It found that total divestiture would be injurious to the five majors and damaging to the public. Its thought on the latter score was that the new set of theatre owners who would take the place of the five majors would be unlikely for some years to give the public as good service as those they supplanted "in view of the latter's demonstrated experience and skill in operating what must be regarded as in general the largest and best equipped theatres." Divestiture was, it thought, too harsh a remedy where there was available the alternative of competitive bidding. It accordingly concluded that divestiture was unnecessary "at least until the efficiency of that system has been tried and found wanting."

It is clear, so far as the five majors are concerned, that the aim of the conspiracy was exclusionary, *i. e.* it was designed to strengthen their hold on the exhibition field. In other words, the conspiracy had monopoly in exhibition for one of its goals, as the District Court held. Price, clearance, and run are interdependent. The clearance and run provisions of the licenses fixed the relative playing positions of all theatres in a certain area; the minimum price provisions were based on playing position—the first-run theatres being required to charge the highest prices, the second-run theatres the next highest, and so on. As the District Court found, "In effect, the distributor, by the fixing of minimum admission prices, attempts to give the prior-run exhibitors as near a monopoly of the patronage as possible."

It is, therefore, not enough in determining the need for divestiture to conclude with the District Court that none of the defendants was organized or has been maintained for the purpose of achieving a "national monopoly," nor that the five majors through their present theatre holdings "alone" do not and cannot collectively or individually have a monopoly of exhibition. For when the starting point is a conspiracy to effect a monopoly through restraints of trade, it is relevant to determine what the results of the conspiracy were even if they fell short of monopoly.

An example will illustrate the problem. In the popular sense there is a monopoly if one person owns the only theatre in town. That usually does not, however, constitute a violation of the Sherman Act. But as we noted in *United States* v. *Griffith, ante,* p. —, and see *Schine Chain Theatres, Inc.* v. *United States, ante,* p. —, even such an ownership is vulnerable in a suit by the United States under the Sherman Act if the property was acquired, or its strategic position maintained, as a result of practices

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[18]The theatres which each of the five majors owned independently of the others were: Paramount 1,395 or 7.72 per cent; Warner 501 or 2.77 per cent; Loew's 135 or .74 per cent; Fox 636 or 3.52 per cent; RKO 109 or .60 per cent. There were in addition 361 theatres or about 2 per cent in which two or more of the five majors had joint interests. These figures exclude connections through film-buying or management contracts or through corporations in which a defendant owns an indirect minority stock interest.

These theatres are located in 922 towns in 48 States and the District of Columbia. For further description of the distribution of theatres see Bertrand, Evans, and Blanchard, The Motion Picture Industry—A Pattern of Control 15-16 (TNEC Monograph 43, 1941).

[19]The number of feature films released during the 1943-44 season by the eleven largest distributors is as follows:

	No. of Films	Percentages of Total With 'Westerns' included	Percentages of Total With 'Westerns' excluded
Fox	33	8.31	9.85
Loew's	33	8.31	9.85
Paramount	31	7.81	9.25
RKO	38	9.57	11.34
Warner	19	4.79	5.67
Columbia	41	10.32	12.24
United Artists	16	4.04	4.78
Universal	49	12.34	14.63
Republic	—29 features —30 'Westerns'	14.86	8.66
Monogram	—26 features 16 'Westerns'	10.58	7.76
PRC	—20 features —16 'Westerns'	9.07	5.97
Totals	397 335 without 'Westerns'	100.00	100.00

[20]Excepted from this prohibition was the acquisition of interests in theatres jointly owned, a matter we have discussed in a preceding portion of this opinion.

which constitute unreasonable restraints of trade. Otherwise, there would be reward from the conspiracy through retention of its fruits. Hence the problem of the District Court does not end with enjoining continuance of the unlawful restraints nor with dissolving the combination which launched the conspiracy. Its function includes undoing what the conspiracy achieved. As we have discussed in *Schine Chain Theatres, Inc.* v. *United States, ante,* p. —, the requirement that the defendants restore what they unlawfully obtained is no more punishment than the familiar remedy of restitution. What findings would be warranted after such an inquiry in the present cases, we do not know. For the findings of the District Court do not cover this point beyond stating that monopoly was an objective of the several restraints of trade that stand condemned.

Moreover, the problem under the Sherman Act is not solved merely by measuring monopoly in terms of size or extent of holdings or by concluding that single ownerships were not obtained "for the purpose of achieving a national monopoly." It is the relationship of the unreasonable restraints of trade to the position of the defendants in the exhibition field (and more particularly in the first-run phase of that business) that is of first importance on the divestiture phase of these cases. That is the position we have taken in *Schine Chain Theatres, Inc.* v. *United States, ante,* p. —, in dealing with a projection of the same conspiracy through certain large circuits. Parity of treatment of the unaffiliated and the affiliated circuits requires the same approach here. For the fruits of the conspiracy which are denied the independents must also be denied the five majors. In this connection there is a suggestion that one result of the conspiracy was a geographical division of territory among the five majors. We mention it not to intimate that it is true but only to indicate the appropriate extent of the inquiry concerning the effect of the conspiracy in theatre ownership by the five majors.

The findings of the District Court are deficient on that score and obscure on another. The District Court in its findings speaks of the absence of a "purpose" on the part of any of the five majors to achieve a "national monopoly" in the exhibition of motion pictures. First, there is no finding as to the presence or absence of monopoly on the part of the five majors in the *first-run* field for the entire country, in the *first-run* field in the 92 largest cities of the country, or in the *first-run* field in separate localities. Yet the *first-run* field, which constitutes the cream of the exhibition business, is the core of the present cases. Section 1 of the Sherman Act outlaws unreasonable restraints irrespective of the amount of trade or commerce involved (*United States* v. *Socony-Vacuum Oil Co.,* 310 U. S. 150, 224, 225, n. 59), and § 2 condemns monopoly of "any part" of trade or commerce. "Any part" is construed to mean an appreciable part of interstate or foreign trade or commerce. *United States* v. *Yellow Cab Co.,* 332 U. S. 218, 225. Second, we pointed out in *United States v. Griffith, ante* p. —, that "specific intent" is not necessary to establish a "purpurpose or intent" to create a monopoly but that the requisite "purpose or intent" is present if monopoly results as a necessary consequence of what was done. The findings of the District Court on this phase of the cases are not clear, though we take them to mean by the absence of "purpose" the absence of a specific intent. So construed they are inconclusive. In any event they are ambiguous and must be recast on remand of the cases. Third, monopoly power, whether lawfully or unlawfully acquired, may violate § 2 of the Sherman Act though it remains unexercised (*United States* v. *Griffith, ante,* p. —), for as we stated in *American Tobacco Co.* v. *United States,* 328 U. S. 781, 809, 811, the existence of power "to exclude competition when it is desired to do so" is itself a violation of § 2, provided it is coupled with the purpose or intent to exercise that power. The District Court, being primarily concerned with the number and extent of the theatre holdings of defendants, did not address itself to this phase of the monopoly problem. Here also, parity of treatment as between independents and the five majors as theatre owners, who were tied into the same geenral conspiracy, necessitates consideration of this question.

Exploration of these phases of the cases would not be necessary if, as the Department of Justice argues, vertical integration of producing, distributing and exhibiting motion pictures is illegal *per se.* But the majority of the Court does not take that view. In the opinion of the majority the legality of vertical integration under the Sherman Act turns on (1) the purpose or intent with which it was conceived, or (2) the power it creates and the attendant purpose or intent. First, it runs afoul of the Sherman Act if it was a calculated scheme to gain control over an appreciable segment of the market and to restrain or suppress competition, rather than an expansion to meet legitimate business needs. *United States* v. *Reading Co.,* 253 U. S. 26, 57; *United States* v. *Lehigh Valley R. Co.,* 254 U. S. 255, 269-270. Second, a vertically integrated enterprise, like other aggregations of business units (*United States* v. *Aluminum Co. of America,* 148 F. 2d 416), will constitute monopoly which, though unexercised, violates the Sherman Act provided a power to exclude competition is coupled with a purpose or intent to do so. As we pointed out in *United States* v. *Griffith, ante,* p. —, n. 10, size is itself an earmark of monopoly power. For size carries with it an opportunity for abuse. And the fact that the power created by size was utilized in the past to crush or prevent competition is potent evidence that the requisite purpose or intent attends the presence of monopoly power. See *United States* v. *Swift & Co.,* 286 U. S. 106, 116; *United States* v. *Aluminum Co. of America, supra,* p. 430. Likewise bearing on the question whether monopoly power is created by the vertical integration, is the nature of the market to be served (*United States* v. *Aluminum Co. of America, supra,* p. 430, and the leverage on the market which the particular vertical integration creates or makes possible.

These matters were not considered by the District Court. For that reason, as well as the others we have mentioned, the findings on monopoly and divestiture which we have discussed in this part of the opinion will be set aside. There is an independent reason for doing that. As we have seen, the District Court considered competitive bidding as an alternative to divestiture in the sense that it concluded that further consideration of divestiture should not be had until competitive bidding had been tried and found wanting. Since we eliminate from the decree the provisions for competitive bidding, it is necessary to set aside the findings on divestiture so that a new start on this phase of the cases may be made on their remand.

It follows that the provision of the decree barring the five majors from further theatre expansion should likewise be eliminated. For it too is related to the monopoly question; and the District Court should be allowed to make an entirely fresh start on the whole of the problem. We in no way intimate, however, that the District Court erred in prohibiting further theatre expansion by the five majors.

The Department of Justice maintains that if total divestiture is denied, licensing of films among the five majors should be barred. As a permanent requirement it would seem to be only an indirect way of forcing divestiture. For the findings reveal that the theatres of the five majors could not operate their theatres full time on their own films.[21] Whether that step would, in absence of competitive bidding, serve as a short range remedy in certain situations to dissipate the effects of the conspiracy (*United States* v. *Univis Lens Co.,* 316 U. S. 241, 254; *United States* v. *Bausch & Lomb Co., supra,* p. 724; *United States* v. *Crescent Amusement Co., supra,* p. 188) is a question for the District Court.

IV. (ARBITRATION)

The consent decree created an arbitration system which had, in the view of the District Court, proved useful in its operation. The court indeed thought that the arbitration system had dealt with the problems of clearances and runs "with rare efficiency." But it did not think it had the power to continue an arbitration system which would be binding on the parties, since the consent decree did not bind the defendants who had not consented to it and since the government, acting pursuant to the powers reserved under the consent decree, moved for trial of the issues charged in the complaint. The District Court recommended, however, that some such system be continued. But it included no such provision in its decree.

We agree that the government did not consent to a permanent system of arbitration under the consent decree and that the District Court has no power to force or require parties to submit to arbitration in lieu of the remedies afforded by Congress for enforcing the anti-trust laws. But the District Court has the power to authorize the maintenance of such a system by those parties who consent and to provide the rules and procedure under which it is to operate. The use of the system would not, of course, be mandatory. It would be merely an auxiliary enforcement procedure, barring no one from the use of other remedies the law affords for violations either of the Sherman Act or of the decree of the court. Whether such a system of arbitartion should be inaugurated is for the discretion of the District Court.

V. INTERVENTION

Certain associations of exhibitors and a number of independent exhibitors, appellant-intervenors in Nos. 85 and 86, were denied leave to intervene in the District Court. They appeal from those orders. They also filed original motions for leave to intervene in this Court. We postponed consideration of the original motions and of our jurisdiction to hear the appeals until a hearing on the merits of the cases.

Rule 24 (a) of the Rules of Civil Procedure, which provides for intervention as of right, reads in part as follows: "Upon timely application anyone shall be permitted to intervene in an action: . . . (2) when the representation of the applicant's interest by existing parties is or may be inadequate and the applicant is or may be found by a judgment in the action."

The complaint of the intervenors was directed towards the system of competitive bidding. The Department of Justice is the representative of the public in these anti-trust suits. So far as the protection of the public interest in free competition is concerned, the interests of those intervenors was adequately represented. The intervenors, however, claim that the system of competitive bidding would have operated prejudicially to their rights. Cf. *United States* v. *St. Louis Terminal,* 236 U. S. 194, 199. Their argument is that the plan of competitive bidding under the control of the defendants would be a concert of action that would be illegal but for the decree. If pursuant to the decree defendants acted under that plan, they would gain immunity from any liability under the anti-trust laws which otherwise they might have to the intervenors. Thus, it is argued, the decree would affect their legal rights and be binding on them. The representation of their interests by the Department of Justice on that score was said to be inadequate since that agency proposed the idea of competitive bidding in the District Court.

We need not consider the merits of that argument. Even if we assume that the intervenors are correct in their position, intervention should be denied here and the orders of the District Court denying leave to intervene must be affirmed. Now that the provisions for competitive bidding have been eliminated from the decree there is no basis for saying that the decree affects their legal rights. Whatever may have been the situation below, no other reason appears why at this stage their intervention is warranted. Any justification for making them parties has disappeared.

The judgment in these cases is affirmed in part and reversed in part, and the cases are remanded to the District Court for proceedings in conformity with this opinion.

So ordered.

MR. JUSTICE JACKSON took no part in the consideration or decision of these cases.

[21] The District Court found, "Except for a very limited number of theatres in the very largest cities, the 18,000 and more theatres in the United States exhibit the product of more than one distributor. Such theatres could not be operated on the product of only one distributor."

LATE REVIEWS

The Iron Curtain

20th Century-Fox—A Timely Topic

There is highly exploitable content in this spy melodrama which the alert exhibitor will not bypass. The Soviet spy ring in Canada which hit the newspapers about two years ago, provides the story base which draws upon what the credits state is "the personal story of Igor Gouzenko, former code clerk, U.S.S.R. Embassy in Ottawa."

"The Iron Curtain" thus has nothing to do with the Balkan or Baltic countries which today gravitate within the orb of Soviet influence, but all to do with espionage activities during and immediately after the war within the boundaries of a nation with which Russia was at peace.

Produced in the semi-documentary style reminiscent of 20th-Fox's predecessor attractions in the same mould, "The Iron Curtain" rests its authority on the findings of the Royal Commission which conducted the actual investigation and succeeded in convicting a number of Canadian nationals as well as attaches of the Soviet embassy. How much has been introduced under dramatic license, of course, is impossible to know, but the key to the answer perhaps rests in the producer's own statement that Gouzenko's actual experience provided the story base.

Gouzenko is played by Dana Andrews, assigned to cipher work in Ottawa where there is focalized top secret activity in gathering information about the atomic bomb. The criss-cross skein includes members of the Canadian Parliament, a Canadian Army officer, a high-placed scientist, clerks in Government bureaus and Canadian Communists working under cover on orders from Moscow. Andrews, largely influenced by the disillusionment of Stefan Schnabel, Soviet Army officer, begins to contemplate whether his country is bent on war or peace. When a son is born to him and Gene Tierney, the issue sharpens until he determines his duty to be an expose.

He rifles enough of the documents, makes his escape from the embassy under dramatic contrivance which will impress some as decidedly convenient for him and most careless for the Soviet officials and, after rebuffs up and down the line, manages to place the papers in the hands of the Royal Mounted. The investigation sets in and convictions follow while Andrews, his wife and child, remain in Canada under benevolent protective custody.

The film conveys a ring of authenticity in setting and background, the exteriors being actual. Its pace at the outset is slow, but suspense reaches generous proportions in approximately the last two reels. Performances are good, with a particular acknowledgment to Berry Kroeger, who plays the Canadian Communist leader working underground.

The attraction has a bearcat of a title. Its subject matter, embellished as to fact or not as the case may be, ties closely to world events. There will be a wide audience interest, unquestionably, with indicated grosses in direct proportion to the timeliness of the theme.

William A. Wellman's direction is effective. Sol C. Siegel produced from the script by Milton Krims. Alfred Newman's music, compiled from selected works of the leading contemporary Soviet composers, does much to enhance the mood.

Seen in projection room. Reviewer's Rating: Good.—RED KANN.

Release date, May, 1948. Running time, 89 min. PCA No. 12810. General audience classification.
Igor Gouzenko.....Dana Andrews
Anna Gouzenko.....Gene Tierney
June Havoc, Berry Kroeger, Edna Best, Stefan Schnabel, Nicholas Joy, Eduard Franz, Frederic Tozere, Noel Cravat, Mauritz Hugo, Victor Wood, John Ridgeley

Dream Girl

Paramount—A Dreamy Hutton

The producer did his casting well in nominating Betty Hutton for the title role in this generally amusing comedy based on the successful Broadway stage play of the same name by Elmer Rice.

Miss Hutton, daughter of a wealthy family, here resolves her life around her dreams. No matter what their complexion they take command of the situation with entertaining consequences. Some of the consequences get her harmlessly enough involved with Patric Knowles who marries Virginia Field, the other daughter. When Macdonald Carey comes along, with romantic inclinations, Miss Hutton resists him but not too long. Out of their quarrels and their surface misunderstandings develop love and a final promise extracted by Carey that Betty will dominate her future dreams rather than the other way around.

Chiefly, her dream world makes the going somewhat purposeless. It means practically no fun and a series of sacrifices for causes spread about on a highly romanticized altar of unselfish devotion to other people. Carey breaks this down, not without difficulty, until their romance is sealed.

The majority of the situations are funny, but perhaps the funniest has nothing at all do with Betty dreaming aloud. This is the sequence with Zamah Cunningham, the broken-down diva, trying to get across a vocal lesson keyed to the higher octaves. It is played broadly, but effectively, for laughs, and is a standout sequence.

Miss Hutton does well in the main although some of her reactions bear virtually no resemblance to the deportment of ordinary walking-around humans. She is supposed to be in a daze most of the time, it is true, but 85 minutes are a lot of minutes to stay that way. Carey is first-class and highly personable. Supporting players of competence include Walter Abel, Peggy Wood and Virginia Field.

Mitchell Leisen directed for showmanly results. P. I. Wolfson was responsible for the production of the film.

Seen at the Normandie theatre tradeshow. Audience reaction: Responsive. Reviewer's Rating: Good. RED KANN.

Release date, July 23, 1948. Running time, 85 min. PCA No. 12495. General audience classification.
Georgina Allerton.....Betty Hutton
Clark Redfield.....Macdonald Carey
Jim Lucas.....Patric Knowles
Virginia Field, Walter Abel, Peggy Wood, Carolyn Butler, Lowell Gilmore, Zamah Cunningham, Frank Puglia

New Advertising Code Rules Set Higher Penalty

For violation of any of the Motion Picture Association's Advertising Code Administration regulations, member companies may be fined up to $25,000 under new Code provisions adopted by the MPA board of directors at a meeting April 22, it was announced in New York Monday. Previously, any member company which used advertising disapproved by the Administration was subject to the revocation of the Production Code seal of approval and a fine of up to $5,000. The Administration may still revoke the seal.

Under the new clause the board may "require the company . . . to pay the association as and for liquidated damages, not more than $100 for each publication, lease, sale or use of an unapproved item of advertising which has been published, made available for lease, sale or used, provided, however, that the total sum assessed for advertising relative to one motion picture may not exceed $25,000."

The new regulations stipulate further that the amount so assessed and collected shall be used by the association for expenses incurred in the administration of the Advertising Code.

Also included in the new regulations for the administration of the Advertising Code is a method whereby a company may appeal from a decision of the Advertising Code Administration to the president of the MPA or, in his absence, to a board comprising three members of the association's directorate.

Any company whose advertising has been disapproved may appeal from the decision within 10 days after such disapproval by serving notice of appeal in writing with the Code director and the MPA secretary. The decision, whether it shall be made by the MPA president, or by the appeal board of directors, shall be final, the clause states.

U. S. Films Lead in Rome

The number of American pictures playing in Rome theatres more than doubled in 1947 over 1946 with 274 films shown last year, according to French trade journal reports. Of the over-all total of 393 pictures exhibited, the Italians, who in 1947 produced 65 films, showed 46, the French 23, the British 23 and other nations 22 including two Russian pictures. The American total of 274 represented 69 per cent of all films shown.

Dell Promotes Wiggins

Kenneth R. Wiggins has been appointed eastern advertising manager of the Dell Modern group of magazines, including *Modern Screen, Modern Romances,* and *Screen Stories.* He has been with the company 12 years.

Report India Production Totaled 195 in 1947

India's domestic film production set a new record in 1947, the Commerce Department has reported in Washington. It cites trade sources in India to the effect that 195 Indian features were turned out, compared with 156 in 1946.

Despite record production, however, the report states, 1947 was "a year of continued depression and uncertainty." The Department feels the communal rioting "considerably affected the earnings of the industry, and demobilization of the armed forces has also told heavily on box office collections." High production was due largely to new and inexperienced producers, with 66 of the 195 features turned out by new firms.

Of 449 features reviewed by the Bombay Board of Film Censors in 1947, the Commerce Department report states, 225 were American. Five U. S. features were totally rejected and deletions made in 18 other films.

U. S. FIRMS TO DO 12 IN BRITAIN: RANK

Wilson Warns Government to Control Studio Lease If U. S. "Jumps Gun"

by PETER BURNUP
in London

American production in England was the favorite topic in Britain last week as J. Arthur Rank told a press conference on his return from the United States that American producers could be expected to make a maximum of 12 pictures a year here, and Harold Wilson, president of the Board of Trade, voiced a warning in the House of Commons that unless American producers discontinued their alleged attempts to "beat the gun" in securing British production facilities, the British government was prepared to regulate the leasing of studios.

Rank Studios Booked

Mr. Rank deprecated the suggestion that American production here might swamp the British studios in the wake of the tax agreement. His studios, apart from two Universal International productions and possibly two other American films, are booked ahead for a full year for the production of his own pictures, he said.

To explain his estimate of a maximum of 12 American productions in Britain this year, Mr. Rank pointed out that, under the tax agreement, the Americans have 28 methods for utilizing their British earnings. Production here is the policy least likely for them to embark on, he said, since they are required to wait two years before recovering production costs.

By the 27 other methods the Americans can get their money back immediately, according to the British industry leader. There exists, for instance, the possibility of their buying South American stories with sterling or establishing printing laboratories here.

Mutual Cooperation Pledged

As for his own pictures in the U. S. Mr. Rank said he had received assurances during his recent trip to America that the American industry would "get behind" British pictures there and that in return he had promised to pay greater attention to American suggestions, especially as far as the choice of subject and the actors' speech was concerned. More effective publicity campaigns are being developed. His "Henry V" still is earning more money in America than any other British picture and he expressed the belief that "Hamlet," which will be given wider road-showings, will do even better. Otherwise he said he was quite happy with the success of his productions in the U. S. and said that Radio City Music Hall had shown interest in two forthcoming releases.

As an example of how effective campaigns can step up bookings, Mr. Rank cited his Odeon theatres in Canada which, he said, devoted only four per cent of their playing time to British pictures in 1945. This compares to 24 per cent today and Mr. Rank said he believed the same results could be achieved in America "with the proper endeavor." He cited "ruthless" cuts and said his "average" production now costs £150,000 ($600,000). An occasional "special" will go as high as $800,000.

Commons Talks Production

American production in Britain in relation to the studio situation was discussed in the House of Commons last week, as was the long-delayed publication of the text of the Anglo-American agreement on the lifting of the tax. Questioned, Mr. Wilson told the House only three American companies—Twentieth Century-Fox, Warners and MGM—owned studios in Britain. He added, however, that the 20th-Fox studio could not be used for feature production without extensive repairs of war damage.

The publication of the tax agreement had been held up because of continuing discussions among the American companies in New York exclusively concerning their interests, Mr. Wilson said. At the same time he said he had informed Eric Johnston, president of the Motion Picture Association of America, of House of Commons concern over the delay and that Mr. Johnston had cabled his consent to the publication. At midweek, the official text of the agreement still had not been made available.

Mr. Wilson said he had received reports that certain Americans already had arrived here trying to acquire studio space prior to the official publication of the document and that he had informed Mr. Johnston that the British Government could not agree to this. At the same time he warned that, should American producers continue in their alleged attempts to "beat the gun" on British production facilities, the British Government was prepared to assume the necessary powers to regulate the leasing of studios.

Plan Tight Control

Mr. Wilson told Commons that American operations here would be held under a tight curb by the Control Committee provided for in the agreement. Fayette W. Allport, the Motion Picture Association of America's London representative, will represent the American interests on that group. It is generally understood that amiable though shrewd Rupert George Somervell (one of the Board of Trade's higher officials) will be the determining factor in the committee's ordinances and that he will have a hand in everything connected with American production here. This implies that Hollywood will not even be allowed to rent studio space without Mr. Somervell's approval and is in line with Mr. Wilson's anxiety to make it clear to the American producers that the tax agreement does not create a sort of motion picture Elysium for them here.

Company Heads Talk French Pact

The attitude that, if there is to be any violation of the Blum-Byrnes accord, it should come from the French and not from the Americans, who thereby would put the State Department into a better bargaining position once the agreement is re-negotiated, was taken this week by Eric Johnston, president of the Motion Picture Association of America, when he presided over a meeting of company presidents and foreign managers at the MPAA offices in New York.

The French film situation was the sole topic of discussion at the meeting. The consensus of opinion was that a treaty between two Governments was a solemn act and that the matter needed further study. At the same time, Mr. Johnston indicated that, at the right time, he would go to France to represent industry interests. Nevertheless, the MPAA president pointed out that no dollars could be asked from a country that obviously had no dollars and that any settlement of the remittance question depended on such outside influences as loans and the Marshal Plan.

So far the French have done no more than ask for renegotiation of the Blum-Byrnes accord with a view to increasing the playing time accorded French pictures from four to seven weeks each quarter. The Americans, in turn, have made any concessions dependent on the prior lifting of restrictions such as the ban on the dubbing of films made more than two years ago.

Theatre Television Soon Is Seen by Rank

London Bureau

The theatre television system used by the Rank Organization is technically superior to systems used in the United States and will be installed as soon as the British Government has indicated its intentions regarding large-screen television in theatres, J. Arthur Rank told a press conference on his return from the U. S. last week. He said his projector could produce a satisfactory image covering 20 by 16 feet. Plans are afoot to install and demonstrate theatre television in six West End London houses.

Walters to Film Classics

Film Classics has appointed Ed Walters office manager and booker for the company's Buffalo office.

Famous Players Plans 18 Houses

Toronto Bureau

A total of $3,500,000 for new theatre construction and remodeling has been set aside as part of a project which calls for 18 new theatres, J. J. Fitzgibbons, president of Famous Players Canadian Corporation, told the annual stockholders meeting here last week.

The first quarter of 1948 had seen operating income maintained satisfactorily, Mr. Fitzgibbons said, adding that he thought the current year would compare favorably with 1947 income. All officers and directors of the company were reelected.

Speaking before the stockholders, Mr. Fitzgibbons complained of the discriminatory nature of taxes in the amusement field and pointed out that the company had collected more than $8,000,000 in amusement taxes alone during 1947. In addition, it had handled more than $12,000,000 in various other taxes, and this work had added considerably to the cost of operations, he said.

Paramount Reopens Office

Paramount reopened its branch office at Portland, Ore., May 3, with Wayne Thiriot, formerly a salesman at Salt Lake City as branch manager.

Ahlert Succeeds Taylor As Ascap President

Fred Ahlert, writer long active in the affairs of the American Society of Composers, Authors and Publishers, last week succeeded Deems Taylor as president of Ascap.

Earlier, hearings on Ascap's request to have Broadcast Music included as a defendant in the Government's anti-trust suit against the Society were postponed and now will take place May 18 in U. S. District Court in New York. The government is seeking to have references to BMI stricken from the anti-trust charges. Ascap is accused of illegal participation in a worldwide cartel and conspiracy to monopolize music-performing rights.

Except for Frank Connor, who replaces Ray Henderson as assistant treasurer, all of Ascap's officers were reelected. They include Gustave Schirmer and Oscar Hammerstein II, vice-presidents; George W. Meyer, secretary; Louis Bernstein, treasurer; Donald Gray, assistant secretary.

Schlaifer at New School

A six-week course on the subject of "The New Significances of Motion Picture Public Relations," linking the relationship of the advertising, publicity and exploitation departments to the philosophy of public relations, will be given at the New School for Social Research by Charles Schlaifer, director of advertising and publicity for Twentieth Century-Fox.

Reade Plans 27 Drive-in Units

Plans for the formation of a drive-in circuit of 27 open air theatres during 1948 and 1949, with the first theatre already under way at Woodbridge, N. J., and scheduled to open in June was announced this week by Walter Reade Theatres.

The first drive-in, to be known as Walter Reade's Drive-In Theatre No. 1, will cover approximately 20 acres and will have a car capacity of 950. The grounds will have landscaping, equipment and recreational facility innovations designed to attract family clientele, and will serve as a free recreational area for the community during the day. Sites for three other drive-ins already have been selected and they will be operating by next spring.

Four of the 27 theatres to be built will be in four mid-Atlantic states, Mr. Reade said. The first open-air project is located on U. S. Route 1 in Woodbridge near a cloverleaf intersection of two other main highways. Leon M. Einhorn of Albany is the architect, and Julius Daniels, Walter Reade Theatre's city manager in Perth Amboy, supervisor.

Special construction crews have been organized to build the 27 drive-ins on an assembly line basis, it was announced. Walter Reade Theatres now operates regular theatres in 10 New Jersey and two New York communities.

COLUMBIA PICTURES
ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES
ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

BEST MAN WINS

with

Edgar BUCHANAN • Anna LEE
Robert SHAYNE • Gary GRAY

Screenplay by Edward Huebsch

Based on the MARK TWAIN story
"The Celebrated Jumping Frog of Calaveras County"

Directed by JOHN STURGES

Produced by TED RICHMOND

BLONDIE'S REWARD

Based on the comic strip "Blondie"
created by Chic Young

with

Penny SINGLETON • Arthur LAKE • Larry SIMMS
MARJORIE KENT • JEROME COWAN
GAY NELSON and DAISY

Original screenplay by Edward Bernds

Directed by ABBY BERLIN

TRAPPED BY BOSTON BLACKIE

with

CHESTER MORRIS

June Vincent • Richard Lane • Patricia White
Edward Norris • George E. Stone

Screenplay by Maurice Tombragel
Story by Charles Marion and Edward Bock

Directed by SEYMOUR FRIEDMAN
Produced by RUDOLPH C. FLOTHOW

COLUMBIA PICTURES

Five Subjects in Industry Series In Production

Washington Bureau

Five of the short subjects which will be used to acquaint the public with the motion picture industry are in production, according to the Motion Picture Association. Produced by the MPAA and the Academy of Motion Picture Arts and Sciences, the first of the five subjects, RKO's "Let's Go to the Movies," will be ready in about a week. Cary Grant and Rosalind Russell will do the commentary.

Warner Brothers is scheduled to have a rough cut of "This Theatre and You" ready in a few days. "Movies Are Adventure," using the idea of films as a "magic carpet" to take patrons anywhere in the world, will begin production at Universal late next week.

A new script has been prepared for MGM's "Screen Actors," and actual shooting is expected to start almost immediately, while Twentieth Century-Fox's "The Art Directors" is under way and a rough cut is expected within two weeks.

Meanwhile, the MPAA, with the aid of member companies, has prepared a short subject on national fire losses. The film will be available to conservation and Government groups.

John McCullough, head of the MPA's conservation department, will show the subject at a convention of the National Fire Protection Association in Washington May 11, along with MGM's "Going to Blazes," and RKO's "Smoke Eaters."

A second in the series of the MPA public service films may be made by RKO Pathe, entitled "Letter from a Rebel," it has been indicated. Like "Power Behind the Nation," made for the MPAA by Warner Brothers last year, the new subject will deal with capitalism and how much more efficiently it works than a dictatorship.

Studio Employment Low

Employment at the studios hit a new low in industry history during March when the California Bureau of Labor Statistics' index dropped down to 77.3, the Bureau reported this week. The year 1940 is used as the 100 index figure. In February, the index stood at 79. In March of last year it registered 97.8. Average weekly earnings for March also dropped slightly.

"Pills, Inc." to Monogram

Monogram has acquired Irwin Gielgud's original story, "Pills, Inc.," for $30,000 and has assigned it to Jeffrey Bernerd for production, Samuel Broidy, Monogram president, announced this week in Hollywood. The picture will be an expose of persons who make the pills available without proper authority.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 35—Britain's monarchs acclaimed on silver anniversary. . . . Red post-election demonstration in Milan. . . . New dam in Puerto Rico. . . . American mother of 1948. . . . Mother of 10 at 27 years of age. . . . Horse racing. . . . Auto racing. . . . Shooting the rapids.

MOVIETONE NEWS—Vol. 31, No. 36—Eisenhower holds press conference at Columbia. . . . New York holds loyalty parade. . . . Eucharistic parade in Japan. . . . Burned-out Laramie helped by little Marshall Plan. . . . Fashions in gold. . . . Citation wins Kentucky Derby.

NEWS OF THE DAY—Vol. 19, No. 269—London acclaims King and Queen on silver anniversary. . . . Reds in post-election riot in Italy. . . . Notables arrive on the Queen Elizabeth. . . . Giant dam in Puerto Rico. . . . Turf racing. . . . Outdoor circus in Germany.

NEWS OF THE DAY—Vol. 19, No. 270—Palestine report. . . . Army bids goodbye to "Ike." . . . May Day around the world: Berlin, Paris, Tokyo, New York. . . . Apple Blossom Time in Dixie. . . . Film story of 1948—Kentucky Derby.

PARAMOUNT NEWS—No. 72—Reds riot in Milan. . . . German circus thrills amid ruins. . . . Royalty honored in England.

PARAMOUNT NEWS—No. 73—Apple Bossom Time. . . . The General takes leave of his troops. . . . May Day around the globe. . . . Kentucky Derby.

UNIVERSAL NEWS—No. 139—London cheers King and Queen on silver anniversary. . . . Princess Elizabeth installed in Order of Garter. . . . Open air voting in Switzerland. . . . Underground explosion shatters French building. . . . Divers discover mermaid at Santa Cruz. . . . Yacht regatta. . . . High wire acrobatics in Germany.

UNIVERSAL NEWS—No. 140—Red demonstration overshadow Oslo, Copenhagen, Tokyo and New York in May Day celebration. . . . Eisenhower takes over presidency of Columbia. . . . Citation wins Kentucky Derby.

WARNER PATHE NEWS—No. 74—People in the news: Averell Harriman, Mrs. Franklin D. Roosevelt, King Peter of Yugoslavia. . . . Britain honors Royal Family. . . . Swiss elections. . . . Outdoor school for models. . . . Brooklyn fan sees Dodgers lose. . . . Daredevils in hill climb. . . . Great events: Manila Bay.

WARNER PATHE NEWS—No. 75—Eisenhower leaves army. . . . Europe hails new U. S. aid. . . . Bus village for Tokyo homeless. . . . Chimps in the news. . . . Kentucky Derby.

TELENEWS DIGEST—Vol. 2, No. 18—Red marchers in May Day parades. . . . Costa Rica civil war. . . . ERP aid ship in Holland. . . . Western nations discuss pact. . . . U. S. warships in show of force. . . . Manila mourns Roxas. . . . Prime Minister Dimitroff in Prague. . . . Aluminum from planes converted. . . . Congress moves to outlaw Communists. . . . Oleo-butter fight. . . . Eisenhower at Columbia. . . . New half-dollar. . . . European children in New York. . . . Slot machines dumped. . . . Water-proof chemical for cloth. . . . Sports.

DuMont Predicts Big Year for Television

With 24 television stations now on the air and a total of 285 now pending either through permits already granted or applications for permits filed, "television will be the greatest growth industry in the United States this year," Dr. Allen B. DuMont, president of DuMont Laboratories, told a luncheon meeting of the New York Financial Advertisers in New York last week. He also said that some 340,000 receivers now are in use and that the number of sponsors had jumped from 31 in 1946 to about 237 at the most recent count.

Expand Quality Premium

Joseph Engel, formerly Universal and Republic branch manager in Albany, N. Y., and Philadelphia, has joined Quality Premium Distributors as branch manager of the Philadelphia office. C. H. Goodwin, head of the premium concern, also announced an expansion program, for representation in Chicago, Dallas, Atlanta and the West Coast.

Distributors Hit Hard on Rentals By Chicago Rule

Chicago Bureau

Since the decree in the Jackson Park antitrust suit began regulating the Chicago industry, some distributors have lost as much as 33 per cent of their local rental.

This is the estimate of informed sources here, made public as practically all segments of the industry, bewildered and bedeviled by the decree's strictures, more and more openly call the decree "impractical" and "unreasonable."

Basic reason for the loss of revenue, it is claimed, is the decree's limiting downtown playing time in the defendant theatres to two weeks. Industry leaders here believe this to be an insufficient amount of time for top product to earn its proportionate revenue from the city's most lucrative bookings.

Additionally, many outlying "A" houses are declining to book features which have played smaller neighborhood houses ahead of them—as permitted under the decree.

Because the decree does not apply to the non-defendant theatres (although it does apply to the non-defendant distributors), the Essaness Circuit's Woods and Oriental in the Loop are the prime market objectives here today for major product bookings. They can play a picture for an indefinite period of time, as any Loop theatre could in the pre-decree days.

Balaban and Katz theatres, subject to the decree, are having a bad time of it. The Roosevelt and United Artists, formerly first runs, have found it impossible to get new pictures on some occasions and have been forced to play reissues. The Garrick experimented with third run double features at reduced admissions recently, but results were not encouraging and the house its trying to reestablish its former first run policy.

Johnston Host to Bankers

Eric Johnston, president of the Motion Picture Association of America, last week was host at a luncheon at MPAA headquarters in Washington to five top-ranking financial officials. The personalities concerned included Secretary of the Treasury John W. Snyder; Paul G. Hoffman, head of ERP; A. P. Giannini, chairman of the Bank of America; Walter J. Braunschweiger, executive vice-president of the bank, and Roland Pierotti, the Giannini Washington representative. No discussion of industry affairs was said to have taken place.

Building Drive-in

W. C. Macon, owner and operator of Roxie theatre at Old Fort, N. C., is building a drive-in theatre between Old Fort and Marion, N. C., at a cost of $40,000. It will be ready for opening June 15.

7 New Theatres Are Announced

Plans for the construction of seven new theatres, five of which will be drive-ins, were announced during the past week. North Carolina and South Carolina will have one each, while the remainder will be built in California.

Villa Heights Drive-In Theatre, Inc., of Statesville, N. C., has obtained a charter from the Secretary of State. The company has an authorized capital stock of $100,000, with $300 subscribed by S. Cline, Mrs. W. M. McLelland and Robert Cline, all of Statesville. In South Carolina, a charter has been granted Highway Seventeen Theatre, Inc., at Georgetown County, which proposes to operate a theatre, with an authorized capital stock of $10,000.

Construction plans in California include: Village theatre, Los Altos, seating 500; a theatre at Watsonville, to be built by the New Salinas Theatre Corporation; a drive-in theatre at Mayfair Village in South San Francisco; a drive-in theatre at Napa, to be constructed by the Vallejo Drive-In Theatre, Inc., and another drive-in theatre at Fresno, to be built by Lloyd C. Miller.

S. Dubow Dies in London; Was U.A. Sales Manager

Sidney Dubow, 51, general sales manager for United Artists in Great Britain, died following a heart attack in London May 3. He joined the company as a salesman in its London branch in 1934 and later became branch manager. He is survived by his wife.

George F. Wielland

George F. Wielland, 74, president of the Apollo Circuit Theatres, died at his home in Margate, a resort suburb of Atlantic City, May 4. He had been ill for several months. Mr. Wielland went to Atlantic City in 1909 and his first theatre, the Bijou, was constructed on the boardwalk in 1911. In 1918 he built the Capitol, following up with the Ventnor in 1921 and the Strand in 1925. More theatres followed in 1934, 1938 and 1941. Mr. Wielland was head of the Atlantic City amusement men's association. He is survived by his widow, Lottie; a son, Warren; a daughter, Mrs. Dorothea Sitley of Philadelphia, and three grandchildren.

Ethel Burfeind

Ethel Burfeind, cashier at the Capitol theatre on Broadway, New York, died May 3 at the Manhattan General Hospital. She had been associated with the theatre since it opened 28 years ago.

James E. Housley

James E. Housley, 62, who formerly operated a theatre at Hot Springs, Ark., died April 23 in a Little Rock, Ark., hospital. He is survived by his widow, three brothers and a sister.

Norway Exhibitors Cite Drop; Ask Tax Cut

Norwegian exhibitors are using declining earnings as a powerful argument in their campaign to remove the 40 per cent luxury tax on box office receipts for foreign films, according to a Commerce Department report from Washington. In a recent letter to the Ministry of Finance, the National Association of Municipal Theatre Operators pointed out that municipal theatre earnings in 1947 were about 11 per cent below 1946. In Oslo, receipts were off 12.6 per cent, in Trondheim, 27.3 per cent, and in Bergen, 9 per cent. Theatres in rural districts are reported to be in even worse shape.

MPAA Lectures Set at Five May Conventions

As part of the industry's public relation program to acquaint the public with motion pictures the Motion Picture Association of America has arranged a series of lectures to be presented at five national conventions during May. Eric Johnston, president, was to preside over the Family Life Conference which opened in Washington Wednesday and was to continue through Saturday. Arthur De Bra, director of community relations, spoke at the Federation of Women's Clubs in Springfield, Mo., Wednesday. The MPA was to be represented at Thursday's meeting of the New York State Federation of Music Clubs in New York City. During the week of May 24 Mr. Johnston will address the General Federation of Women's Clubs in Portland, Ore., and the same week there will be a motion picture exhibit at the National Congress of Parents and Teachers in Cleveland.

Raymond S. Wallace Dies

Services were held May 3 at Alliance, Ohio, for Raymond S. Wallace, 55, who died April 30. The week prior to his death he had sold his theatre holdings, including the Columbia, Strand, Morrison and Mount Union, to Marsch Theatres, Inc., Cleveland. He had been in the industry for 40 years and was a member of the board of directors of the Independent Theatre Owners of Ohio. He is survived by his widow and a son.

A. Jules Benedic

A. Jules Benedic, 55, former field editor of *Boxoffice,* died in Kansas City April 29 following a heart attack. He was for a time associated with King Enterprises and for the past several years he worked for *Boxoffice.* He was on the board of the Kansas City unit of the Motion Picture Foundation and a member of the Des Moines tent of the Variety Club.

Tom Breneman

Tom Breneman, well known for his radio program, "Breakfast in Hollywood," died of a heart attack April 28 at his home in Encino, Calif. United Artists has recently announced that Mr. Breneman's only picture, "Breakfast in Hollywood," will be reissued.



Jack Kirsch

president, Allied Theatres of Illinois, Inc., says:

"ALTEC HELPS US KEEP PEOPLE COMING INTO OUR THEATRES"

"It is easy for me to explain why I consider Altec Service a friend of our business. The Altec engineer's entire career is concentrated on preserving our equipment and getting the full value out of it, and keeping our replacement costs and our operating costs at a minimum. The Altec research men, furthermore, are always analyzing the technical weaknesses which cause breakdowns, and developing corrective measures to keep them from happening. Altec helps us keep people coming into our theatres, —not going somewhere else for entertainment."

Altec Service, known for its service "over and above the contract" is a vital ingredient of your theatre's ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long term investment an exhibitor can make today.

ALTEC SERVICE CORPORATION

Service Corporation
250 West 57th St.
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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLIND SPOT: Chester Morris, Constance Dowling—Business was poor and the feature was not the type for an action house. Of course, it was bucking the month-old coal strike. Played Friday, Saturday, April 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GUILT OF JANET AMES, THE: Rosalind Russell, Melvyn Douglas—Can't understand why Rosalind Russell was in such a part. These make-believe-dream pictures are just as poison as the English films. Walkouts began early. Played Sunday, April 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GUNFIGHTERS: Randolph Scott, Barbara Britton—Very good Western in Technicolor. Plenty of action and O.K. story. First above average Sunday and Monday business in quite a long time. Played Sunday, Monday, April 11, 12.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Eagle Lion

BLACK HILLS: Eddie Dean, Roscoe Ates—This was fair and business was very poor. Played Friday, Saturday, April 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GAS HOUSE KIDS GO WEST: Emory Parnell, Chili Williams—Corny, but it pleased the kids and that is all it pleased. Business was not up to par but due to the coal strike it was expected as such. Played Friday, Saturday, April 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LINDA, BE GOOD: Marie Wilson, Elyse Knox—A good picture with comedy and music. Did better business here than lots of the "A" pictures. Played Monday, Tuesday, April 19, 20.—L. Brazil, Jr., New Theatre, Bearden, Ark.

RAILROADED: John Ireland, Sheila Ryan—Top-notch for its field, but it had no pull. Poorest business in months but definitely no fault of the picture. This type of mystery is needed to replace those we have had lately. Played Friday, Saturday, April 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

REPEAT PERFORMANCE: Joan Leslie, Louis Hayward——Pass this up. Another "Adult Entertainment" picture. That's curtains for us. Played Monday, Tuesday, April 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SMUGGLERS, THE: Michael Redgrave, Jean Kent—British-made, but one of the best British films yet. Photographed in Technicolor. Very interesting and has quite a few exciting scenes. You may break even with this. Played Wednesday, April 21.—Thurston Cooper, Myers Theatre, Nashville, N. C.

T-MEN: Dennis O'Keefe, Mary Meade—An excellent picture with good acting and a true story. However, it didn't have as good business as expected, but no fault of the picture. Should be on the list as one of the 12 best pictures of the year. Played Saturday, Sunday, April 17, 18.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Film Classics

ELEPHANT BOY: Sabu—This is a very good animal action picture with no dated costumes. Was disappointing at the box office. Played Sunday, Monday, April 18, 19.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

CASS TIMBERLANE: Spencer Tracy, Lana Turner—Heavy for small towns, but it was well appreciated. Tracy and Miss Turner make a good combination. Played Monday, Tuesday, April 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CASS TIMBERLANE: Lana Turner, Spencer Tracy—This one was tops. Very good from beginning to end. Should do very well anywhere. Played Sunday, Monday, April 18, 19.—Thurston Cooper, Myers Theatre, Nashville, N. C.

DESIRE ME: Greer Garson, Robert Mitchum—My poor attendance can be blamed on "Life" magazine as it voted "Desire Me" the most undesirable film of the year. People stayed home and I took a beating. The few who came thought it very good. Played Monday, Tuesday, April 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

KILLER McCOY: Mickey Rooney, Brian Donlevy—Poison! Poison! Poison! Why? Because of the title. Mickey Rooney did the best acting job of his career. If it had been called "Kid McCoy" it would have drawn 50 per cent better. Can't understand but people here do not go for such. Titles certainly have a lot to do with the draw. Even MGM put a trailer on the end of the preview saying it wasn't a gangster picture. The preview didn't show one scene from any of the numerous fights. The previews and title ruined Mickey Rooney's best picture for me. The ones who saw it gave it nothing but praise. Played Wednesday, Thursday, April 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

ADVENTURE ISLAND: Rory Calhoun, Rhonda Fleming—A very good action-packed adventure picture that pleased our Sunday patrons. Played Sunday, April 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BIG CLOCK, THE: Ray Milland, Charles Laughton—A big title, but not such a big show. Anyway, business wasn't so big. Just fair. Not enough action and a very poor story. A very good cast which will draw the patrons. Played Thursday, Friday, April 22, 23.—Thurston Cooper, Myers Theatre, Nashville, N. C.

BIG TOWN: Philip Reed, Hillary Brooke—Played on a double bill. The radio show had a nice following so it was enjoyed by all. Glad this series will be continued. Played Friday, Saturday, April 16, 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

I COVER BIG TOWN: Philip Reed, Hillary Brooke—Good weekend action picture. We doubled with "Dangerous Venture" making life very lovely at the box office. Played Friday, Saturday, April 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

VIRGINIAN, THE: Joel McCrea. Brian Donlevy—Lovely picture for any situation, although somewhat old. It enjoyed extra business. Played Friday, Saturday, April 23, 24.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

JUNGLE FLIGHT: Robert Lowery, Ann Savage—Robert Lowery should be elevated. Played this on a double bill and it was very good. Played Friday, Saturday, April 23, 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THIS GUN FOR HIRE: Alan Ladd, Veronica Lake—Although Alan Ladd has appeal, this picture didn't take. Played Monday, Tuesday, April 19, 20.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

WHERE THERE'S LIFE: Bob Hope, Signe Hasso—No hope in extra business for us. Played Wednesday, Thursday, April 21, 22.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Myrna Loy, Shirley Temple—This was a good laugh tonic that brought in fair business considering how late we used it. Should go over anywhere that real people enjoy wholesome entertainment. Played Sunday, Monday, April 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAKE MINE MUSIC: Disney Feature Cartoon—Pass this one up and be smart. Lots of walkouts. Played Thursday-Saturday, April 22-24.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

RIFF RAFF: Pat O'Brien, Anne Jeffreys—It pleased but O'Brien is dead. His pictures have been below par ever since he left Warners. No business, high rentals and I am going broke. Played Tuesday, Wednesday, April 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

ALONG THE OREGON TRAIL: Monte Hale, Adrian Booth — My weekend fans just don't go for Monte Hale. Played Friday, Saturday, April 16, 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GAY RANCHERO: Roy Rogers, Jane Frazee—Just another Roy Rogers Western in Trucolor. Not quite as much action as in the recent Roy Rogers Westerns. Played Tuesday, April 20.—Thurston Cooper, Myers Theatre, Nashville, N. C.

IN OLD CALIFORNIA: John Wayne—Very good in entertainment, drawing power and film rental. Playing product like this would be a pleasure. Very good Western. Played Tuesday, Wednesday, April 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MARSHAL OF CRIPPLE CREEK: Allan Lane, Bobby Blake—Good old Red Ryder and Little Beaver always draw and please the customers. Played Friday, Saturday, April 23, 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

OLD SPANISH TRAIL: Roy Rogers, Dale Evans—Cut over the same pattern as a hundred other of these Westerns. But they still draw better than any program pictures we play.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Screen Guild

BAR 20: William Boyd, Andy Clyde—Very good Hopalong Cassidy Western reissue with "Gabby" Hayes and Russell Hayden in the cast. Played Tuesday, Wednesday, April 20, 21.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

BELLS OF SAN FERNANDO: Donald Woods, Gloria Warren—Program action picture which is O.K. for midweek dates. Photography too dark for the best results on the screen. Played Thursday, Friday, April 22, 23.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Twentieth Century-Fox

GENTLEMEN'S AGREEMENT: Gregory Peck, Dorothy McGuire—Being the Academy Award picture, it drew well. It was well praised but I can't see how it was voted the year's best picture, unless it was because of the delicate subject. Played Sunday, Monday, April 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LATE GEORGE APLEY, THE: Ronald Colman, Pegy Cummings—Had several walkouts. Very slow, but typical of the Boston people. Played Sunday, April 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SITTING PRETTY: Robert Young, Clifton Webb—Everyone will like this one. Clifton Webb is really remarkable. A comedy with a very good story. Maureen O'Hara is great too. Play it, you can't go wrong, if your patrons like comedy. Played Sunday, Monday, April 25, 26.—Thurston Cooper, Myers Theatre, Nashville, N. C.

United Artists

DANGEROUS VENTURE: William Boyd, Andy Clyde—Good old Cassidy. They love him as we do. I think you know why. Played Friday, Saturday, April 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

BUSH CHRISTMAS: Chips Rafferty, Helen Grieve—We used this on second spot of weekend double bill. It really went over with the children and pleased

(Continued on following page)

everyone else. Played Friday, Saturday, April 16, 17.—A. C. Edwards, Winema Theatre. Small lumber town patronage.

OUT CALIFORNIA WAY: Monte Hale, Adrian Booth—Can't say too much in favor of this picture. Business not good. Played Thursday-Saturday, April 22-24.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

PIRATES OF MONTEREY: Maria Montez, Rod Cameron—Previews show action, stills show action and it is in beautiful color. Expected top business but I'm in the coal country and the miners are on strike. Should have done better and probably will in other situations. Played Sunday, Monday, April 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PIRATES OF MONTEREY: Bob Cameron, Maria Montez—Used on Friday and Saturday double bill to fair business. Should be satisfactory in any small locality. Played Friday, Saturday, April 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SON OF ROARING DAN: Johnny Mack Brown—A very good reissue Western. Worth playing. Played Friday, Saturday, April 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WISTFUL WIDOW OF WAGON GAP: Bud Abbott, Lou Costello—Really should have outdrawn any other show made by the pair due to the fact it is a good Western, too. The one-month coal strike has knocked my grosses flat. No fault of the picture. Played Sunday, Monday, April 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

DARK PASSAGE: Humphrey Bogart, Lauren Bacall—This didn't go over. Bogart not popular in Wheatley. I guess it was a good picture, but not his best. Played Monday-Wednesday, April 19-21.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—No draw. Very boring and non-entertaining. The house was practically empty before the fadeout. Flynn is no good here but it is very doubtful if this turkey would go over anywhere. Played Wednesday, Thursday, April 14, 15.—A. C. Edwards. Winema Theatre, Scotia, Cal. Small lumber town patronage.

IT ALL CAME TRUE: Ann Sheridan, Humphrey Bogart—While I was in Hollywood I was glad to have the opportunity to meet Humphrey Bogart, who proved to be a regular guy. The Lions Club sponsored this show. Didn't do business. Opinions varied. Played Wednesday, Thursday, April 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—One of the year's best musicals. Dennis Morgan was at his best. Musicals are my best draw. Played Wednesday, Thursday, April 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TREASURE OF SIERRA MADRE, THE: Humphrey Bogart, Walter Huston—A highly dramatic picture with too much footage. The burros walked too far and they laid in wait in the ambushes too long. It is still strong meat and rather brutal. We had less than normal business. Lack of women patrons.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Short Features

RKO Radio

I AM AN ALCOHOLIC: This Is America—Not for my town.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BOTTLE BEETLE: Walt Disney Cartoon — This pleased.—Ralph Raspa, State, Rivesville, W. Va.

Universal

JUVENILE JURY: No. 2—Just fair.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MELODY MAESTRO: Name-Band Musical—Fairly good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TEX BENEKE AND THE GLENN MILLER ORCHESTRA: Name-Band Musicals—Very good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WILD WEST CHIMP: Variety Views—Swell for the kiddies. Need more with this monkey.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

A HICK, A SLICK AND A CHICK: Merrie Melodies Cartoons—Very good cartoon that will bring a laugh from all ages.—L. Brazil, Jr., New Theatre, Bearden, Ark.

HORSE FLY FLEAS: Merrie Melodies Cartoons—Another top cartoon that will make them all laugh.—L. Brazil, Jr., New Theatre, Bearden, Ark.

16mm Group Plans Promotion; Carter Elected

A 16mm Industry Promotion Committee, headed by Fletcher Smith, was named by the Allied Non-Theatrical Film Association at the conclusion of its four-day convention and trade show in New York.

The committee will publicize nationally the 16mm industry and will "investigate and involve the enormous potential 16mm film-using public in a program of expansion for the industry and its products."

E. E. Carter, president of National Film Service, Raleigh, N. C., was elected president of the Association to succeed William F. Kruse. Other officers elected were: Edward H. Stevens, first vice-president; Maurice T. Groen, second vice-president; George H. Cole, treasurer, and Jerome J. Cohen, secretary. Harold Baumstone, J. Ken Lilley, William L. Rogers and Alan B. Twyman were elected to the board of directors.

Members of the promotion committee include: Mr. Baumstone, Andre Bustanoby, Gordon Chadwick, Samuel Goldstein, Mr. Groen, Herbert Kerkow, Mr. Kruse, Edward T. Stevens and Saul G. Turrell.

Mr. Kruse was named to head the public relations and publicity committee; Carl Kunz, to head the operational procedures branch of the film library committee, and P. Ray Swank, the film library promotion committee.

More than 130 delegates from 13 states and Canada attended the convention.

MPAA Prepares Short Subject On National Fire Losses

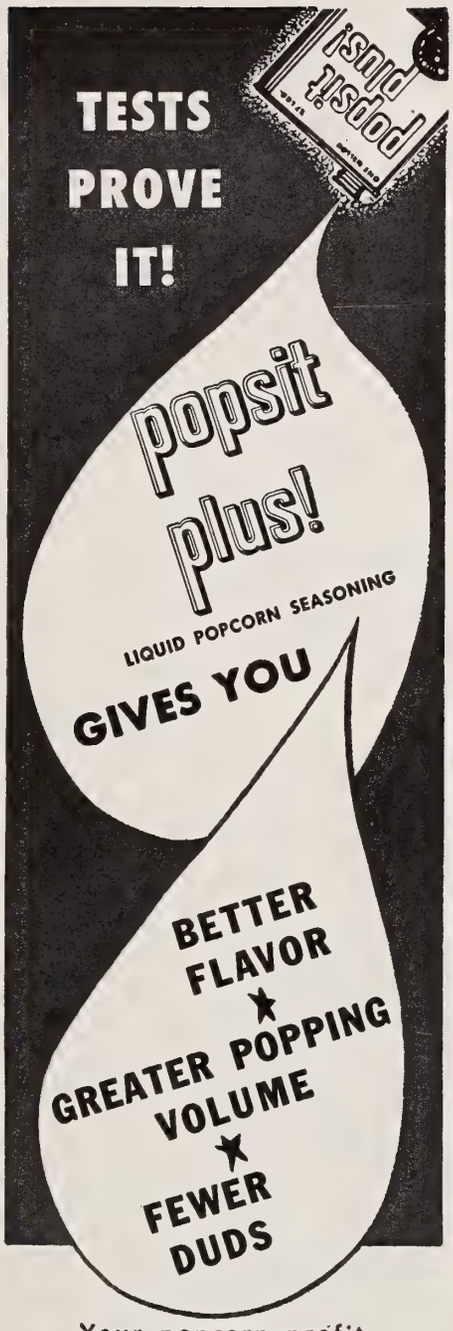
The Motion Picture Association, with the cooperation of its member companies, has prepared a short subject on national fire losses. It will be made available to interested conservation and governmental groups. John McCullough, head of the MPAA's conservation department, has arranged to screen the subject before a convention of the National Fire Protection Association in Washington, D. C., May 11. Included in the special program will be MGM's "Going to Blazes" and RKO's "Smoke Eaters."

Teaching Films Offers 3

Teaching Film Custodians, a non-profit affiliate of the Motion Picture Association, will distribute to schools and educational groups three new teaching films produced with cooperation between the motion picture industry and seven textbook publishers. The project was coordinated by Arthur Mayer, New York theatre owner.

Films of Nations Names Nu-Art

Films of the Nations, a non-profit organization, has appointed Nu-Art Films, Inc., distributor for the sale and rental of all its releases.



Your popcorn profit depends on popping **results.** Independent tests by a leading agricultural college prove that Popsit Plus liquid seasoning (1) pops more corn by volume (2) leaves fewer duds (3) gives corn the flavor your customers demand.

popsit plus!

means profit plus

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SEASONING SPECIALISTS TO THE NATION

Paramount 1947 Net Reported At $31,668,709

Paramount Pictures, during the fiscal year ended January 3, 1948, earned $31,668,709 after all charges and showed an earning of $4.46 on the 7,092,839 shares of common stock outstanding and in the hands of the public as of January 3, Barney Balaban, president, told Paramount stockholders in his annual report last week.

The $31,668,709 figure includes $3,429,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the year of partly owned non-consolidated companies and compares with $44,042,106 for 1946 when the 7,443,772 shares outstanding on January 4, 1947, paid $5.92 per share.

Comparative earning statement follows:

	Fiscal year ended January 3, 1948 (52 Weeks)	Fiscal year ended January 4, 1947 (53 Weeks)
Income:		
Theatre receipts, film rentals, sales of film accessories and rentals (after elimination of intercompany film rentals)	$186,838,273	$193,468,673
Dividend from affiliated companies	5,267,330	6,080,468
Other income	2,187,327	1,232,426
	$194,292,930	$200,781,567
Expenses:		
Theatre operating and general expenses, including rentals, film rentals, real estate and other taxes	$ 79,999,731	$ 76,594,379
Film distribution, including cost of film accessories and producers' and others' share of film rentals	27,854,536	28,226,077
Amortization of film (negatives and prints) and other film costs	37,267,665	29,579,536
	$145,121,932	$134,399,992
Operating profit before interest, depreciation, income taxes and other items below	$ 49,170,998	$ 66,381,575
Deduct:		
Interest expense	$ 211,613	$ 194,274
Depreciation of buildings, equipment and leaseholds (excluding studio and laboratory depreciation of approximately $488,000 in 1947 and $489,000 in 1946 charged to cost of films)	3,773,652	3,462,725
Profits applicable to minority holders of stocks of subsidiary companies	1,209,441	825,883
Capital gains (net)	*575,234*	*576,126*
Foreign exchange conversion adjustments (net)	*9,637*	*704,347*
United States and foreign taxes on income	16,321,454	23,980,060
	$ 20,931,289	$ 27,182,469
Profit for the year	$ 28,239,709	$ 39,199,106

Dividends paid during the year amounted to $14,347,778 or $2 per share, compared with $12,358,349 in 1946 when $1.65 per share was paid out.

The $31,668,709 net profit for 1947 was the second largest in the history of Paramount. Operating revenues of consolidated companies were $189,025,600 for the year compared to $194,701,099 in 1946. Operating revenues of partly owned non-consolidated companies aggregated about $150,000,000 for 1947 and 1946. Of this total Paramount's share was about $70,000,000 for each year.

Paramount's inventory at year-end was $45,138,121, a decrease of about $2,400,000 from the previous year. However, the company during 1947 acquired Liberty Films, Inc., and Rainbow Productions, whose year-end inventories totaled $5,039,887. The company during the year continued the policy of acquiring its own stock. It also arranged for a revolving credit in three banks in 1947.

Foreign earnings for 1947 were about 10 per cent lower than in 1946, the report showed, explaining the drop by the increased difficulty in converting foreign currencies into dollars and by somewhat reduced business in terms of foreign currencies.

The introduction to the annual report denied the impression on the part of the public that the British tax situation had induced retrenchment in Hollywood and in the quality of American motion pictures. It said box office attendance had been satisfactorily maintained "only a fraction under the peak year of 1946."

Short Product in First Run Houses

NEW YORK—Week of May 3

ASTOR: Climbing the Matterhorn.Monogram
Goofy.....RKO
Feature: Mr. Blandings Builds His Dream House Selznick

CRITERION: Bon Bon Parade.....Columbia
Flood Waters.....Universal
Feature: Casbah.....Universal

GLOBE: Screen Snapshots.....Columbia
Kiddie Car Concert.....United Artists
Feature: Arch of Triumph.....United Artists

PARAMOUNT: Unusual Occupations, No. 3 Paramount
Big Game Angling.....Paramount
Dogshow-off.....Paramount
Feature: The Big Clock.....Paramount

RIVOLI: The Golden State.....Paramount
Footlight Rhythm.....Paramount
Feature: A Letter from an Unknown Woman Universal

ROXY: Mighty Mouse and the Magician 20th Cent.-Fox
Playtime in Scandinavia.....20th Cent.-Fox
Feature: Anna Karenina.....20th Cent.-Fox

STRAND: Holiday for Sports...Warner Bros.
So You Want to Build a House..Warner Bros.
A Hick, A Slick, and a Chick...Warner Bros.
Feature: To the Victor.....Warner Bros.

WINTER GARDEN: Fight of the Wild Stallions Universal
Feature: Are You With It?.....Universal

CHICAGO—Week of May 3

CHICAGO: Footlight Rhythm....Paramount
Taming the Cat.....20th Cent.-Fox
Feature: Sitting Pretty.....20th Cent.-Fox

GRAND: Duke Ellington.....RKO Radio
Racing Day.....RKO Radio
Feature: The Hunted.....Allied Artists

MONROE: Pet Peeves.....MGM
Majesty of Yellowstone.....20th Cent.-Fox
Feature: If Winter Comes.....MGM

ORIENTAL: Charley Horse.....Republic
Feature: Casbah.....Universal

PALACE: Frank Buck Brings 'Em Back Alive RKO Radio
Feature: The Naked City.....Universal

ROOSEVELT: Hop, Look and Listen Warner Bros.
Feature: To the Victor.....Warner Bros.

STATE LAKE: Fog Fighters.....Paramount
Feature: The Lady from Shanghai.....Columbia

UNITED ARTISTS: Bath Day.....RKO Radio
Feature: The High Wall.....MGM

Technicolor Profit Put At $402,750 in Quarter

Technicolor, Incorporated, for the first quarter of 1948, showed estimated net profit of $402,750 equivalent to 44 cents per share, Herbert T. Kalmus, president and general manager of Technicolor, announced this week. Per share earnings for the corresponding period in 1947 were 28 cents. Following a board meeting Tuesday, Dr. Kalmus announced a dividend of 25 cents per share, payable May 28, 1948, to stockholders of record at the close of business May 18, 1948.

Siritzky Recovers Circuit in France

A French governmental investigation has cleared Leon Siritzky, head of Siritzky International, theatre operators and French film importers, of all charges of collaboration, and Mr. Siritzky now will be able to regain his 43-house circuit, the Societe des Cinemas de L'Est, it was reported from Paris this week.

Mr. Siritzky plans on recovering his theatres located in Lyon, Bordeaux, Toulouse, Paris, Marseilles, Nancy, Le Havre and Lille. His Societe de Cinema de la Cote Basque already has been returned to him, but he has been unable to operate the 18-theatre circuit because of the French government's refusal to grant a license.

The Siritzky property in the South of France was turned over to Jean Grenier when Mr. Siritzky fled France. Mr. Grenier returned it following the liberation. The larger circuit, however, Mr. Siritzky was forced to sell to Serge Deraines when the Vichy Government ordered all Jews to divest themselves of their property in 1940. The circuit was sold for one-fifth of its actual value, according to Mr. Siritzky, who since has become an American citizen and whose company now owns five art houses in New York and Boston.

Simultaneously with Mr. Siritzky's acquittal, Mr. Deraines was sentenced to six months in prison and fined 50,000 francs ($213 at the current reconversion rate).

Adams, Livingston Promoted

Warner Brothers has promoted Vernon Adams from branch manager in Oklahoma City to branch manager in Dallas and Grover Livingston from salesman to branch manager in Oklahoma City.

CBS, 20th-Fox Plan Stations

Plans for two new television stations—one for the Columbia Broadcasting System in Los Angeles and another for Twentieth Century-Fox in Seattle—were announced last week.

CBS will join forces with the Los Angeles *Times* in the operation of the Los Angeles transmitter. A new corporation will be formed to own and operate the station, which will have KTTV as its call letters. The construction permit now is held by the *Times*.

Twentieth Century-Fox extended its television plans to Seattle when it filed articles of incorporation in Olympia. The company hopes to establish a radio and television station in Seattle within eight months. It already has filed for a television permit in Boston. Frank Newman, Sr., president of Evergreen States Theatres, said 20th Century-Fox of Washington, Inc., has been incorporated with a capitalization of $1,000,000. The station will televise programs locally and later will be linked into a network. Besides Mr. Newman, incorporators include Spyros Skouras, president of 20th-Fox; Harry B. Davis, Charles N. Calwell and David A. Jackman, all of New York.

Telenews Expands Its Service to England

Telenews Productions, Inc., has expanded its services to the British Isles with the Monseigneur newsreel circuit, with houses in England and Scotland, signed as the first account, it was announced this week. The reel is said to be the only American newsreel with American commentary to be shown in England, where it will be available two days after its release in New York on television. Service started Wednesday on the entire circuit, which has seven houses in the London area alone.

Canada's CBC to Study Three Television Permits

May 18 and 19 the board of governors of the Canadian Broadcasting Corporation, a Government-owned project, will hear at public session three applications for licenses permitting television stations in Canada. This will be the first time the board will study such applications backed by complete technical briefs.

Set Theatre Television

The Paramount theatre in Springfield, Mass., will have theatre television as soon as large-screen projection equipment is made available, Samuel Goldstein, president of Western Massachusetts Theatres, announced last week. The circuit is a Paramount affiliate, and Mr. Goldstein made the necessary arrangements with Paramount executives in New York. The Paramount will be the second New England house to show theatre television.

NBC MAKES APPROACH ON THEATRE TELEVISION

The National Broadcasting Company has approached Paramount Pictures on the possibility of either making its television broadcasts available for theatre pickup or to permit NBC cameras and sound equipment to be used for theatre television demonstration purposes, it was learned this week.

This marks the first time that NBC has shown a willingness to discuss the question of theatre television. Up to now the network has led the opposition to use of its programs for large-screen projection in theatres.

The NBC approach was made soon after the last demonstration at the Paramount theatre, New York, when Paramount used the cameras of the Columbia Broadcasting System to cover the speech of General Omar Bradley. The signals were relayed by Paramount equipment and on the exclusive Paramount wave length.

Coast Exhibitors Protest Korda Television Deal

As J. Arthur Rank confirmed in London last week that he was considering a deal proposed by the National Broadcasting Company under which the network would buy the television rights to his pictures for a 10-year period, Southern California Theatre Owners Association spoke up in protest against the recent sale of 24 Sir Alexander Korda films to television station WPIX in New York. The exhibitor group, in a cable to Theatre Owners of America, contended that the pictures still had theatre potential and should not be made available for telecasting. No final decision has been made on the NBC offer, but it is understood that Mr. Rank is favorably disposed toward the suggested pact which would involve promotion of Rank product over television at the time of theatre release.

DuMont 12-Weeks Profit Reaches $552,892

A net profit of $552,892 for the first 12 weeks of 1948 was reported last week by Allen B. DuMont Laboratories. The total represents income after taxes and is equivalent to 27 cents per share. The income compares with a net loss of $163,231 for the same period in 1947. Sales for the first quarter of 1948 amounted to $4,397,513, compared to $1,980,150 for the same period last year.

Mayer in Television

Production of films for television will be Arthur Mayer's next interest following the sale of his Rialto theatre, New York, to James J. Mage, last week, he announced Monday. The television project will be undertaken in conjunction with Sam Dembow, Jr., of Producers' Service, New York.

Set Wage Rates For Television

Wages for musicians on local television broadcasts will be two-thirds of the applicable major-station local AM rates for both weekly staff work and for single engagement performances and rehearsals under the detailed agreement on interim rates announced last week by James C. Petrillo, president of the American Federation of Musicians, and representatives of the network broadcasters.

The announcement followed by a month the lifting of the ban by Mr. Petrillo against the use of live music on television. The musicians head then announced that wage rates would be set individually for each broadcast. Despite the lifting of the restrictions, however, the expected rush by television stations in the music field did not materialize and the telecasters still are using live music hesitantly in view of the cost involved.

The new agreements sets up rates for television, for the duplication of AM broadcasts on frequency modulation and for television pickups of outside events involving music. The limited use of filmed records of live television broadcasts also was arranged.

Network rates from now on will be three-fourths of the applicable network radio rates in each case. Men employed on staff for AM work may be assigned to television broadcasts and will continue to be paid their full AM radio scales. The musicians will get no additional wage for outside pickups involving music, but special rates will be set for special pickups, such as concerts or dance bands, from outside the studio.

NBC and 'Life' To Collaborate On Convention Coverage

Plans for collaboration on the coverage of the 1948 Democratic and Republican conventions in Philadelphia in June were announced last week by *Life* magazine and the National Broadcasting Company's television organization. Highlights of the project include interviews with leading candidates and other important personalities in the convention city; kinescope recording resumes utilizing the RCA off-the-tube recording camera, and a series of documentary background motion pictures. Television viewers in 16 cities will be able to observe convention floor activities.

RCA Quarter Net Rises 23% to $5,764,498

Radio Corporation of America this week announced a net profit of $5,764,498, after taxes, for the first quarter of this year. The total represents a $1,084,433, or 23 per cent, increase over the same period in 1947.

Earnings per common share for the first quarter of this year amounted to 36 cents, compared to 28 cents last year. The consolidated gross income was $88,053,297, compared to $76,560,096 last year.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE BISHOP'S WIFE (RKO)

Final Report:

Total Gross Tabulated	$1,565,700
Comparative Average Gross	1,476,400
Over-all Performance	106.0%

BALTIMORE—Town, 1st week 131.7%
BALTIMORE—Town, 2nd week 97.5%
BALTIMORE—Town, 3rd week 85.3%
BALTIMORE—Town, 4th week 60.9%
BUFFALO—20th Century, 1st week 140.2%
BUFFALO—20th Century, 2nd week 104.5%
BUFFALO—20th Century, 3rd week 75.9%
CHICAGO—Woods, 1st week 129.9%
CHICAGO—Woods, 2nd week 114.1%
CHICAGO—Woods, 3rd week 118.1%
CHICAGO—Woods, 4th week 110.2%
CHICAGO—Woods, 5th week 106.3%
CHICAGO—Woods, 6th week 70.8%
CHICAGO—Woods, 7th week 70.8%
CHICAGO—Woods, 8th week 62.9%
CHICAGO—Woods, 9th week 59.0%
CINCINNATI—RKO Albee 109.8%
CINCINNATI—RKO Grand, MO 1st week . 121.1%
CINCINNATI—RKO Shubert, MO 2nd week . 72.5%
CLEVELAND—RKO Allen, 1st week . . . 134.2%
CLEVELAND—RKO Allen, 2nd week . . . 100.6%
CLEVELAND—RKO Allen, 3rd week . . . 83.8%
CLEVELAND—RKO Allen, 4th week . . . 83.8%
DENVER—Orpheum, 1st week 107.1%
(DB) Western Heritage (RKO)
DENVER—Orpheum, 2nd week 71.4%
(DB) Western Heritage (RKO)
KANSAS CITY—Orpheum, 1st week 130.1%
KANSAS CITY—Orpheum, 2nd week . . . 121.4%
KANSAS CITY—Orpheum, 3rd week 73.4%
LOS ANGELES—Carthay Circle, 1st week . 318.7%
LOS ANGELES—Carthay Circle, 2nd week . 207.4%
LOS ANGELES—Carthay Circle, 3rd week . 175.5%
LOS ANGELES—Carthay Circle, 4th week . 154.2%
LOS ANGELES—Carthay Circle, 5th week . 132.9%
LOS ANGELES—Carthay Circle, 6th week . 101.7%
LOS ANGELES—Carthay Circle, 7th week . 92.9%
LOS ANGELES—Carthay Circle, 8th week . 92.9%
MINNEAPOLIS—RKO Pan, 1st week . . . 179.7%
MINNEAPOLIS—RKO Pan, 2nd week . . . 134.8%
MINNEAPOLIS—RKO Pan, 3rd week . . . 106.7%
NEW YORK—Astor, 1st week 142.4%
NEW YORK—Astor, 2nd week 134.4%
NEW YORK—Astor, 3rd week 123.6%
NEW YORK—Astor, 4th week 137.1%
NEW YORK—Astor, 5th week 123.6%
NEW YORK—Astor, 6th week 115.6%
NEW YORK—Astor, 7th week 112.9%
NEW YORK—Astor, 8th week 107.5%
NEW YORK—Astor, 9th week 108.5%
NEW YORK—Astor, 10th week 90.6%
NEW YORK—Astor, 11th week 100.2%
NEW YORK—Astor, 12th week 85.1%
NEW YORK—Astor, 13th week 75.5%
NEW YORK—Astor, 14th week 64.5%
NEW YORK—Astor, 15th week 57.7%
OMAHA—RKO Brandeis, 1st week 101.2%
(DB) Wreck of the Hesperus (Col.)
OMAHA—RKO Brandeis, 2nd week 76.2%
(DB) Wreck of the Hesperus (Col.)
PHILADELPHIA—Karlton, 1st week . . . 168.0%
PHILADELPHIA—Karlton, 2nd week . . . 159.6%
PHILADELPHIA—Karlton, 3rd week . . . 138.6%
PHILADELPHIA—Karlton, 4th week . . . 117.6%
PHILADELPHIA—Karlton, 5th week . . . 92.4%
PHILADELPHIA—Karlton, 6th week . . . 71.4%
PITTSBURGH—Fulton, 1st week 150.9%
PITTSBURGH—Fulton, 2nd week 103.7%
PITTSBURGH—Fulton, 3rd week 103.7%
PITTSBURGH—Fulton, 4th week 94.3%
PITTSBURGH—Fulton, 5th week 75.4%
SAN FRANCISCO—Golden Gate, 1st week . 120.4%
(DB) Son of Rusty (Col.)
SAN FRANCISCO—Golden Gate, 2nd week . 100.4%
(DB) Son of Rusty (Col.)
SAN FRANCISCO—Golden Gate, 3rd week . 64.2%
(DB) Son of Rusty (Col.)
SAN FRANCISCO—Golden Gate, 4th week . 64.2%
(DB) Son of Rusty (Col.)
ST. LOUIS—Ambassador, 1st week 118.8%
ST. LOUIS—Ambassador, 2nd week 105.9%
ST. LOUIS—Missouri, MO 1st week 126.1%
ST. LOUIS—Missouri, MO 2nd week 108.1%
ST. LOUIS—Missouri, MO 3rd week 81.0%
TORONTO—Imperial, 1st week 115.0%
TORONTO—Imperial, 2nd week 101.9%

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THE BRIDE GOES WILD (MGM)

Intermediate Report:

Total Gross Tabulated	$379,100
Comparative Average Gross	375,900
Over-all Performance	100.8%

ATLANTA—Loew's Grand 74.6%
BALTIMORE—Century 101.8%
BUFFALO—Buffalo 111.7%
(DB) 13 Lead Soldiers (20th-Fox)
BUFFALO—Hippodrome, MO 1st week . . . 88.9%
(DB) 13 Lead Soldiers (20th-Fox)
CINCINNATI—RKO Capitol, 1st week . . . 100.8%
CINCINNATI—RKO Capitol, 2nd week . . . 72.5%
CLEVELAND—Loew's State 91.9%
CLEVELAND—Loew's Ohio, MO 1st week . 130.4%
CLEVELAND—Loew's Ohio, MO 2nd week . 95.6%
LOS ANGELES—Egyptian, 1st week 140.6%
LOS ANGELES—Egyptian, 2nd week . . . 82.0%
LOS ANGELES—Egyptian, 3rd week . . . 78.1%
LOS ANGELES—Fox Wilshire, 1st week . . 141.7%
LOS ANGELES—Fox Wilshire, 2nd week . . 78.6%
LOS ANGELES—Fox Wilshire, 3rd week . . 74.8%
LOS ANGELES—Los Angeles, 1st week . . 182.2%
LOS ANGELES—Los Angeles, 2nd week . . 72.9%
LOS ANGELES—Los Angeles, 3rd week . . 61.9%
PHILADELPHIA—Goldman, 1st week . . . 123.7%
PHILADELPHIA—Goldman, 2nd week . . . 89.1%
PHILADELPHIA—Goldman, 3rd week . . . 64.3%
PITTSBURGH—Penn 122.8%
PITTSBURGH—Ritz, MO 1st week 161.2%
PITTSBURGH—Ritz, MO 2nd week 80.6%
SAN FRANCISCO—Warfield 123.6%
(DB) Angels Alley (Mono.)
TORONTO—Loew's 113.6%

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CASS TIMBERLANE (MGM)

Final Report:

Total Gross Tabulated	$1,577,000
Comparative Average Gross	1,551,600
Over-all Performance	101.6%

ATLANTA—Loew's Grand, 1st week 77.3%
ATLANTA—Loew's Grand, 2nd week . . . 80.1%
BALTIMORE—Century, 1st week 132.7%
BALTIMORE—Century, 2nd week 101.8%
BALTIMORE—Century, 3rd week 83.3%
BOSTON—Orpheum, 1st week 111.5%
BOSTON—Orpheum, 2nd week 101.5%
BOSTON—State, 1st week 111.1%
BOSTON—State, 2nd week 98.0%
BUFFALO—Buffalo, 1st week 112.9%
BUFFALO—Buffalo, 2nd week 96.7%
BUFFALO—Teck, MO 1st week 103.7%
CHICAGO—Woods, 1st week 146.1%
CHICAGO—Woods, 2nd week 126.9%
CHICAGO—Woods, 3rd week 115.4%
CHICAGO—Woods, 4th week 100.0%
CHICAGO—Woods, 5th week 88.4%
CHICAGO—Woods, 6th week 73.0%
CHICAGO—Woods, 7th week 50.0%
CINCINNATI—RKO Capitol, 1st week . . . 154.4%
CINCINNATI—RKO Capitol, 2nd week . . . 89.4%
CINCINNATI—RKO Capitol, 3rd week . . . 81.3%
CINCINNATI—RKO Capitol, 4th week . . . 52.8%
CLEVELAND—Loew's State, 1st week . . . 99.0%
CLEVELAND—Loew's State, 2nd week . . . 89.6%
CLEVELAND—Loew's Stillman, MO 1st week 95.2%
CLEVELAND—Loew's Stillman, MO 2nd week 70.9%
DENVER—Orpheum, 1st week 146.1%
(DB) Dragnet (SG)
DENVER—Orpheum, 2nd week 94.1%
(DB) Dragnet (SG)
INDIANAPOLIS—Loew's, 1st week 166.6%
INDIANAPOLIS—Loew's, 2nd week 95.8%
KANSAS CITY—Midland, 1st week 172.4%
KANSAS CITY—Midland, 2nd week 83.3%
LOS ANGELES—Egyptian, 1st week 152.3%
LOS ANGELES—Egyptian, 2nd week 128.9%
LOS ANGELES—Egyptian, 3rd week 101.5%
LOS ANGELES—Egyptian, 4th week 86.0%
LOS ANGELES—Fox Wilshire, 1st week . . 153.5%
LOS ANGELES—Fox Wilshire, 2nd week . . 129.9%
LOS ANGELES—Fox Wilshire, 3rd week . . 102.3%
LOS ANGELES—Fox Wilshire, 4th week . . 74.8%
LOS ANGELES—Los Angeles, 1st week . . 169.2%
LOS ANGELES—Los Angeles, 2nd week . . 119.7%
LOS ANGELES—Los Angeles, 3rd week . . 88.5%
LOS ANGELES—Los Angeles, 4th week . . 72.9%
MINNEAPOLIS—Radio City, 1st week . . . 133.7%
MINNEAPOLIS—Radio City, 2nd week . . . 95.5%
NEW YORK—Music Hall, 1st week 109.9%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 94.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 87.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 95.5%
(SA) Radio City Music Hall Stage Presentation
OMAHA—State, 1st week 111.2%
(DB) The Hat Box Mystery (SG)
OMAHA—State, 2nd week 82.2%
(DB) The Hat Box Mystery (SG)
OMAHA—State, 3rd week 75.8%
(DB) The Hat Box Mystery (SG)
PITTSBURGH—Penn, 1st week 157.8%
PITTSBURGH—Penn, 2nd week 102.3%
PITTSBURGH—Ritz, MO 1st week 96.7%
PITTSBURGH—Ritz, MO 2nd week 80.6%
SAN FRANCISCO—Fox, 1st week 150.9%
SAN FRANCISCO—Fox, 2nd week 93.8%
SAN FRANCISCO—Fox, 3rd week 54.2%
ST. LOUIS—Loew's State, 1st week 120.7%
ST. LOUIS—Loew's State, 2nd week 91.7%
ST. LOUIS—Loew's Orpheum, MO 1st week . 83.6%
TORONTO—Loew's, 1st week 106.8%
TORONTO—Loew's, 2nd week 93.2%
TORONTO—Loew's, 3rd week 89.8%

4 Firms Showed Sales Increase

Washington Bureau

Gross sales of four film companies—Columbia, RKO, Republic, and Universal—totaled $63,942,000 in the last quarter of 1947, considerably above the $59,540,000 in sales in the third quarter, according to a report issued April 29 by the Securities and Exchange Commission. All but Republic gained from the third quarter to the fourth.

Following is a company by company breakdown:

Columbia: 1947 fourth quarter, $7,172,000; third quarter, $6,475,000; 1946 fourth quarter, $5,670,000.

RKO: 1947 fourth quarter, $31,552,000; third quarter, $28,907,000; 1946 fourth quarter, $31,409,000.

Republic: 1947 fourth quarter, $7,306,000; third quarter, $7,524,000; 1946 fourth quarter, $6,410,000.

Universal: 1947 fourth quarter, $17,912,000; third quarter, $16,634,000; 1946 quarter, $15,505,000.

The gross income of Columbia's foreign subsidiaries amounted to $3,781,000 for the quarter ended September 27, 1947, compared with $4,889,000 for the quarter ending June 30, 1947, and $4,295,000 for the quarter ended September 28, 1946.

RKO reported "earnings of subsidiaries not consolidated operating in foreign territories" of $4,575,000 in the fourth quarter of 1947, compared with $3,606,000 in the third quarter of 1947, and $4,230,000 in the fourth quarter of 1946.

The only theatre circuit to report was Loew's Boston Theatres Co., which had sales of $405,000 in the fourth quarter of 1947, compared with $432,000 in the third quarter and $425,000 in the fourth quarter of 1946.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

CHARLOTTE MONTGOMERY, writing "The Woman's Viewpoint" in the advertising trade-journal, *Tide,* makes it clear that advertising men and parents alike are very far from sure that radio giveaways, or gadgets for which children "send 25c and one box top" are exactly serving their purpose.

She says children wait too long for much-praised gadgets to arrive, and then, frequently, there is substitution or disappointment. The prizes are cheap and tawdry; the money sent is more than ample "to cover mailing and postage" and the children learn an early lesson in commercial tactics.

We think that much of the business of radio giveaways should be transferred to theatres, where children's shows, such as Lester Pollock had at Loew's Rochester with his "Tom Mix Straight Shooters Theatre Party" would take over. Lester pointed the way in something that can be done in a thousand towns. His tieup with Ralston Straight Shooters brought 4,000 kids to Loew's for a special show.

We believe that more managers and more advertisers should get together to bring this radio audience into the theatre, as a rousing show for the youngsters. Have the giveaways on hand and in good order, saving money and worry for the sponsor, and with the money in the box office instead of paying questionable postage fees. Advertisers don't distribute premiums for profit, but they do want good will among children and parents, so why not play safe and combine two attractions for double exploitation?

YOUTH MONTH

Coming up, on your calendar and ours, is Youth Month, sponsored by the Theatre Owners of America. Circuit and independent exhibitors throughout the country have been invited by Attorney General Tom Clark to join with press and radio in promoting the Department of Justice Youth Program. Ernest Emerling, advertising and publicity director for the Loew theatres, is among industry leaders who will serve as advisors to the committee.

Mr. Emerling gives reasons why members of the Round Table should support this program. "Every manager has a definite stake as a citizen and a business man in his own community. The reduction of juvenile delinquency will mean less vandalism. We may prove those who blame juvenile delinquency on the movies to be wrong. It may be a prime opportunity to regain children's attendance, which has fallen off from the high of a year or so ago."

The Round Table, as one of the service departments of the *Motion Picture Herald* will strongly support the program of Youth Month, scheduled for September. We will work with Ernie Emerling and others of the industry, and with our membership of active managers throughout the country, to make practical use of this drive, for the common purpose of mutual aid and progress, which is our continuous objective.

Current advertising of "The Search" now in its sixth week on Broadway, headlines the question, "Are Press Agents Liars?" which is unfair when used for the promotion of any picture. Sure enough, press agents are given to exaggeration, but not even the back-handed suggestion that they have understated should be said without a smile, pardner. We like better, the remark credited to an old friend of ours, in last Sunday's *Herald Tribune,* who said, "Showmanship is the art of leading the burned child back to the fire." Unquote.

A grand guy is Gerry Germaine, manager of the Palace theatre, Pittsfield, Mass., who at Christmas time sent a number of Christmas cards to members of the Round Table in England, as a gesture of international good will. He said nothing about it at the time, and it has taken a while for the reverberation to come back to this desk in our English mail. But Gerry can know, now, that it was well received, and we are glad there's so much camaraderie among our members, who have never met personally, but who have showmanship in common.

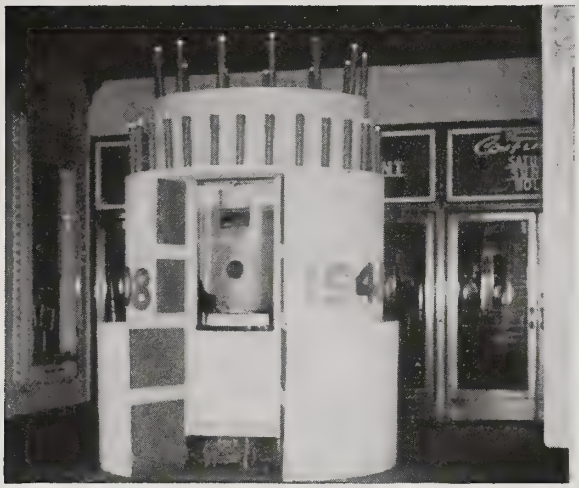
In the HERALD last week appeared a comprehensive story of how M-G-M is sending Maurice Wolf, former district manager in their Boston area, on tour as a speaker before Rotary and other club groups, telling the story of motion pictures as a business enterprise. In less than a year, Mr. Wolf has had 115 speaking engagements in 21 states to a total audience of 11,484 persons. This is by all odds the best long range public relations policy in the industry.

But, even better, is the membership of a local manager in his own community luncheon and business clubs, as shown by the example of Pierce McCoy, down in Augusta, Ga., or Bill Hastings, at the RKO Orpheum in Denver. There are any number of Round Table members who cultivate their commercial and civic clubs and who appear before them, as members, rather than visitors. It's fine for a speaker to come out from the home office in New York, but it's better still for the local manager to take his own part.

Material for speeches can always be found in the pages of the HERALD, or drawn from your own experience. Don't tell 'em about Hollywood; that's been oversold. But do tell 'em about the value of films in your community, to your own merchants and schools.

—Walter Brooks

Showmanship Bursting Out All Over



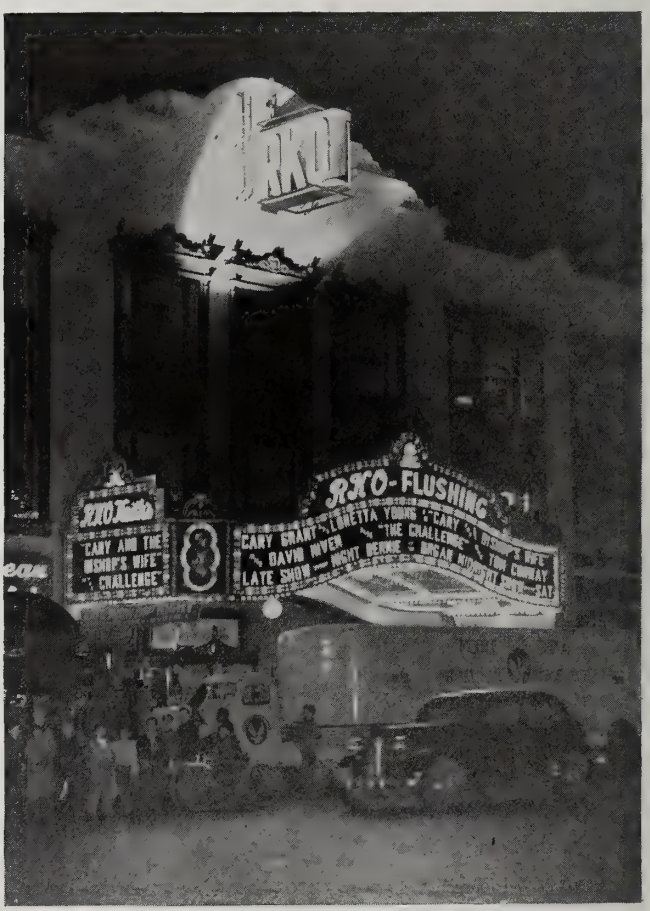
For the 40th anniversary Jubilee of Walter Reade theatres, Ralph Lauterman, in Long Branch, N. J., converted his box office into a birthday cake.



Robert Portle, manager of Loew's Poli - Elm Street theatre, Worcester, Mass., knows that newlyweds always attract favorable attention, so he fixed up this happy couple, complete with billing, for "The Bride Goes Wild," and drove them all over town, in the best charivari fashion.



Manager Harry Potter of the Roosevelt theatre, Chicago, is shown at left with a model who paraded the Loop for the opening day of "April Showers" wearing a gold raincoat and carrying an emerald umbrella, part of a rainwear fashion show sponsored by a local department store to exploit the picture.



Mobile Air Corps searchlights playing on the RKO Keith's theatre, Flushing, as one of the Army Day activities arranged by manager Sol Sorkin.



At left, the railway station at Manchester, England, thronged with children, part of a contingent of 3,000 who attended a special showing of "Fun and Fancy Free" as a treat and a trip for Gaumont-British Junior Club members from surrounding towns.

Dayton Reporter To See New York

Bill Reisinger made an interesting tieup with a local by-line writer on the Dayton *Herald* who has the interesting name of Marj (Kid) Hayduck. It seems that Miss Hayduck had never been to New York City, so she quite logically drew the assignment of writing about "Naked City." She writes on both sports page and editorial page, and writes well, of a subject she didn't know all about from first hand acquaintance. Says she has been talking fast about San Francisco and pernts west, whenever New York was mentioned, but any day now, thanks to her recent assignment, she climbs aboard a train and points the engineer towards the Gay White Way. For a whole week her regular column "Third and Main" will be written from, as well as about, the big town. Bill says, prior to Miss Hayduck's researches, some Daytonians thought "Naked City" was a nudist film. A couple of boys phoned the other night and asked how old you had to be to get in!



Managers of the Graphic Theatres circuit, gathered at Belfast, Maine, to receive prizes in a recent circuit-wide contest. In the picture, standing, left to right, are Angus MacNevin, of Dover-Foxcroft, who lead in the "March of Sweets" campaign; James Moore of Camden, producer of the best individual campaign; William F. Muir of Belfast, the grand prize winner; James Billings of Ellsworth; Forrest Carmichael of Millinocket and Robert Alexander of Dexter. Seated at his desk is district manager William W. Johnson of the Graphic circuit, and on the wall behind the group are some of Bill Johnson's Quigley Award citations.

Bob Case To Celebrate "Courtesy Is Contagious"

Bob Case, city manager for Reade's theatres in Kingston, N. Y., decided it would be a good idea to stress courtesy in his theatres, but he didn't realize what he was starting. He mentioned it to business acquaintances and the idea caught on. As a result, the City of Kingston will observe "Courtesy Is Contagious" as a special celebration, May 3 to May 17, with Mayor Newkirk as chairman. Campaign has rated columns of publicity in both Kingston newspapers, and Bob has addressed 1,000 business men and civic leaders in the preliminary arrangements, now under way, with lapel buttons, window cards and street banners.

Another Local Film Star

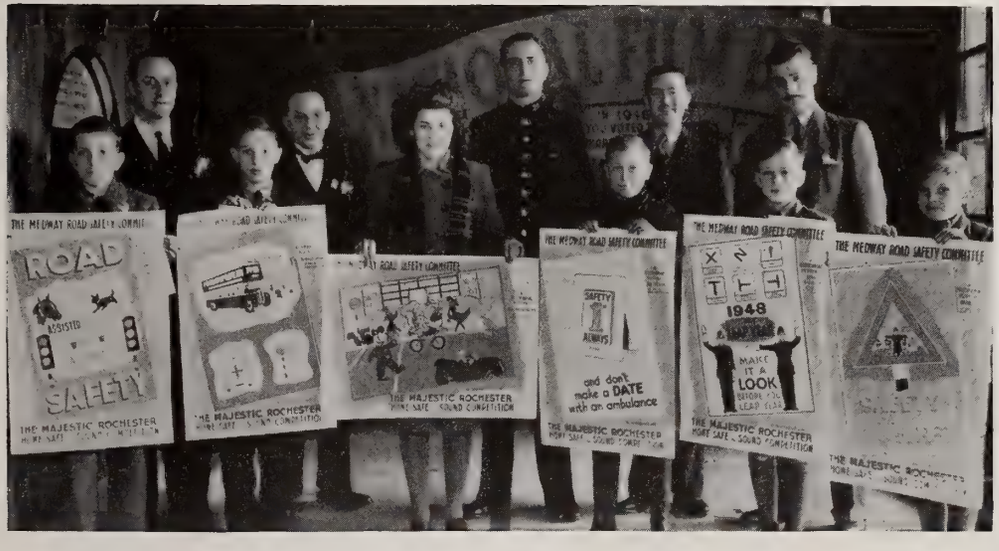
Matt Saunders has good luck finding local celebrities to tie in with his film program at Loew's Poli, Bridgeport, Conn. This time it's four year old Jerould Jennings, boy piano prodigy, who plays the Hungarian Rhapsody for the newsreels.

Toast of the Town

Reg Streeter, to exploit "Cynthia" at Warner's Mission, Santa Barbara, devised a "Cynthia-Burger" on sale at local sandwich counters. "Cynthia" is the tomato, we suppose, in this groovey combination.

Uses Overalls To Sell "Scudda Hoo, Scudda Hay"

Charles E. Daniels, manager of the Paramount theatre, Glens Falls, N. Y., becomes a member of the Round Table and as his initiation, submits a campaign on "Scudda Hoo, Scudda Hay" which employed an effective tieup with the Lee Overall representatives in Glens Falls. His entire staff were attired in Lee Overalls, and a giant 12 foot pair of overalls used as a marquee banner, read: "If these overalls fit, they're yours!"



For the attention of Leo Haney and his Lido theatre, Maywood, Illinois, Safety Patrol Boys and Girls Committee, we publish this picture from England of the prize winners in manager George Frewin's "Get You Home Safe and Sound" competition, held by the Junior Club of the Majestic theatre, Rochester, Kent. On both sides of the Atlantic the youngsters are working with their community theatre managers to promote safety for children. These boys and girls, ages 10 to 14, won Savings Books for their prize-winning posters which were displayed throughout the Medway towns.

RKO RADIO PICTURES, INC.

TRADE SHOWINGS

of

WALT DISNEY'S

New TECHNICOLOR Musical Comedy

"MELODY TIME"

NEW YORK
Astor Theatre, B'way at 45th St.,
10.30 A. M. Sharp

PHILADELPHIA
RKO Proj. Room, 250 No. 13th St.,
11.00 A. M.

DETROIT
Midtown Theatre, 711 West Canfield St.,
2.30 P. M.

TUESDAY, MAY 18

Newcomers Join Round Table From Overseas

The mail from England brings new additions to the Round Table, and among them, D. A. Presto, manager of the Opera House, Jersey, who obtained a really phenomenal press in these days of newsprint restrictions. For "Mark of Cain" he had big display on women's pages for an Easter bonnet, worn in the film; and with the personal appearance of an Irish film star, he got the attention of his rural audience through the player's keen interest in Jersey's famous cattle. In all, Mr. Presto enjoyed almost 100 column inches of free publicity.

Reginald Helley, manager of the Ritz Cinema, Barnsley, obtained the cooperation of the Town Clerk in circularizing all members of the Council, Education and Watch Committees for "Just William's Luck," which was shown also as a special preview for the children of three orphans' homes. Mr. Helley gives credit to his chief operator and sends a picture of members of his Ritz Minor's Club looking at the theatre projector. Martin Loveridge, manager of the Rex Cinema, Andover, placed oblique arrows pointing to star photographs hanging in his lobby, the arrows carrying the names of current attractions.

Junior Clubs Active

Kenneth Edmondson, manager of the Gaumont, Chester, escorted his Junior Club members on a visit to a real coal mine, and they came out of the ground really looking the part. There is keen interest in Junior Clubs throughout England, with over 500,000 children attending regularly. Manager J. Read, of the Gaumont State, Kilburn, entertained his youngsters with a stage appearance of popular opera stars. Rupert Todd, manager of the Donchester Majestic, now signs himself "Uncle Rupert," since he claims the biggest Junior Club in England. Odeon National Children's Club recently organized its first mass meeting of 3,000 members from Lancashire towns on the occasion of the premiere of "Fun and Fancy Free," with the proceedings recorded and re-broadcast on the nationally heard BBC Children's Hour. Inspired by the success of J. Arthur Rank's Boys and Girls Cinema Clubs, Sir Sidney Clift, well known British exhibitor, has formed similar clubs in his 33 independent theatres.

For Good School Work

R. E. Agle, district manager for Appalachian theatres, Boone, N. C., writes that he has borrowed an idea from A. F. Sams, Jr., an old Round Table member, and is now issuing "school passes" for excellence in scholastic reports. The pass admits a pupil within a limited time period, when signed by the teacher and countersigned by the manager. It is printed on bank safety paper, and looks impressive. Could be used in connection with those "final examinations."

SHOWMEN IN ACTION

Lionel H. Keene correcting the figures for the mail response to his new radio-stage program "What Can You Do?" from the Rhodes theatre, Atlanta, which is now hitting 3500 letters a week.

▼

Andrew M. Sullivan, Jr., manager of the Lucas theatre, Savannah, Ga., has a store window built in on the theatre front directly at the marquee which gives him an opportunity for window tieups.

▼

Norman Loftus handing out what looks like money with the script reading "130 million people have a YEN to see Alan Ladd in 'Saigon' at Warner's California theatre."

▼

George Mahoney, manager of the Rialto theatre, Joliet, Ill., held a successful "How We Met" contest to advertise "Voice of the Turtle" with handsome couple winning Chicago vacation over 492 contenders.

▼

Charles Call, manager of Century's Bliss theatre, Queens, N. Y., arranged a fencing display from Wilkinson Sword Corporation, to advertise "The Swordsman."

▼

Lester Pollock adding sixteen rabbits to his new Spring display for Loew's Festival of Hits at Loew's Rochester theatre. And rabbits multiply!

▼

Dan Starzynski, assistant manager of the Chicago theatre, supervising poster display on a fleet of trucks distributing the pocketbook edition of "Treasure of Sierra Madre."

▼

Harry Wallace, manager of the United Artists theatre, Los Angeles, showing some outstanding art work in his lobby and window display for "Exile."

▼

George Long, manager of the Strand theatre, Altoona, Pa., engineered some special window tieups to call attention to his contest, "How Good a T-Man Are You?"

▼

Harry Potter designing a special rain hat, with the complete cooperation, and confusion, of the Weather Bureau, to advertise "April Showers" at the Roosevelt theatre, Chicago.

▼

Arnold Gates now has young men in bold "Black Bart" costumes parading the streets as ballyhoo for Loew's Stillman theatre. He runs 'em in pairs, one with, one without the advertising placard, to catch your eye and hold it.

▼

Louis E. Mayer sending in busy street front photos of the crowds trying to get in to see "Fort Apache" at the RKO Palace theatre, Chicago.

▼

John J. Haney, manager of the Patio theatre, Freeport, Ill., handled a difficult assignment with "Thunder In the Valley" by sending out 1300 postcards to farmers and others interested in sheep dogs.

Charles Stokes, manager of the Kelvin Cinema, Glasgow, sends us his biographical sketch for our files and a wee sprig of heather from Scotland.

▼

W. T. Stone, manager of the Sunset theatre, Asheboro, N. C., tells us he booked "The Bride Goes Wild" for a week's run in his town of 10,000 and broke all house records, with lines on the last day.

▼

Ben Mortenson's Saturday morning Easter party was sold out to capacity business in less than half an hour at the Fox theatre, La Porte, Ind.

▼

William S. Canning, manager of the Empire theatre, Fall River, Mass., planning a series of fashion shows and a beauty contest, with merchant cooperation throughout Bristol county. Upwards of 200 contenders are entered.

▼

Boyd Sparrow getting good two-column coop ads on "The State of the Union" at Loew's, Indianapolis, with star portraits of the cast, displayed by merchants.

▼

C. H. Trotter, manager of the Playhouse theatre, Statesville, N. C., still getting a good play with his idea of calling local phone numbers and awarding a free ticket if they happen to know just what is playing at his theatre.

▼

Century's Confucius says: Expenditures well thought out in theatre are well thought of in home office.

▼

Ben Tauritz, manager of the Nostrand theatre, Brooklyn, used his femme staff members to make calls on new residents in his neighborhood, inviting them to become patrons, thus bringing the box office to the peepul.

▼

Claude Hunter had his patrons in a contest at the Odeon theatre, Peterborough, Ont., writing copy for the marquee and getting quite a kick out of their copy on "Stairway To Heaven."

▼

Dwight Seymour using a special trailer from Filmack to promote his treasure hunt for kids from 8 to 80, at the Arbor theatre, Nebraska City, Neb.

▼

Len Chant getting a write-up in Gaumont-British film news for having won the Quigley Overseas Award for 1947.

▼

Harry Wiener built a miniature circus for window display to advertise "Fun and Fancy Free" at Smalley's theatre, Johnstown, N. Y. and a local merchant donated $150 worth of games to distribute as prizes.

▼

Robert Whelan arranged a tieup with 2000 juke boxes to exploit "It Had To Be You" at the Orpheum theatre, Minneapolis, plugging the title song of the picture.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

SITTING PRETTY — 20th Century-Fox. A truly great comedy that is hilarious and different. Meet Mr. Belvidere; nothing quite like him ever happened on the screen. Your patrons will have reason to thank you for "Sitting Pretty"; so prepare for their appreciation. Play up the grand performance of Clifton Webb in the role of a male baby sitter and promise your audience a hearty laugh. Teaser ads are good in two - column and three - column width, but larger ads do not sell the film as we saw it. Pressbook says there is a supplement of additional ads in all sizes, but it is not at hand as this is written and may not be as your ads are written unless you go after it. The 24-sheet is the best poster and will cut up or mount for lobby or marquee display, as will the 6-sheet. Herald looks good and is recommended for cooperating merchant. Best exploitation is to go out after the baby sitters; one manager advertised for 5,000 sitters in a contest for the best. There is a "baby sitter certificate" in the pressbook that can be used to advantage. Teenagers are interested, because this is their part-time income. You can buy mats of a cartoon series by Hoff which could promote a cartoon contest in your newspaper. It is possible to play this situation for comedy or straight, but the end result is comedy just the same. Good publicity mats will get you more free space than merely type. Check with stores that have baby goods and arrange windows to emphasize the baby sitter angle. Bob Hope does the narration on the regular trailer for this picture, from National Screen. There are good radio tie-ins available.

THE BIG CLOCK — Paramount. One of the strangest manhunts ever filmed. The masters of mystery hail a mystery masterpiece. The most unusual picture of the year. Ray Milland and Charles Laughton make a pair of co-stars to draw business at your box office. One- and two-column teaser ads are in series; use them day to day in advance of opening. Pretty fair newspaper ads, the best in the largest space, so build up with the teasers to one smashing climax, if you can go for one big one. Again, the 24-sheet and the 6-sheet are the ones for lobby and marquee display, mounted or as cutouts. You can build something with that big pair of sinister eyes that will expand into a full display. Herald is good because it contains the best of the newspaper ads and the poster styles. Composite ad mat is something to take to your composing room foreman and get his advice and help. All sorts of "big clock" stunts open up for this picture; look around in your town for the clock and use the pressbook suggestions. Setpiece for lobby has animation and is built with stills and revolving clock hands. Get spot announcements on the radio with popular radio mystery and crime programs; equally natural is tie-in with radio time signals to advertise "The Big Clock". Dollar book edition is priced too high for use in the theatre, but you can tie-in with bookstores which have opportunity to sell it. There is a six-column over-all head for a co-op newspaper page, order mat No. E611. Paramount offers a free teaser trailer in addition to your regular trailer. Story type art mat for newspaper looks exciting.

Smalley's Theatres Have 34th Anniversary Bill

Cliff Swick, manager of Smalley's theatre, Cooperstown, N. Y., had two rather elaborate displays recently, one a mechanical man, which created surprising interest in a window, advertising Smalley's 34th anniversary Celebration. The "man" had twelve moving parts; he tapped on the window, turned the pages of a book and attracted attention to 24 exploitation events. As street ballyhoo, Cliff used a parade float with enlarged characters to announce the anniversary program, which started in the late fall and continued through the winter months.

Boxing Bouts Help Film

John Kohler, manager of Walter Reade's Oxford theatre in Plainfield, N. J., arranged three amateur boxing bouts on stage for the opening night of "Killer McCoy," with contenders, ring officials and equipment from the YMCA.

Jersey Theatres Advertise To Help Red Cross Drive

Leonard V. Casey, manager of Hunt's theatres, with headquarters at Wildwood, N. J., encloses copies of his house programs and newspaper advertising, to show how they cooperated with the Red Cross in the recent drive. In the past, collections have been taken in the theatres, but this year that was eliminated, so to offset this the circuit decided to double their advertising in support of the drive. Two-column space, full newspaper depth, devoted to the Shore and Casino theatres, Wildwood, and the Casino, Cape May, N. J., show excellent use of pressbook mats.

More of Tiff's Poetry

Tiff Cook back with another of his four line marquee jingles, "Hope Is Here, Crosby Too, a Riot of Fun, Just For You" to advertise "Road to Rio" at the Capitol theatre, Toronto.

Season For Baby Beauty Contests Comes In Spring

Willis Shaffer points the way for many a manager who can capitalize a neighborhood Baby Beauty contest with the coming of spring. His recent contest at the Fox Atchison theatre, Atchison, Kansas, is a model for all to follow. It began with a tieup with a nearby photo studio, who made



complimentary pictures of all contenders, and was prepared to furnish cabinet size portraits of the winners. In addition, $750 in prizes donated by cooperating merchants.

It's a lot of work, and a lot of fun, Willis says—and he enjoys his work, as anyone can see from the interesting campaign book which he submitted. A tremendous amount of local public interest is centered in a baby parade, and it all adds up to a lot of satisfaction for the manager and his cooperative patrons and friends along Main Street. Fifteen sponsors presented the winners in the Atchison contest with such gifts as complete wardrobes, toys, dolls, dresses, everything imaginable to wear, and even to eat, for there were gift steak dinners for parents of winning children. All contestants and parents were called on stage, at one time or another, during the contest.

Newspaper cooperation was excellent, and attention was focused on the growing list of contenders, whose photographs were on display. Presentation of gifts, with a master of ceremony presiding, was a drawing card.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

DROP IN—DRIVE IN BUYERS—WE'LL EQUIP you for less! DeVry H.I. Arc sound complete outfits, $2,495; 50, 65 and 70 amp. High Intensity Imperial and Stabilarc Generators, with panel, ballasts, starters from $395; complete rebuilt projection, sound equipments, Powers, Simplex, Motiograph, Century, Brenkert for all size Theatres and Drive-Ins $995 up. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRE CHAIRS—3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

SIMPLEX REAR SHUTTER MECHANISMS, latest models, rebuilt, $302.50; Powers $114.50; pair Simplex 1 kilowatt Lamphouses with Strong rectifiers, rebuilt, $575; Series II lenses, $35 pair; Spring seats from $2.50; 2 unit ticket machines, rebuilt, $71.55; Complete booth equipment of Simplex projectors, Peerless lamphouses, rectifiers, RCA sound system, lenses, etc., all in good condition. $950. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

22 YEARS GROWTH MAKES SOS PROUD—bargains like these helped—Coinometers, $49.50; Portable 35 mm sound Projectors, $89.50 up; 16 mm sound Projectors, $109.75 up; Complete PA Systems, $44.75; Rebuilt General two unit electric Ticket Machines, $139.50; enclosed Rewinders less motors, $29.50; RCA PS16 Soundheads with motors, $125. Send for Sales Bulletin. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SHARE OUR CHAIRS—20,000 AVAILABLE—Priced $3.95 up and condition is right. Ideal, Stafford, Andrews, American, Heywood, Veneers, panelbacks, fully upholstered. Send for latest list. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THREE COMPLETE SETS OF BOOTH EQUIPment consisting of Super-Simplex projectors, RCA soundheads, change-over switches, 2,000 ft. magazines, de-luxe heavy duty "N" Pedestal. RCA Rack amplifiers, Ashcraft H. I. Suprex lamps and RCA Speakers. All in good condition. Also 4 Standard Rear Shutter Simplex projectors complete with soundheads and 5 point pedestal. Best offer for lot or sets. BOX 2227, MOTION PICTURE HERALD.

TWO HOLMES BALL-BEARING EDUCATORS, Sound Projectors, Pedestals, Reflector Arc Lamps, Rectifiers, Two-way Speakers, coated large Lenses, Screen, everything like new! Worth $3,400, special price $2,190; red Leatherette Spring seats, 16", like new, $1.50; get sample, $2. Large coated lenses, 4½", $95 pair. Satisfaction guaranteed. AMERICAN THEATRE SUPPLY, INC., Seattle 22, Wash.

FOR SALE—"AS IS" USED THEATRE EQUIPment, seats, veneer and upholstered, cooling equipment, popcorn machines, candy cases, lighting fixtures, electric motors, etc. List furnished upon request. MALCO THEATRES, INC., 207 Adams Ave., Memphis, Tenn.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

STUDIO FOR SALE

FAMOUS FILMCRAFT STUDIO FOR EASTERN production. Completely equipped sound stages, Mitchell Camera equipment, process projection, heavy generators, RCA sound channels, lights, film vaults, executive offices, dressing rooms, shops, props. Long term lease, reasonable rental or sale. Wire or phone for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIPAIRE MFG CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

SAVE $100 ON NEW POPCORN-POPPER GUARanteed first class condition. CONCOURSE PRODUCTS CORP., 4003 Dyre Ave., Bronx 66, N. Y.

BEADED SCREENS 45c SQUARE FOOT; SUPERlite 39c; RCA photocells $3.25; 6L6 tubes 90c; Splicers $4.69; 15 amp. rectifier tubes $5.55; Aluminum reels $2.49; Double bearing movements $65.45; 11,000 CFM blowers $122.50; STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

THE BETTER TO SERVE YOU WITH—CELEbrating New SOS Building with new values—30 watt Soundfilm amplifiers including record player, $124.75; 16 mm sound Projectors, $287.50; 8 mm and 16 mm Cameras, from $64.95; 2,000' safety steel film Cabinets, $3.95 section; 6 amp. G. E. Tungars, $2.95; RCA Crystal Microphones, $12.95; Pump type Extinguishers, $6.95. Send for Sales Catalog. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

OPPORTUNITY KNOCKS BUT ONCE. NEW streamlined "Korn King" popcorn machines. Originally $650, Now $295. Write for details: SAM BURTON, 1025 W. Ninth St., Cincinnati.

FOR THE BEST GOOD SOUND, PROJECTION equipment, and all supplies for modern theatres, everywhere, at big money savings. Satisfaction guaranteed! Write AMERICAN THEATRE SUPPLY, INC., Seattle 22, Wash.

POSITIONS WANTED

PROJECTIONIST—7 YEARS EXPERIENCE. VETeran, single, steady. Highest references. Want steady position. BOX 2226, MOTION PICTURE HERALD.

LICENSED PROJECTIONIST WILL ACCEPT vacation or week-end work anywhere within 150 miles New York City. BOX 2235, MOTION PICTURE HERALD.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon, Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., New York.

CONTEMPLATING PICTURE MAKING? SOS has it—Mitchell Standard Camera, Four Panastro lenses, magazines, two tripods, motor, etc. $5,997.50; Akeley Newsreel Camera, 2 lenses, magazines, tripod, etc., $295; Bell & Howell 110 AC/DC motor, $249.50; Mitchell Motor Adapters, $79.50; Askania 35mm Studio Camera, syncmotor, 3 lenses, magazines, blimp, etc., $975; Blue Seal 35mm Single System Recorder complete, $295; Three Way Sound Moviola, reconditioned, $795; New Moviola D, $279.50. Send for latest stock list. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

SMOLLIN'S CHART CONVERTS ANY SIZE reel into time, footage, carbon length. State your system. $1.50. M. SMOLLIN, Easthampton, N. Y.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees, $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 or 100 NUMBER. $3.00 per M., Screen Dial $20.00 PREMIUM PRODUCTS, 354 W. 44th St., New York City 18, N. Y.

THEATRES

A. B. C. BROKERAGE COMPANY—TWO THEatres. Closed situation. County Seat. Western Washington. Low rent, $65,000. Half down. Contact J. C. BUTLER, 304 SW 4th Ave., Portland, Ore.

TWO THEATRES WITH REAL ESTATE. Closed Washington town with approximately 10,000 draw. Owner says $27,000 year net with all hired help. Corporation setup—$160,000 for all shares. $60,000 will handle. Unusual opportunity for partners. THEATRE EXCHANGE, Fine Arts Bldg., Phone BRoadway 0531, Portland, Ore.

WANT TO SELL YOUR THEATRE? WE HAVE clients with the money waiting. Quick confidential sales. Correspondence invited. MORGAN-WRIGHT, Nocona, Tex.

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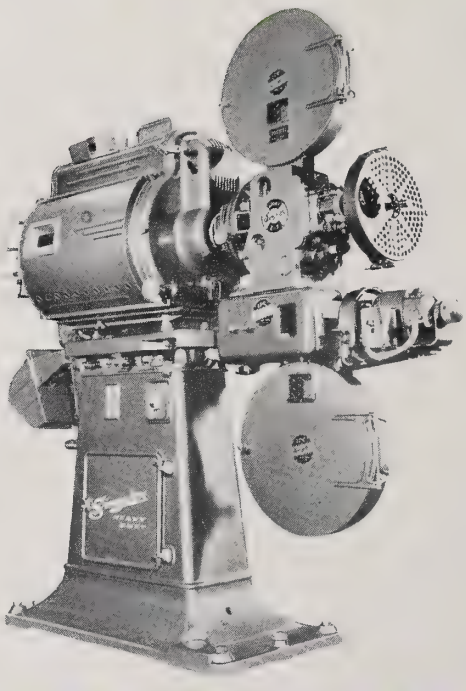
Toronto's Nortown: Showmen's Functionalism

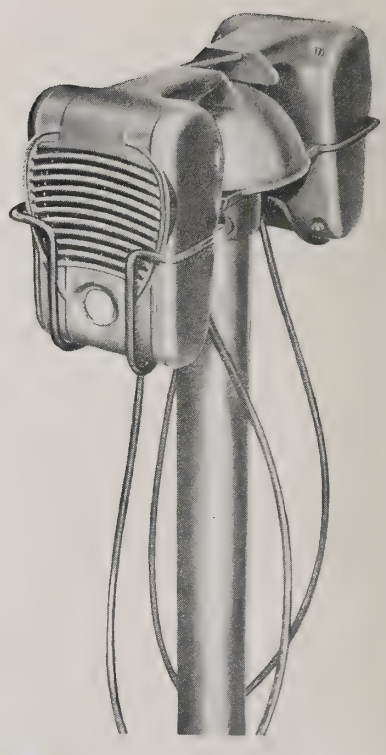
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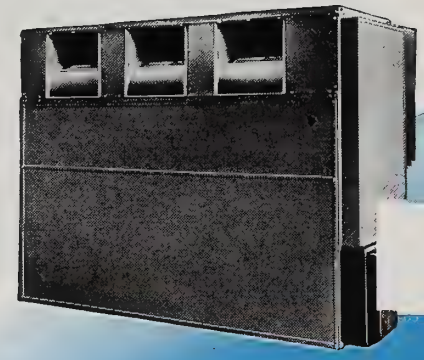
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that builds good will—
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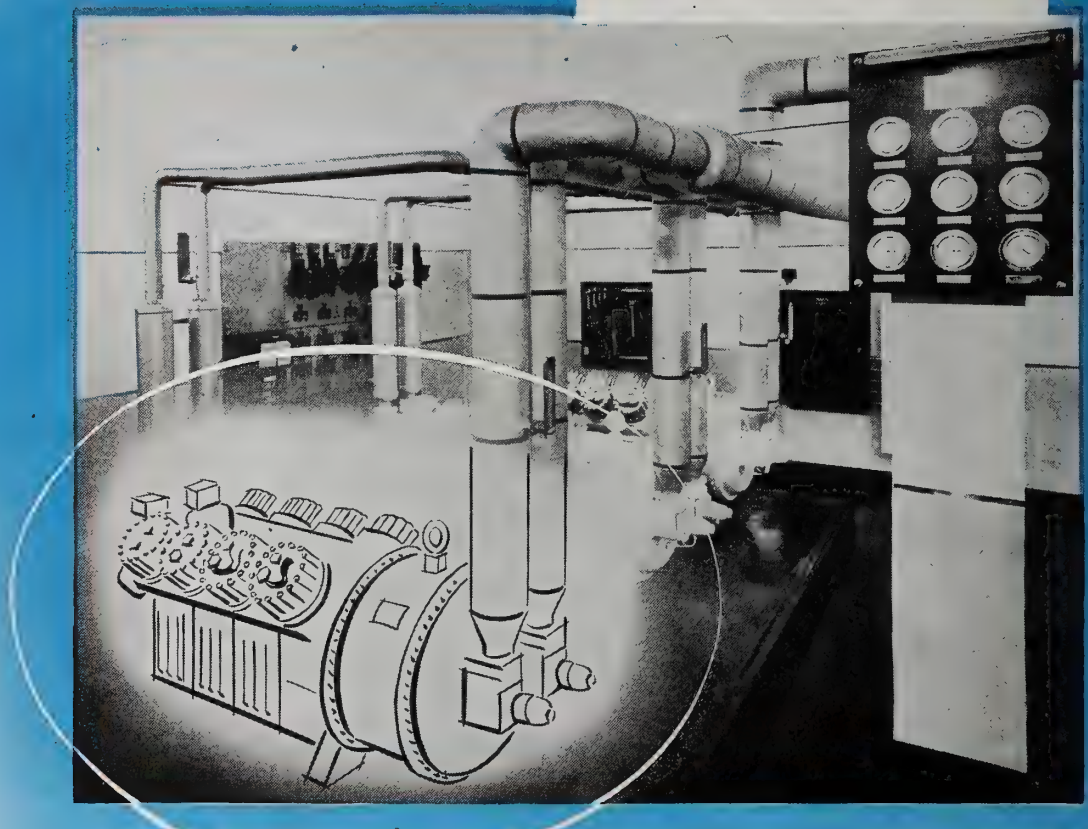
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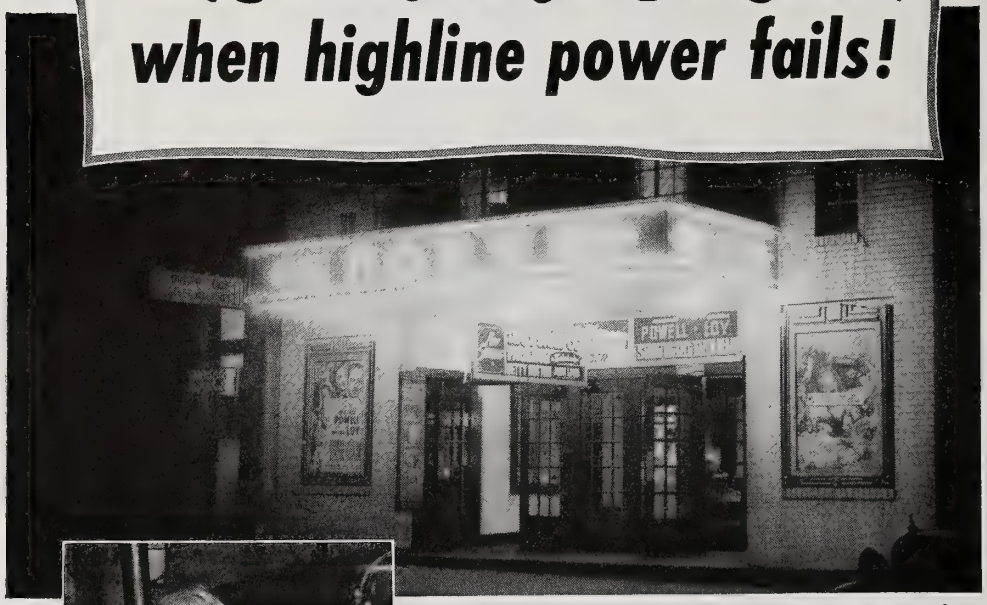
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about People of the Theatre

AND OF BUSINESSES SERVING THEM

W. Clyde Smith, city manager at Hot Springs, Ark., for Malco Theatres, has announced plans for the remodeling of the Central theatre in that city, and for construction of a new theatre there, for which a site has already been purchased. Bruggeman, Swaim and Allen, Little Rock architects, who designed the Paramount and Malco theatres there, have drawn the plans.

A. H. Nanton has taken over the Playhouse in Manchester, Vt., from Frank Deane. David Fonda has been named manager.

Plans for construction of a new theatre in Greer, S. C., with a seating capacity of 800, have been announced by Boyd B. Horton, operator of the Rialto there.

The Turnpike Theatre Corp., Newington, Conn., has started erection of a drive-in theatre near that town. Among the incorporators are Robert Gloth, Phil Simon and Louis Rogow.

R. Bruce Puckett has announced plans for the construction of a 500-seat theatre and store building at Delray Beach, Fla., near Miami. The theatre will be air-conditioned and will provide for later expansion.

An expanding population at Orosi, Cal., has necessitated enlargement and complete remodeling of the Orosi theatre, according to John L. Terrill, owner. The house, which was built only three years ago, will be lengthened by a 50-foot section.

Remodeling of the Strand theatre at Earle, Ark., has been completed, including a new front, new signs and complete decorating of the interior. The theatre is managed by Richard Owen.

The Taylor Amusement Company, Taylor, Tex., has announced that plans for that city's third theatre have been completed and that work on the project will get under way soon. The new theatre will seat approximately 500. When this work is completed the Howard theatre, also owned by the circuit, will be remodeled.

Plans for a $200,000 theatre in Tallahassee, Fla., are reported by B. B. Garner,

Dort—Flint, Mich. • Corunna—Flint, Mich. • Starlite—Pontiac, Mich. • Super 30—Irwin, Pa. • South Park—Pittsburgh, Pa. • Drive-In—Patton Twp., Pa. • Brookside—Sewickley, Pa. • Super Castle—New Castle, Pa. • Ruthorn—Scottdale, Pa. • Sunset Beach—Claysville, Pa. • Union—Union, N. J. • Mohawk—Colony, N. Y. • Binghamton—Binghamton, N. Y. • Drive-In—Staten Island, N. Y. • Motor-In—Sutton, Mass. • Broadway—Richmond, Va. • West Pt.—West Point, Va. • Stockade—Williamsburg, Va. • Drive-In—Richmond, Va. • Drive-In—Norfolk, Va. • Lincoln—Philadelphia, Pa. • Dixie—Shively, Ky. • Dixie Gardens—Covington, Ky. • Florence—Florence, Ky. • Beckley Open Air—Beckley, W. Va. • Trail—Belle, W. Va. • Drive-In—Dayton, Ohio • Skyline Auto—Dayton, Ohio • Mt. Healthy—Mt. Healthy, Ohio • Xenia—Xenia, Ohio • Melody Cruise-In—Springfield, Ohio • Price Hill—Cincinnati, Ohio • Dixie—Middletown, Ohio • Lorain—Lorain, Ohio • Auto—Parma, Ohio • Monroe—Toledo, Ohio • Bluesky—Wadsworth, Ohio • Marion—Marion, Ohio • Outdoor—Fairview, Ohio • Auto—N. Canton, Ohio • Belmont—Dayton, Ohio • Woodlawn—Cincinnati, Ohio • Bloomington—Minneapolis, Minn. • Illinois—Morton Grove, Ill. • Skyview—Jacksonville, Fla. • Drive-In—Montgomery, Ala. • Drive-In—Sheffield, Ala. • Drive-In—Walterboro, S. C. • Drive-In—Auburn, Ala. • Drive-In—Albany, Ga. • Drive-In—Gadsden, Ala. • Drive-In—Panama City, Fla. • Drive-In—Homestead, Fla. • Cactus—Albuquerque, N. M. • Belt—St. Joseph, Mo. • "81"—Wichita, Kansas • "54"—Wichita, Kansas • Drive-In—Springfield, Mo. • El Norte—El Paso, Tex. • Drive-In—Kansas City, Mo. • Community—Topeka, Kansas • Drive-In—Denver, Colo. • "66"—St. Louis, Mo. • Manchester—St. Louis, Mo. • Drive-In—E. St. Louis, Ill. • Joplin—Joplin, Mo. • "71"—Kansas City, Mo. • N.W.—Oklahoma City, Okla. • Enid—Enid, Okla. • "66"—Tulsa, Okla. • Chalk Hill—Dallas, Tex. • Northwest Hi-Way—Dallas, Tex. • Bowie Blvd.—Fort Worth, Tex. • Fredericksburg Rd.—San Antonio, Tex. • Circle—Waco, Tex. • Cactus—Pharr, Tex. • Trail—San Antonio, Tex. • Winkler—Houston, Tex. • Shepherd—Houston, Tex. • Chief—Austin, Tex. • Surf—Port Arthur, Tex. • El Paso—El Paso, Tex. • Boise—Boise, Idaho • Colton—Colton, Calif. • Vermont—Los Angeles, Calif. • Midway—San Diego, Calif. • Bakersfield—Bakersfield, Calif. • El Rancho—El Centro, Calif. • Motor-In—Fresno, Calif. • Motor-In—Modesto, Calif. • Drive-In—Boulder Creek, Calif. • Drive-In—Pittsburg, Calif. • East Bay—Oakland, Calif. • Motor-Movie—Hayward, Calif. • Drive-In—Oakland, Calif. • Drive-In—San Jose, Calif. • Drive-In—Redwood City, Calif. • Drive-In—Santa Rosa, Calif. • Drive-In—Portland, Ore. • Starlight—Tacoma, Wash. • Snow King—Everett, Wash. • Auto-View—Seattle, Wash. • Auto-View—Eugene, Ore. • Auto-View—Salem, Ore. • East Side—Detroit, Mich. • West Side—Detroit, Mich. • Sunrise Auto—Long Island, N. Y. • Morris Plains—Morris Plains, N. J. • Syracuse—Syracuse, N. Y. • Utica—Utica, N. Y. • Drive-In—Providence, R. I. • Open Air—Lynn, Mass. • Merrimack Auto Park—Methuen, Mass. • Drive-In—Newington, Conn. • Drive-In—Milford, Conn. • Bay State—Seekonk, Mass. • Moviedrome—Salisburg, Mass. • Dartmouth—Dartmouth, Mass. • Drive-In—Beltsville, Md. • Mt. Vernon—Arlington, Va. • Drive-In—Louisville, Ky. • Blue Grass—Georgetown, Ky. • Irvine—Irvine, Ky. • Stockton Outdoor Auto—Hamilton, Ohio • Drive-In—Montgomery, Ohio • East—Cleveland, Ohio • West—Cleveland, Ohio • Fremont—Fremont, Ohio • Gloria—Lima, Ohio • Skyway—Madison, Ohio • Maumee—Maumee, Ohio • Laverne—Niles, Ohio • Sky-Hi—Youngstown, Ohio • Boyers Auto—Strasburg, Ohio • Outdoor—Chicago, Ill. • Drive-In—Memphis, Tenn. • Drive-In—Little Rock, Ark. • South Main—Houston, Tex. • Airport—Salt Lake City, Utah • Riverdale—Ogden, Utah • Logan—Logan, Utah • Pocatello—Pocatello, Idaho • Olympic—Los Angeles, Calif. • San Val—Burbank, Calif. • Orange—Santa Ana, Calif. • Phoenix—Phoenix, Ariz. • Motor-In—Concord, Calif. • Motor-In—Tulare, Calif. • Starlite—Belmont, Calif. • Auto-View—Wenatchee, Wash. • Motor-In—Spokane, Wash. • Midway Drive-In—Tucson, Ariz. • Drive-In—Milwaukee, Wisc. • Drive-In—Ponca City, Okla. • Drive-In—Seminole, Okla. • Drive-In—Shawnee, Okla. • Drive-In—Tulsa, Okla. • Riverside Drive-In—Tulsa, Okla. • Drive-In—Joplin, Mo. • "71" Drive-In—Kansas City, Mo.

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president of the Talgar Theatre Company. It will seat 800 and be air-conditioned.

ROBERT S. ANDERSON has been named Lakeland manager for Florida State Theatres, succeeding MARK DUPREE, who will become Daytona manager for the circuit. Mr. Anderson has been with the organization for 17 years.

EMMET R. ROGERS, Chattanooga, Tenn., manager for Esteen Theatres, Inc., has called for bids for the construction of a new downtown theatre.

NORMAN D. OLSON, export manager for the DeVry Corporation, Chicago, is taking a one-month business trip to visit the company distributors in Ecuador, Peru, Chile, Argentina, Brazil, Venezuela, The Dominican Republic, Puerto Rico, Trinidad, Panama and Cuba.

The construction of a new 1,000-car drive-in theatre near Michigan City, Ind., has been started by the Manta Rose Circuit and the Dunelake Theatre Corp. MAURICE RUBIN, president of Dunelake, who announced the project, said the theatre will open by midsummer.

A. A. ADAMS, operator of four theatres in eastern New Jersey, has started construction of a $300,000 theatre and store development at Brookdale. Designed by the firm of McMurray and Chirgotis of Union, N. J., the brick and steel structure will have parking facilities for 260 automobiles, a cry-room, and a television lounge.

MRS. VIRGINIA CROLLEY has purchased and reopened the Morris theatre at Charlotte, N. C. The house was bought from RED ERSKINE, owner of the Dixie Theatre Supply Company of that city.

E. E. BRANSCOME has announced plans for the construction of a drive-in theatre in the southwest section of Miami, Fla. It will accommodate 600 automobiles.

The Crown Management Corporation, Hartford, Conn., a newly-formed company, has assumed control of the 800-seat Crown theatre in that city on a long-term lease from the Chauncy B. Thompson estate. HENRY OPPER is head of the new corporation.

A remodeling project has been completed at the Fox-Grand theatre at DeQuion, Ill. A new concrete floor has been poured, and approximately 900 seats have been installed. The program also included a new sound system. ALBERT SPARGUR is the manager.

WALTER H. BONDS has opened the Bonds Auto theatre at Bennettsville, S. C.

JULIUS P. WINTER, formerly contract manager of the Paris office of the Western Electric Company (France) has been appointed vice-president of the company in Italy.

THEODORE ROGVOY, Detroit architect, has completed plans for a new theatre to be built in Detroit by SAUL KORMAN, head of Korman Theatres. The new theatre will seat 1500. Korman Theatres operate the Grant, Apollo and Oakland theatres in Detroit.

Malco Theatres, Inc., have announced that a $30,000 improvement program will be started at the Conway theatre in Conway, Ark., at an early date.

The Roebuck Drive-In theatre near Birmingham, Ala., is nearing completion. Located on a nine-acre tract of land in Roebuck, it will accommodate 540 cars. The owners are N. H. WATERS, R. M. KENNEDY and R. B. WILBY.

The new Roda theatre at Atlantic Beach, N. C., was formerly opened April 4. The theatre is operated by ALFRED B. COOPER, controlling owner of the Atlantic Beach

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This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

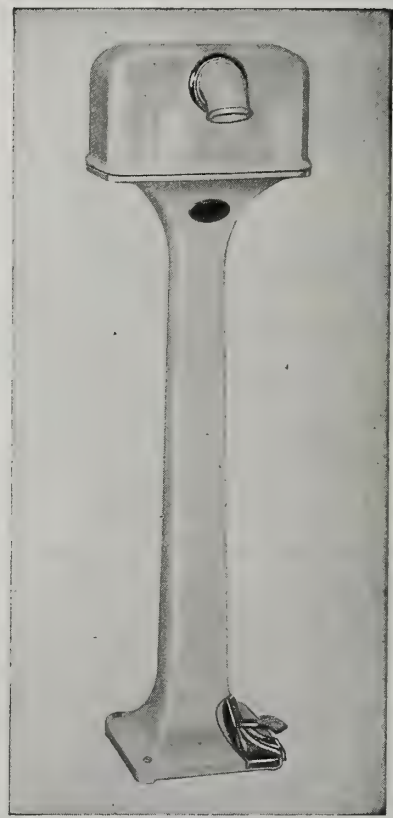
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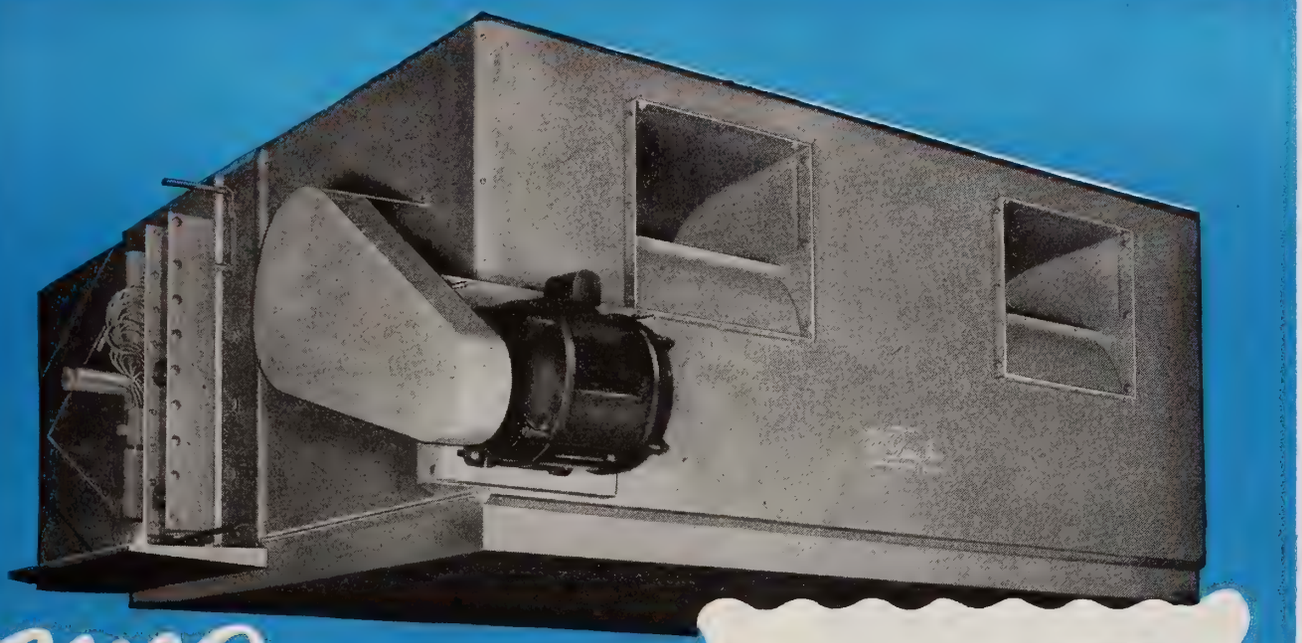
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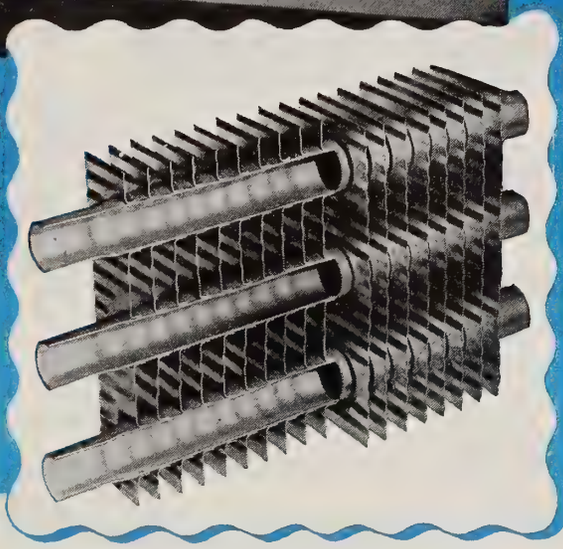


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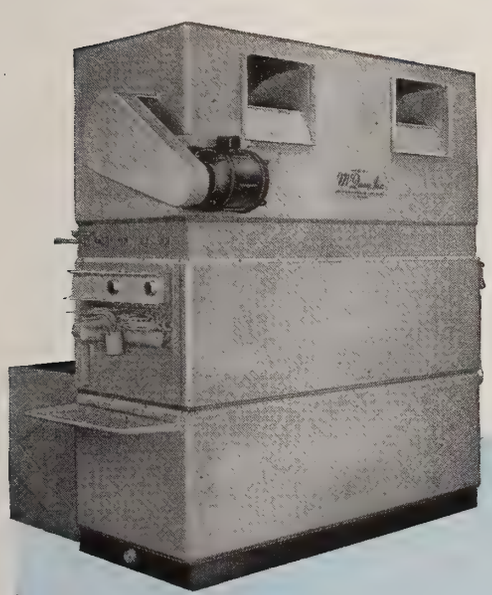
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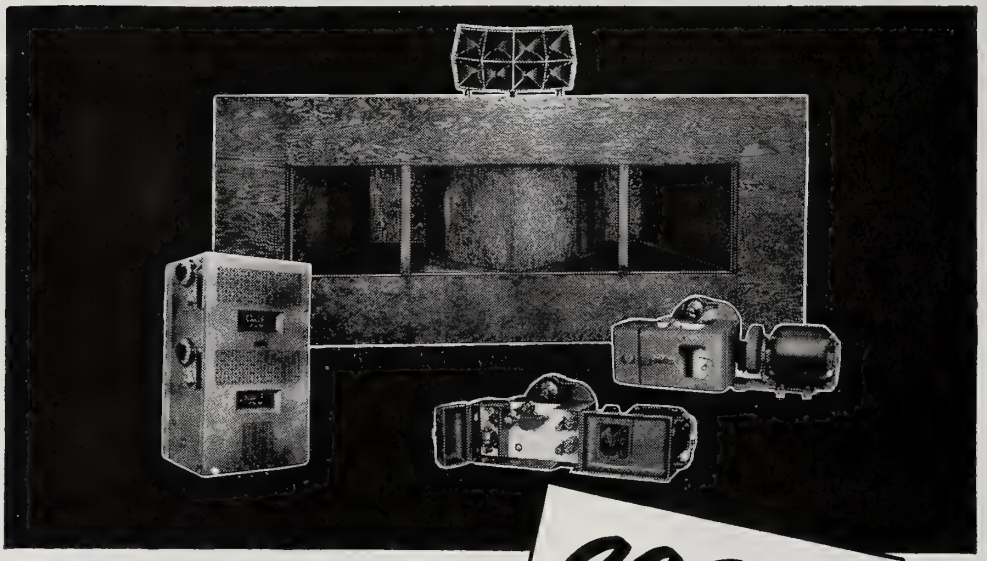
Complete flexibility of operation with McQuay air conditioning units, assures the comfort you want. From factory to small shop, McQuay units provide the right degree of fresh, conditioned air necessary for efficient working atmosphere. Secret of McQuay air conditioning performance is the versatile Ripple-Fin coil, with tubes hydraulically expanded into fins for unmatched heat transfer efficiency. Continuous plate-type construction, tough, vibration-free Ripple-Fin coils mean added years of dependable service. McQuay Year 'Round Air Conditioners are available in horizontal or vertical type models in a wide range of capacities for new or remodeling installations. See the McQuay representative in your area, today, or write McQuay, Inc.

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COMPLETE SOUND SYSTEMS—Available in a size to meet the needs of any theatre. Above, is the Model 720, consisting of Royal Soundmaster Soundheads, No. 20 Two-Way Horn System, and the PD-56 Dual Channel Amplifier.

TWO-WAY HORN SYSTEMS—Featuring the new acoustically reinforced baffles. Available in seven different models for theatres with seating capacities ranging up to 1250.

AMPLIFIERS — Three amplifier series are available: the famous PD-50, the PD-56 Dual Channel, and the PD-55 which is a PD-50 in a dual cabinet in which another unit may be installed at a later date giving dual channel operation.

SOUNDHEADS—The most outstanding sound reproducer available today. Available for either 50 or 60 cycle operation.

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Corporation. Built at a reported cost of $175,000, it seats 700.

The Ozark theatre at Eldon, Mo., has been given a new front treatment, including a new marquee, WILLIAM SMITH, manager reports. The theatre is owned by THOMAS EDWARDS of Farmington, Mo.

M. A. LIGHTMAN, JR., president of the Malco theatre circuit, Memphis, is remodeling the Fulton and Orpheum theatres in Fulton, Ky. The program includes the installation of new carpeting, seats, refreshment booths, air-conditioning, architectural glass fronts, and marquees, and redecoration.

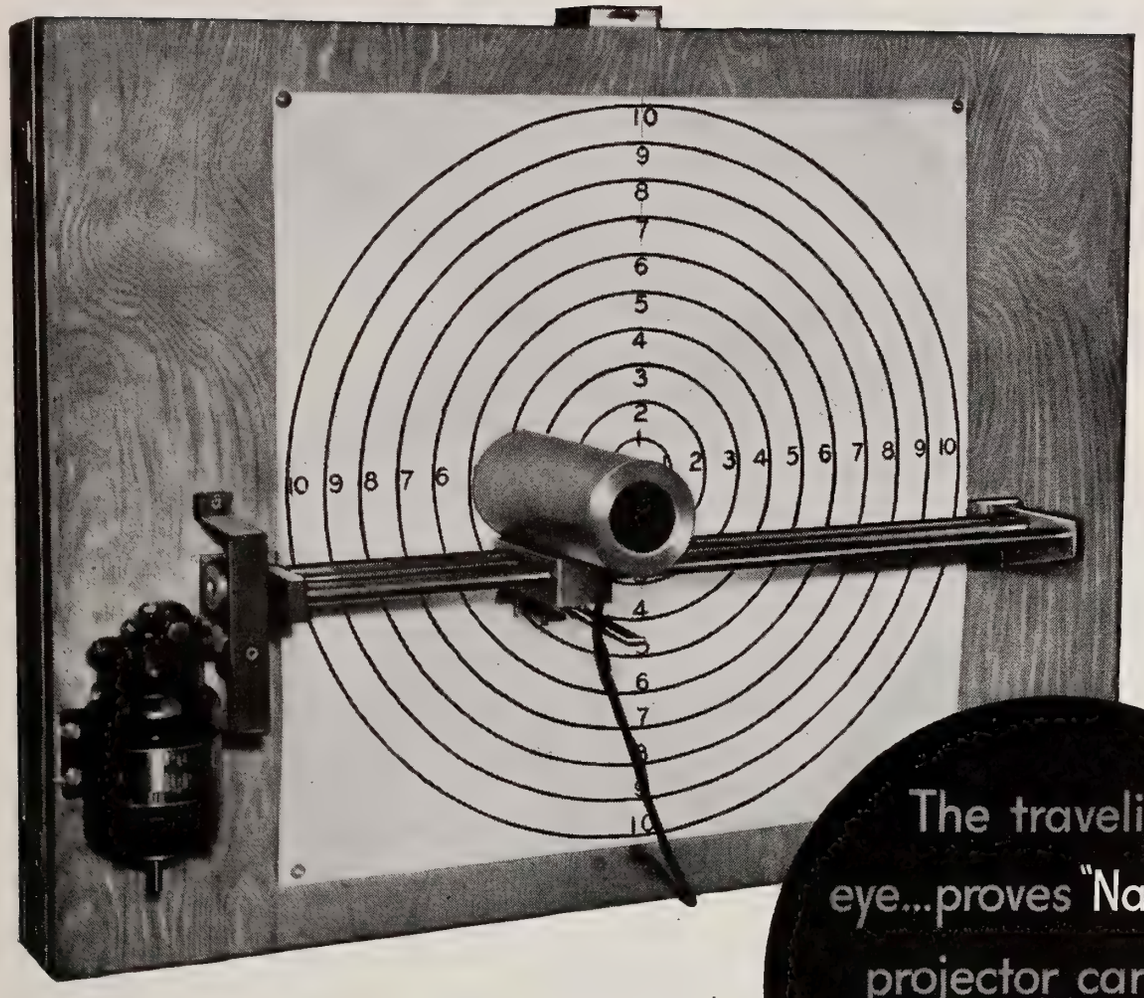
The Marble theatre at Marble Falls, Tex., owned by MAYOR and MRS. R. O. SMITH, has been reopened following remodeling. The building has been extended to a length of 120 feet, the roof raised six feet and supported by steel beams. A loudspeaker has been installed on top for recorded music and public announcements.

TED JONES, president of Western Amusement Company, Inc., Los Angeles, has announced that construction has started on two of several new theatres planned by the company. The first, to seat 1450, is at nearby Pacific Palisades, while the second, a 750-seat house, is at Lone Pine, Cal. The company operates 55 theatres in Los Angeles, Southern California, Arizona and Oregon.

General remodeling of Fabian's Grand at Albany, N. Y., is contemplated at a cost of $200,000, according to plans filed with building commissioner. Plans by SIDNEY SCHENKER, supervising architect for the circuit, call for removal of the present stage and boxes to make way for 369 additional seats, acoustical treatment and general modernization.

Appointment of J. R. LITTLE as eastern region manager of the RCA Victor Division of the Radio Corporation of America has been announced by FRANK M. FOLSOM, executive vice-president in charge of the division. Mr. Little, whose offices will be in New York City, has been manager of distributed products of the engineering products department since he joined the company two years ago. Recently he has been acting regional manager.

The Northmeck Theatre Corporation has been granted a charter by the Secretary of State of North Carolina, and has acquired the Davidson theatre at Davidson, N. C. The new Charlotte corporation is headed by T. A. LITTLE, FRANK H. BEDDINGFIELD and T. B. AUTRY, and the company is capitalized at $100,000. The in-



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How bright?

That is the $64 question in movie projection, because crater brightness is the key to screen brightness, audience approval, and big box office.

National Carbon Company answers the question with the "traveling eye," shown above. With scientific accuracy, this photoelectric cell in the metal tube, traveling across the actual crater image, measures the brightness of the "National" High Intensity arc. Results show that the brightness of "National" carbon arcs rivals that of the sun itself!

This means that by using "National" High Intensity projector carbons you obtain the brightest light available for movie projection. At the same time, you obtain light with a nearly perfect color balance. Your color movies glow with rich vividness! Your black-and-white pictures sparkle! Good business!



WHEN YOU ORDER PROJECTOR CARBONS— ORDER "NATIONAL"!

The term "National" is a registered trade-mark of National Carbon Company, Inc.

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Unit of Union Carbide and Carbon Corporation
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corporators are also partners in the B. & L. Theatre Corporation of Charlotte, which operates a group of theatres in the Carolinas.

Paramount Enterprises' new Florida theatre in Miami has been completed, it has been announced by GEORGE C. HOOVER, general manager of Paramount operations in the metropolitan Miami area. The theatre seats 1000. A candy and popcorn bar has been built into one wall of the lobby.

Faulty nailing of metal lath to joists, a practice prohibited under new city building codes, caused the collapse of a section of ceiling of the Osage theatre at Kansas City, Kan., city officials have announced. Approximately 30 people suffered minor injuries. DONALD MARTIN, manager of the theatre, ordered all lights turned on as soon as the accident occurred, and the people filed out of the theatre in an orderly manner. The theatre is owned by R. R. BIECHELE.

JOHN R. REID has announced plans to build a drive-in theatre near Memphis, Tenn. According to plans, the theatre would have a concrete projection building and a 50-foot screen.

The Strand theatre at Earle, Ark., has been completely remodeled, RICHARD OWEN, manager, reports. The project included enlargement of the lobby, new projection equipment and seats, and redecorating.

Plans have been completed by East Texas Theatres, Inc., for the construction of a drive-in theatre in Lufkin, Tex., SAMUEL TANNER, district manager for the circuit, has announced.

MR. and MRS. RAY SCOTT of Larned, Kan., have acquired the Broadway theatre at Monett, Mo.

TRAVIS ARNOLD, manager for the Malvern Amusement Company at Malvern, Ark., has purchased the Rio theatre in that city.

W. C. MASON, owner-operator of the Roxy theatre at Old Fort, N. C., will construct a 500-car drive-in theatre at Garden City, N. C. The project will cost $500,000. The new drive-in will be modern in every detail.

C. B. ANDREWS, owner and operator of a theatre in Bishopville, S. C., has plans for a new theatre there.

Under the joint management of Ted Gamble Enterprises and Forman Brothers Theatre, Portland, Oregon's second drive-in theatre has been opened. The theatre accommodates 800 cars and is managed by FRED CONRAD, formerly Forman's manager in Tacoma.

The new Highland Drive-In theatre at Kennewick, Ore., has been opened. CLYDE ANDERSON, city manager for Mid-States Theatres, the operators, has announced that PAUL MORASE will have charge of its operation. The theatre accommodates 550 cars.

The Capitol theatre at Fall River, Mass., operated by NATHAN YAMINS, has been completely redecorated.

The Mission Drive-In theatre at San Antonio, Tex., has been opened by ARTHUR LANDSMAN and CARL RICHTER.

The New Casino theatre at Waterford, N. Y., has been reopened by MORRIS KOFFSKY of Albany, after renovation.

LARRY HACKING, JR., has taken over operation of the Walden theatre at Williamstown, Mass., from Calvin King.

The San Pedro Outdoor theatre, near San Antonio, Tex., has been completed by Auto Theatre Enterprises, Inc. According



THE PROOF OF THE PUDDING

"I compared your sketch to the finished structure and found the realization superior to the plan originally submitted." So states Mr. R. G. Frankel, Cincinnati, whose complete letter appears below.

This comment is typical of the many exhibitors all over the country who have found that Poblocki designs and Poblocki products mean the very best in theatre equipment.

Write for literature and further information, NOW.

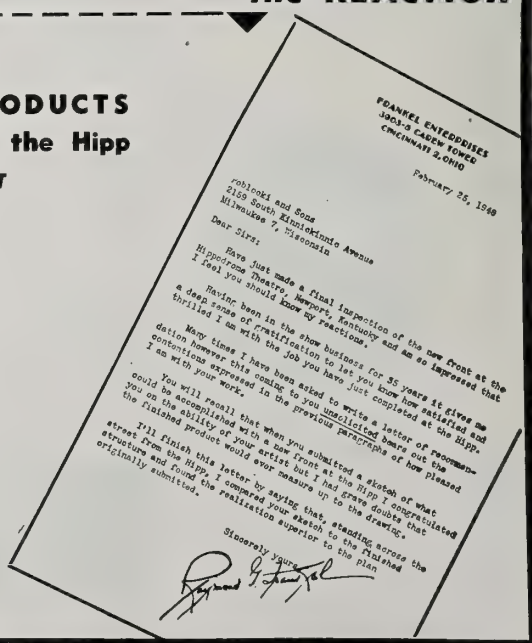
▲ **the PUDDING—the PROOF**

the REACTION ▼



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PORCELAIN FRONT
POSTER CASES
BOX OFFICE
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SIGNS



FRANKEL ENTERPRISES
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CINCINNATI 2, OHIO

February 25, 1948

Poblocki and Sons
2159 South Kinnickinnic Avenue
Milwaukee 7, Wisconsin

Dear Sirs:

Have just made a final inspection of the new front at the Hippodrome Theatre, Newport, Kentucky and am so impressed that I feel you should know my reactions.

Having been in the show business for 35 years it gives me a deep sense of gratification to let you know how satisfied and thrilled I am with the job you have just completed at the Hipp.

Many times I have been asked to write a letter of recommendation, however this coming to you unsolicited bears out the contentions expressed in the previous paragraphs of how pleased I am with your work.

You will recall that when you submitted a sketch of what could be accomplished with a new front at the Hipp I congratulated you on the ability of your artist but I had grave doubts that the finished product would ever measure up to the drawing.

I'll finish this letter by saying that, standing across the street from the Hipp, I compared your sketch to the finished structure and found the realization superior to the plan originally submitted.

Sincerely yours,

R. G. Frankel

POBLOCKI AND SONS
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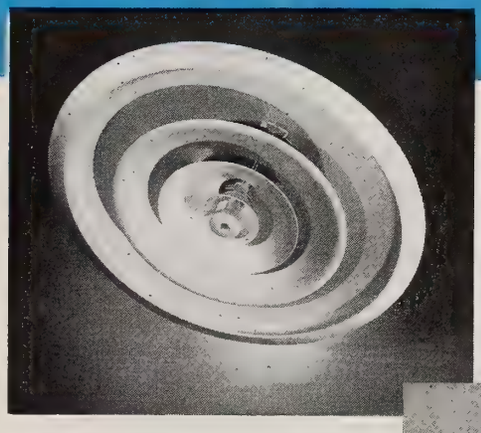
"B" PICTURE?.....NO...A DRAFT!



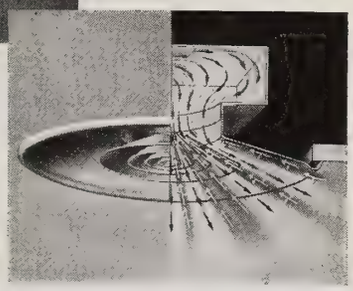
Poor pictures aren't the only cause of box office anemia. Even "Oscar" pictures are not enjoyed unless comfort prevails. To capture regular patronage, theatre owners must offer comfortable seating, and modern air conditioning with *draftless air distribution.*

Because of their aspiration effect, Anemostat air diffusers provide this draftless air distribution. They eliminate stale air pockets, equalize temperature and humidity and thus assure maximum comfort in every seat in the house.

If you have air distribution problems in connection with your heating, ventilating or air conditioning system, correct them by installing Anemostats. If you are installing a new system be sure that Anemostats are included in the specifications.



There is a type of Anemostat, pleasing in appearance, for the solution of every air distribution problem. Illustrated is the new Type C-1 ceiling Anemostat which is adjustable to meet changing conditions of occupancy or seasonal weather variations.



The Anemostat Air Diffuser is distinguished by the exclusive feature of aspiration . . . the drawing of room air into the device where it is mixed, within the unit, with the supply air before it is discharged in a multiplicity of planes.

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WRITE FOR LITERATURE describing how Anemostats provide draftless comfort.

ASK FOR ENGINEERING AID. Anemostat field engineers will gladly assist you, your architect or engineer in finding solutions to your air distribution problems.

o air conditioning system is better than its air distribution"

RESURFACE YOUR SCREEN THE MECHANICAL RE-NU WAY

USE THE NEW PATENTED METHOD

COMPLETE COST 15¢ PER SQUARE FOOT



Setting up for mechanical screen resurfacing (above). The track starts at top and carries the spray gun (see detail view below) across the screen in downward steps.



Our mechanical resurfacing method enables you to obtain greater light and better sound distribution than any other Paint Methods of resurfacing. Our copyrighted formula, expertly compounded, is applied exclusively on your screen. Paints and oils used are non-inflammable. The *Mechanical Re-Nu* method extends the life of your screen from 6 to 12 years if treated with our special resurfacing method every 6 months. We guarantee every job under this system.

Hundreds of satisfied theatre owners are now using our service and some of them are among the largest circuits. Names of our clients, as well as further information on our service, will be gladly supplied upon request.

(Refer to the illustrated article on our method of resurfacing that was published on pages 49-50 in the BETTER THEATRES section of the December 13th, 1947, edition of MOTION PICTURE HERALD.) Analysis of meter readings on a recent Loew theatre screen resurfacing test is also available upon request.

Our system of resurfacing screens can also be applied to Drive-In Theatres, weather conditions permitting.

MECHANICAL RE-NU SCREEN COMPANY
1922 RAYMOND-COMMERCE BLDG., NEWARK 2, N. J.
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to CHARLES ALBERT, vice-president of the company, the new drive-in theatre has a 600-car capacity and cost $150,000.

HAROLD GREAR contemplates construction of a 600-car drive-in theatre at Herrin, Ill. The theatre will be equipped with in-car speakers, and the screen will be 52 feet wide.

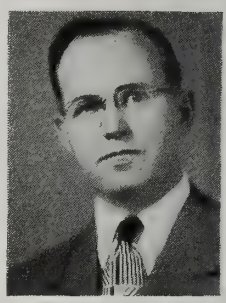
The Colonial Theatres Corporation of Valdese, N. C., of which SAM HINSON of Charlotte is manager, has opened its new Astor theatre in suburban Charlotte, N. C. The theatre will also serve as a civic center and be available for meetings of community groups.

Under a $100,000 reconstruction program, the old Nevada theatre in Reno will be renamed the Crest. HENRY PINES, manager for Fox West Coast Theatres, states that the house will be a first-run, and that improvements will include complete redecorating, a new lobby, a new marquee, and 600 new seats.

LESLIE P. HANSON has been appointed vice-president in charge of sales of the United States Air Conditioning Corporation, Minneapolis, it has been announced



Leslie P. Hanson

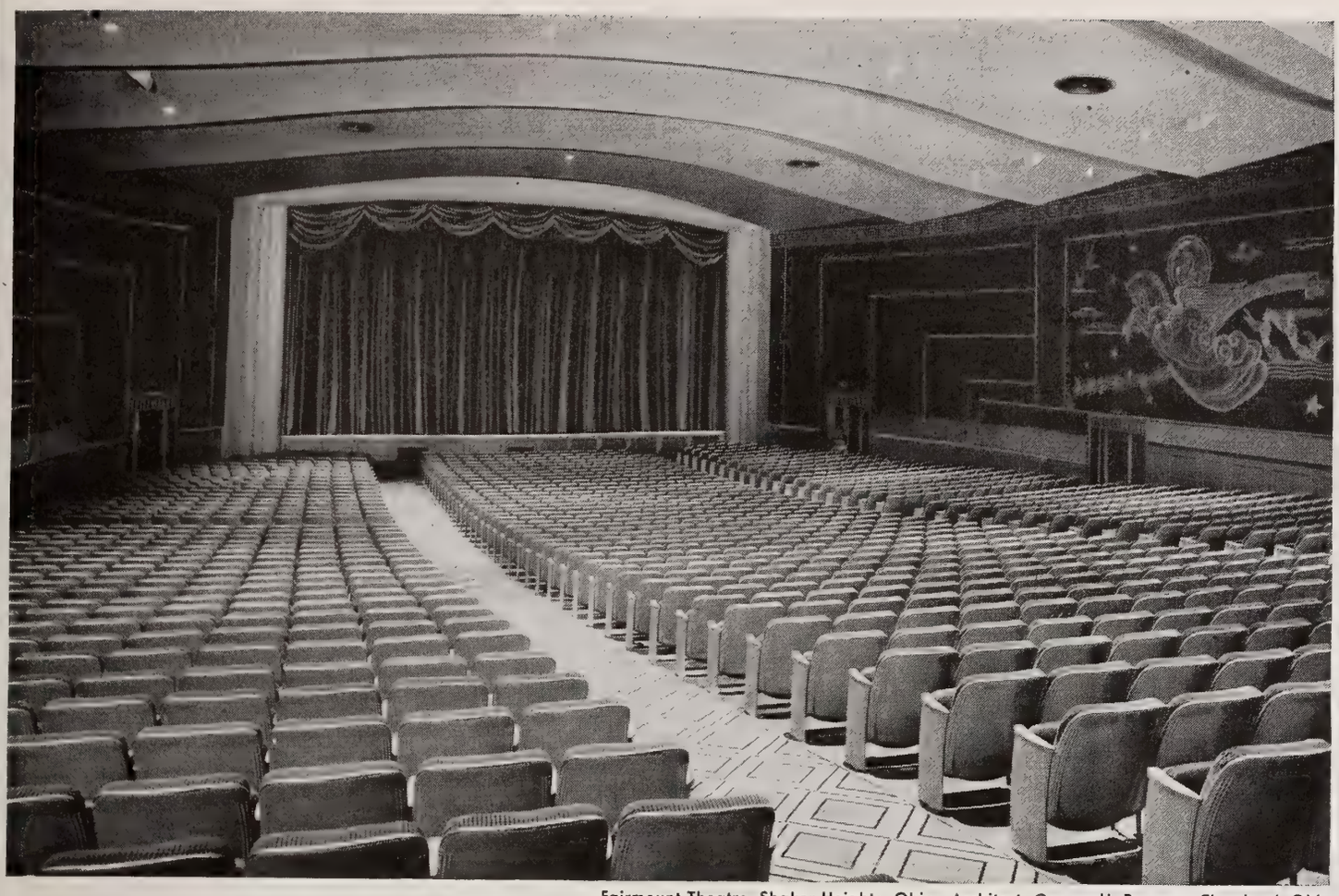


C. S. Kessler

by A. A. FEINBERG, president. A graduate in engineering of the University of Minnesota, he has been with company for nineteen years. Mr. Feinberg has also announced the appointment of C. S. KESSLER as head of the company's service organization. Additionally, HAROLD GOODMAN has been named assistant to MR. FEINBERG, while RAYMOND A. NELSON has become sales representative in the Minneapolis and St. Paul area.

L. E. SWANSON has been appointed manager of the East Central Region of RCA Victor, with headquarters in Cleveland, succeeding H. V. SOMERVILLE, who has been transferred to the home office in Camden, N. J., to direct merchandising activities of the newly created Sound and Visual Products Department.

PERRY SPENCER has joined Autocrat, Inc., Dayton, Ohio, makers of in-car speakers for drive-ins, as factory representative in the eight Southeastern states.



Fairmount Theatre, Shaker Heights, Ohio. Architect: George H. Burrows, Cleveland, Ohio

"Tops" with theatre owners who put patrons' comfort first

SPRING-BACK **Bodiform** THEATRE CHAIRS

"We take pride in this theatre, having gone to great lengths to fit it out with the finest furnishings and equipment," says Mr. L. S. Greenberger, manager of the Fairmount Theatre in Shaker Heights, Ohio. The Fairmount features Springback BODIFORM Theatre Chairs by American Seating Company.

Patrons everywhere are talking about beautiful BODIFORM Chairs. They're as comfortable as your favorite easy chair. Theatre owners, too, are enthusiastic, for BODIFORMS give remarkably long, profitable service with exceptional maintenance economy. Those installed in the Fairmount Theatre in 1941, for example, are still in excellent condition today.

Typical of many letters we get from theatre owners.

ERieview 0818

The Fairmount Amusement Co.

The Fairmount Theatre

FAIRMOUNT BLVD AT WARRENSVILLE CENTER ROAD SHAKER HEIGHTS, OHIO

The American Seating Company
Grand Rapids, Michigan

Gentlemen.

The Fairmount Theatre, located at Fairmount Boulevard and Warrensville Center Road, in Shaker Heights, Ohio, is equipped with American Seating Company's Bodiform Chairs.

We take pride in this theatre, having gone to great lengths to fit it out with the finest furnishings and equipment, and we have been highly gratified by the continuous comments of our patrons on the exceptional comfort of our chairs.

Since the day the Fairmount Theatre opened five years ago, we have constantly endeavored to give patrons the best, both in entertainment on our screen and in theatre equipment. Judging from the favorable comments of our patrons, we sincerely believe we have accomplished this.

Very truly yours,
FAIRMOUNT AMUSEMENT COMPANY
Leonard S. Greenberger
LEONARD GREENBERGER,
Manager, Fairmount Theatre

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WORLD'S LEADER IN PUBLIC SEATING
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This thorough vacuum cleaner cuts your costs two ways!

Check the advantages of General Electric's new Industrial-Commercial Vacuum Cleaner



ELIMINATE the mop, the pail, the broom. This double-duty cleaner picks up water as well as dirt.

Reduce cleaning costs two ways: First, General Electric's new heavy-duty cleaner has so thorough a cleaning action that floors, rugs, and linoleum are protected against wear . . . actually *last longer!*

Second, this machine is built and tested by General Electric to assure *long life*, efficient service. It's equipped with the G-E motor, and backed by the company warranty.

Simple to operate. One man can work this machine with *no previous training.* Tools and accessories provided.

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For further information, mail coupon below. General Electric Company, Bridgeport 2, Conn.

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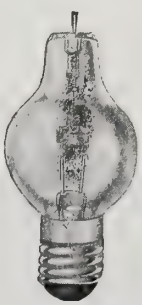
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Definite Guidance in Auditorium Lighting

HOW MUCH light should a motion picture auditorium have for reasonable safety, convenience and decency without details of the screen image being washed out? The most complete methodical effort to find a practicable answer of sound scientific basis was reported at the April meeting in New York, of the Society of Motion Picture Engineers' Atlantic Section.

The postcard announcing that "Brightness and Illumination Requirements of Motion Picture Theatre Design" would be the subject of the April Meeting, could scarcely raise hope that the paper to be read on it, by H. L. Logan of the Holphane Company of New York, manufacturers of specialized lighting devices, would supply the kind of data that is needed. For the question confronting Mr. Logan has been irritating our more serious theatre designers and engineers, and some executives of the business, too, for as long as motion picture exhibition has been thought to merit a theatre of its own rather than a makeshift adaptation of what was built for stage performances.

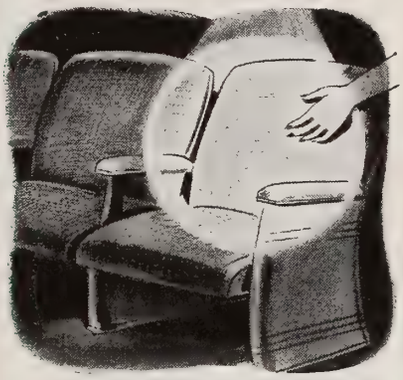
Illuminating engineers have done some investigating and ventured a few suggestions here and there; but mostly, theatre construction departments and individual architects have had little to go by except their own guesswork and custom. Sometimes, merely by rejecting practices most obviously bad, they managed fairly well. But the relationship between auditorium source and surface light, to the light which is the whole substance of the performance, is too fundamental in motion picture theatre design to be handled by hit-or-miss methods.

Mr. Logan apparently set out in his research to compile data that would supply practical guidance at last, not merely effect further theoretical agitation of the problem. He made his measurement with a picture projected on the screen, and rejected all data relating to the problem that were not based on such reproduction of actual operating conditions. He measured screen brightness for different densities of newsreels, of a black-and-white and a Technicolor feature, of shorts in Technicolor and Cinecolor, and of other program material.

These measurements were made possible,



Even in the dark they can tell it's



LUMITE

● Yes, even in the dark, patrons can tell it's LUMITE, the new miracle fabric woven of saran plastic, that's fast replacing all other kinds in theatres all over America. You recognize LUMITE by its smooth, luxurious feel—by its greater comfort, because LUMITE breathes—lets air circulate—never gets hot and sticky.

LUMITE does much more than please patrons. It saves you money. It wears and wears for years and years—never "cups", sags or bulges. It's amazingly tough . . . scuff-proof! It outlasts the seats!

You cut cleaning costs, too. LUMITE cleans in seconds—easily—because it can't absorb any stain, chewing gum, grease, food, liquid or lipstick. The cost is surprisingly low. You save money when you upholster with LUMITE. Insist on LUMITE for new theatres or when re-upholstering old seats. Write for samples and further information to Dept. 75. LUMITE DIVISION, Chicopee Manufacturing Corp., 47 Worth Street, New York 13, N. Y.

Check these great LUMITE advantages!

Bright, fast colors in a wide variety of pattern and weave. Cannot run, or stain. The color is in the filament itself.

Lifetime wear. The tough, plastic filaments of saran give LUMITE amazing durability. Can't be scuffed or scarred.

Easy to clean. Soap and water or cleaning fluid remove any dirt, grease, chewing gum, etc. without injury to fabric.

Woven to "breathe", Lumite is cool, never sweats or sticks, can't "cup", bulge or wrinkle, which insures seating comfort.

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LUMITE DIVISION, Chicopee Manufacturing Corp.
47 WORTH STREET, NEW YORK 13, N. Y.

he sad, by the development of a new instrument called a fluxmeter. It employs a mirror designed to reflect an entire area as it would be viewed by a person, and its reflected light is picked up by a photocell that actuates a meter.

Observing that the screen of a motion picture theatre is always within a distance from the audience that puts no strain upon the eye muscles of accommodation, Mr. Logan pointed out that, on the other hand, the eyes do not have time to adjust themselves to rapidly changing image densities, with their fluctuating levels of brightness. He gave it as his opinion that the eyes adapt themselves to a general, or mean, level of brightness for, he implied, a substantial amount of footage. During the course of an entire film subject, there can be considerable fluctuation in brightness —his examples included the range of a newsreel from 0.35 to 2.50 foot-lamberts; of a black-and-white feature from 0.04 to 5.10 foot-lamberts; of a color feature from 0.18 to 5.63.

AUDITORIUM BRIGHTNESS GUIDE

The lowest averages brightness found, that of a newsreel, was approximately one foot-lambert; using that as the least amount of light likely to be reflected by a screen during projection of a picture, Mr. Logan asserted that one-tenth of a foot-lambert of light, if distributed uniformly, could be allowed as the amount of light properly coming from walls, floors and ceiling of the auditorium. Furthermore this brightness should be continued throughout the auditorium to the screen itself. An interesting bit of information given in this reference was that the Walt Disney Studios had advised him of experiments which showed that when the stage area between the screen and the opening was lighted, a definite three-dimensional effect was given the picture.

Mr. Logan thus holds that the lighting of an auditorium should create an overall condition of uniform brightness, from rear to screen. He pointed out, however, that if a specific situation of designing did not permit this, the immediate screen area should be less bright than the rest of the auditorium.

He admitted that the picture brightness requirements did not allow a high enough level of light in the auditorium, but he had found a tenth of a foot-lambert comparable to the brightness of the auditorium of New York's Park Avenue theatre *when all of the lights, including intermission illumination, were on!* He remarked that the Park Avenue could well operate its full auditorium lighting installation while the show was on the screen were it not for the nature and location of the sources, of which a principal one is a cove around the stage opening.

The importance of locating and choosing auditorium light sources with reference to the screen and minimum picture density, was emphasized by Mr. Logan as it has been by Ben Schlanger and others. Distribution of the light must be controlled so that there is an overall upper limit of brightness to make it appear uniform. Mr. Logan would make this upper limit a tenth of a foot-lambert everywhere within the visual range of a patron watching the screen. This involves, he observed, not only the place and kind of light source, but the form, color and texture of auditorium finishing and decorative materials. These, he said, should be such as to reflect light most efficiently, so that light sources of low wattage, creating a low level of brightness, could be used.

One got the impression that Mr. Logan was reluctant to place the upper limit of ambient light to a tenth of a foot-lambert. The average picture densities that he found did not admit of more than that. If color became a regular rather than an occasional characteristic of product, he said that auditorium brightness could be doubled.

SAFETY AND CONVENIENCE

For one thing, he believes that auditoriums cannot now be lighted brightly enough, without washing out screen details, to provide adequately safe conditions. During projection, with only running lights on,

Sensational . . . DYNA-BEAM Klieglight



Remarkable Klieglight with 3000-watt incandescent light source; Fresnel lens and auxiliary spread lens; forced-draft air-circulating system; ellipsoidal Alzak reflector; and inbuilt iris and curtain shutters.

ENTIRELY NEW development in incandescent spotlights — providing more powerful beam, greater projection range and more desirable controls than anything heretofore available. Used for spot or floodlighting the stage from projection booth at distances of 75 to 150 feet.

Light is constant in value, not subject to variations common to arc lamps. Designed for standard voltage 3000-watt lamps, light can be dimmed, and arc lamp generating equipment is eliminated. Equipped with provisions for controlling size and shape of light beam, they are adaptable to all service demands.

Operations are simple and direct facilitating speedy changes to theatrical requirements. Color lighting devices are applicable, and gelatine color mediums may be used satisfactorily. Auxiliary spread lens gives horizontal elongation of beam for wide coverage. Inbuilt adjustable shutters serve to cut off undesired portion of light beam.

Practical and satisfactory in performance, Dyna-beam Klieglights give dependable service without the operating difficulties encountered with arc spotlights.

Write for Bulletin No. 51

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ONLY IDEAL SLIDE-BACK CHAIRS AFFORD ALL THESE ... ADVANTAGES



- Eliminate necessity of standing to permit passing. More than six inches of smooth, effortless, horizontal retraction with no humps, jarring or disturbance to those behind—provides 100% more passing space when occupied, with conventional spacing, 32" back to back.
- No sharp edges to bump shins, no pinching hazards. Full length die formed steel back panel entirely covers seat cushions.
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- No maintenance, adjustments or lubrication required.
- Deep spring cushioned comfort.
- Adjustable to all conditions and inclines. Can be stationary in balconies with high risers.
- No understructure to hamper cleaning.
- Easily installed without specialized mechanics.
- A variety of models, end standards and upholstering.

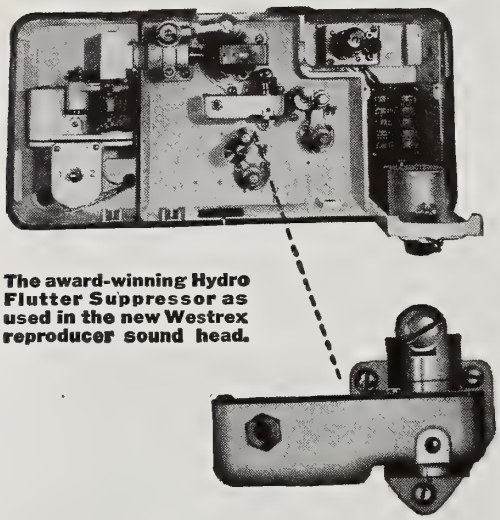
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IDEAL SEATING COMPANY
OF GRAND RAPIDS

SEATING IN THE MODERN MANNER

FOR FOREIGN EXHIBITORS

Western Electric flutter suppressor earns ACADEMY AWARD



The award-winning Hydro Flutter Suppressor as used in the new Westrex reproducer sound head.

The Academy of Motion Picture Arts and Sciences has recognized the outstanding value of the Hydro Flutter Suppressor by awarding the Academy Plaque to the Western Electric engineer responsible for its development.

The Hydro Flutter Suppressor, an oil-damped filter unit, reduces mechanical flutter to less than half the maximum recommended by the Academy. It is featured in the Westrex *Master*, *Advanced* and *Standard* sound systems and is also used in all new Western Electric Recorders and Western Electric and Westrex studio re-recorders.

All of these motion picture equipments are distributed and serviced by Westrex branch offices in more than 100 important cities throughout the world.* For complete information get in touch with the nearest Westrex office bearing the famous name "Western Electric" or write to the address below.

*Outside of United States, Canada and Newfoundland.



For the 15th time in 18 years, the annual Academy Award for the best sound recording has gone to a producer using Western Electric equipment. The Award for the best sound recording in 1947 went to "The Bishop's Wife."

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.

Formerly

WESTERN ELECTRIC EXPORT CORPORATION

auditorium brightness he found generally to be not much greater than of starlight value. To reduce the chance of accidents to a theoretical minimum would require, he asserted, 60 times as much light as present average screen brightness allows. His upper limit of one-tenth of a foot-lambert would help, however. He estimated it would reduce accidents 43%.

Furthermore, he does not think the lower levels of brightness so far accepted by theatre operators help the auditorium in its main business—providing comfortable vision of the picture. Actually those who believe the picture can be seen best in deep surrounding darkness, and that the treatment of both seating and screen areas should be carried as far as feasible in that direction, maintain their opinions in stubborn opposition to practically all technical opinion.

In order to dark-adapt incoming patrons to auditorium brightness of only a tenth of a foot-lambert, Mr. Logan would confine brightness in the foyer, especially near the auditorium, to 2 foot-lamberts, while the standee space should not be more than 1 foot-lambert. Aisles would be allowed five-tenths of a foot-lambert along the rear 10 feet, with the rest at the overall auditorium limit of a tenth of a foot-lambert.

In view of the limitations imposed on it by picture densities, the most immediate means of increasing auditorium brightness appears to Mr. Logan to lie in design. One device suggested was a hood for the screen, with the amount of hooding required dependent on the ceiling light sources. He said that sources recessed in the ceiling do not invade vision of the screen if they are not placed in the forward third of the auditorium. For balcony soffits he suggested light coffers or downlights.

It would help also to finish balcony fascias and auditorium rear walls so that they reflect little light (20% efficiency, he suggested), and to slope the side walls and ceiling away from the screen and arrange them in vertical ribs, with the side toward the screen being 10% reflective, and that toward the rear 50% reflective. He advise a reflection factor for auditorium floor coverings (meaning possibly only that in aisles) of 30%.

Perhaps in the valid belief that it is better to risk controversy than to be vaguely indecisive, Mr. Logan stated (if our hurried pencil notes are correct):

"It is easier to meet visual requirements of continuous motion picture theatre lighting with filament lamps than fluorescent, since the control of fluorescent is difficult. Flourescent may be used for decoration and for intermission lighting."

It is true, of course, that fluorescent lighting cannot be as effectively dimmed as filament lamps, but it can be done pretty well short of the final all-out stage. But sensitive dimming is important in auditorium lighting (as Mr. Sefing points out elsewhere in this issue), and Mr. Logan made a good point for it in referring to the use of dimmer control to set auditorium brightness at the best feasible level. Although he did not say so, this implies the practicability of adjusting brightness to program conditions, for it is true that feature pictures especially vary greatly in average density.

Observing that brightness of a tenth of a foot-lambert would mean from three to four tenths of a foot-candle of illumination if walls, ceiling and floors had the recommended reflection values, Mr. Logan said that this could be got with 60-watt filament lamps spaced an average of 15 feet apart in ceiling recesses (his phraseology suggested a type of downlighting).

But concerning actual translation of Mr. Logan's findings into terms of design and equipment, Mr. Schlanger will have something to say in the next issue of BETTER THEATRES, as a timely follow-up to his discussion of lighting devices in this issue.

—*G. S.*



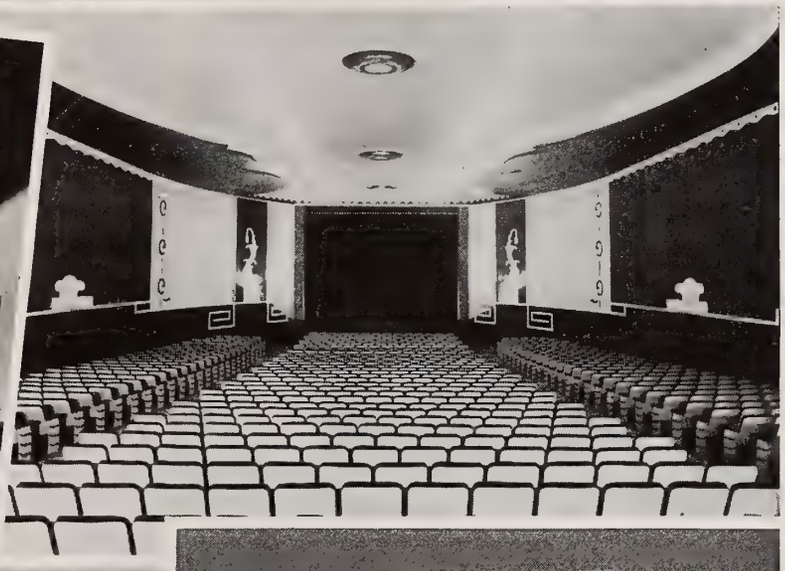
Officials of Century Circuit, New York, during a visit to the RCA plant, Camden, N. J., being shown a laboratory model of a new RCA large-screen television projector built to bring theatre-quality television to the motion picture theatre screen. Left to right: Cyril N. Hoyler, RCA Princeton Laboratories; Fred Schwartz, Vice-President of Century Circuit; H. P. Billings, Jr., RCA Service Co.; Leonard Satz, and Joseph Springer, Century Circuit officials, and Carl Johnson, Bernard Sholtz, Ed Stanko, and W. F. Hardman, of RCA.

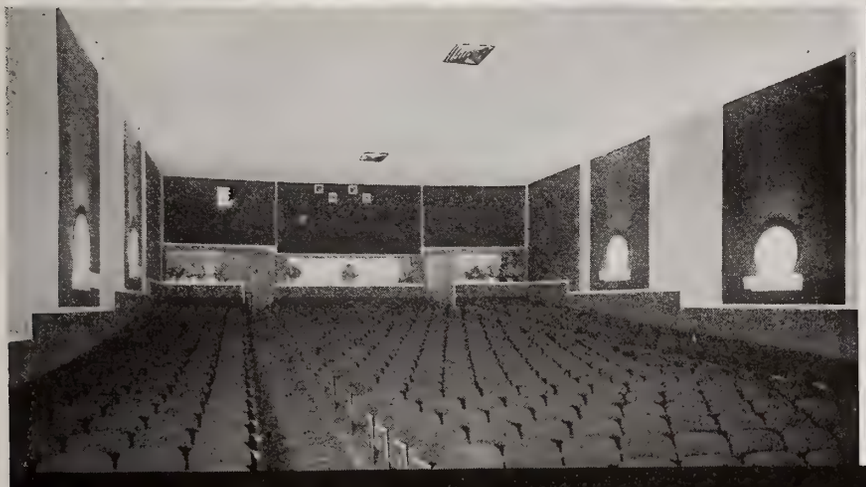
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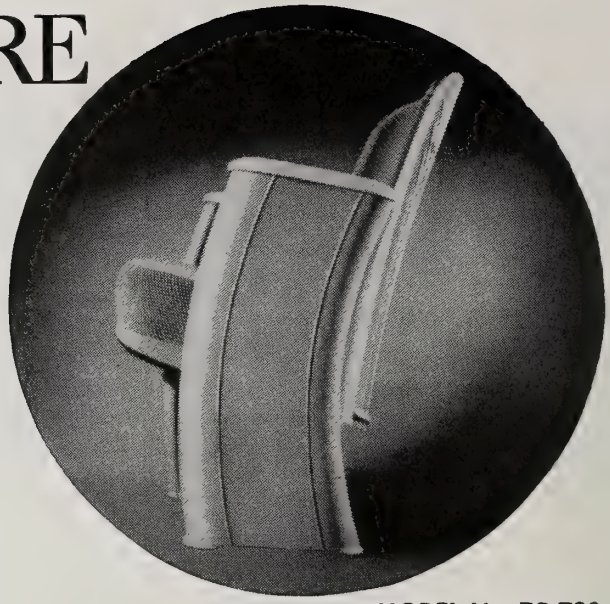


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Better Theatres
GEORGE SCHUTZ, Editor

Choosing the Light Source That's Right for the Job



By BEN SCHLANGER
Theatre Architect and Consultant

The fluorescent family of lamps has made lighting more versatile, often more efficient, but it by no means supplants the filament lamp in modern illumination technique. The proper course is to select from methods old and new the device best suited to the function, for sake of both effect and sensible economy. This article has been prepared to simplify the basic problem of selection.

LIGHTING SERVES two distinct needs—*utility,* and *decoration,* or mood. Theatre lighting can easily become costly to install and maintain, and even more important, so designed as to consume excessive current. The exhibitor must thoroughly understand the difference between utility and decorative requirements if he is to keep the scope of his lighting needs within sensible bounds.

He must also be open-minded and ready to accept either older or new methods of lighting according to his particular conditions; in short, he should use the type of lighting for each lighting task that will most efficiently do the job. And efficiency in this case always should include desirable appearance as an important factor. And there are many instances in which a lighting system can serve both the utilitarian and the decorative need.

Generally lighting that is on for long continuous periods has to be of minimum wattage, while intermission lighting, or short-period illumination, can take more wattage. In any case, the total load for light and mechanical power should be considered in terms of the demand charges made by the local power company.

Utility lighting in a motion picture theatre auditorium includes such items as aisle, exit sign and display lighting. These are continuous lighting. Intermission lighting is more common in the stage theatre, although some continuous-performance motion picture theatres make use of brief intermission lighting for psychological effect. But even the houses which do not use intermission lighting have to open and close a performance with a type of lighting that would normally be used for intermission. This lighting is to create a mood only and does not serve the purpose of enabling the reading of programs, as in a stage theatre.

To create a pleasant decorative lighting effect, it is important to have well diffused and uniform lighting of the ceiling and wall surface that come within the range of vision of the screen. Glaring spots of light, and shadows, are distracting unless they are carefully designed as a special accent of the total design effect.

Careful consideration of all known methods from the most simple to the most complicated have to be considered in theatre design. The accompanying diagrams and explanations indicate costs and purposes of lighting systems, established and new, as they may be used in the theatre.

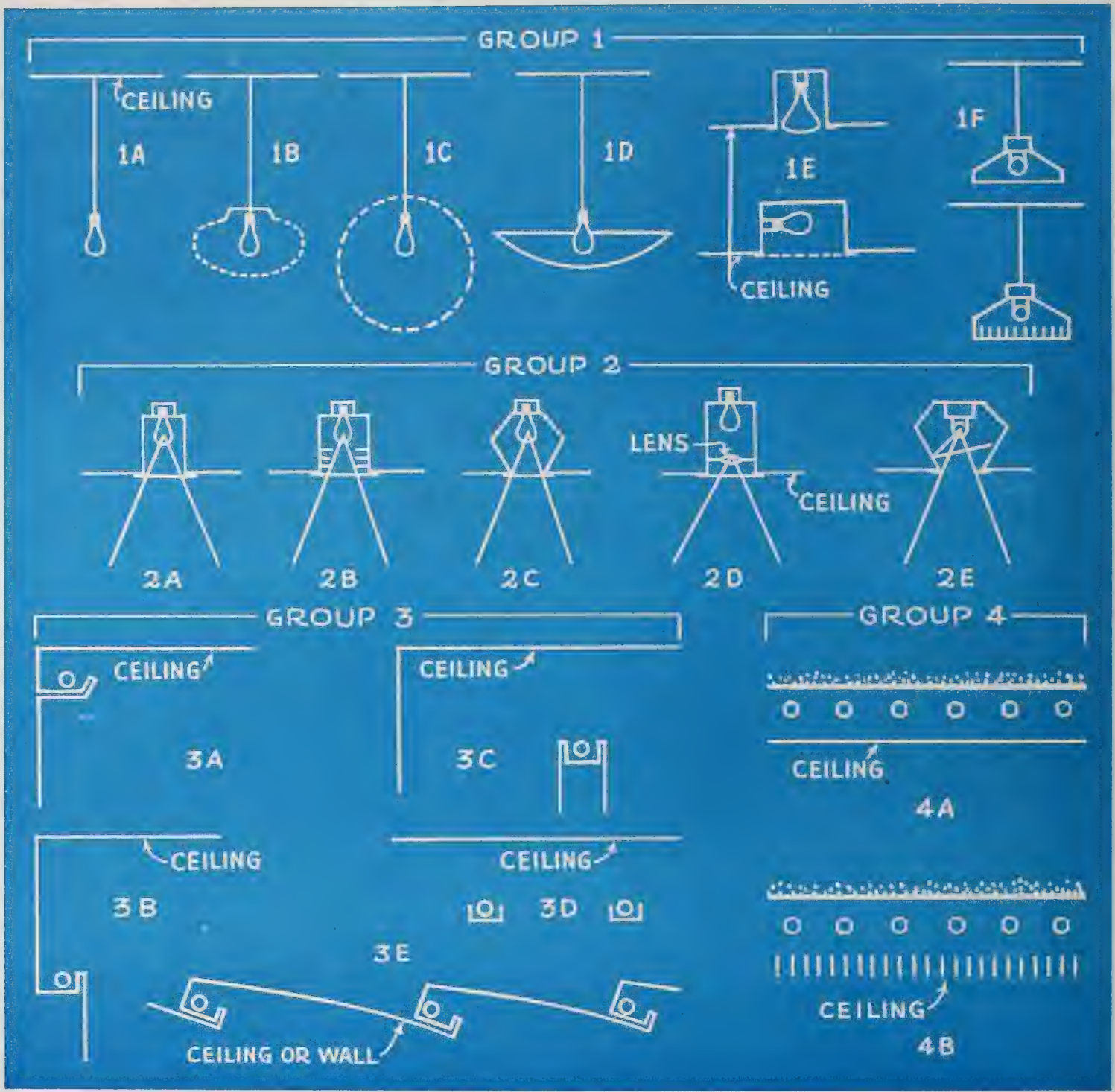
POINT AND LINE SOURCES

The drawings in *Group* 1 show point and line sources of light exposed to normal viewing positions.

Example 1A shows the most simple and most efficient means of illuminating a space. This is a filament lamp hung from the ceiling. Because the lamp is kept away from the ceiling, both the walls and the ceiling are evenly illuminated. When the lamp is brought close to the ceiling, the ceiling becomes dark in comparison with the walls. This type of lighting is used only in storage, stock rooms, etc., because of the objection of the extreme brightness of the light source seen from normal viewing positions.

Example 1B shows the next step that was taken to decrease the brightness of the light source in this type of illumination. A diffusive type of glass bowl encloses the lamp. The brightness of the bowl is still too great for the soft quality of light needed in a theatre. The unit, however, is efficient.

Example 1C shows a contemporary development of this old type of lighting fixture. The translucent enclosure shown in dotted form is greatly enlarged to reduce the surface brightness. This unit is a ball in shape and proves to be decorative and



very efficient. It may not be advisable to use this unit in glass in public areas. It may be that it is now available in plastic.

In *Example* 1D, this type becomes indirect lighting. The pan under the lamp acts to reflect the light up to the ceiling, and this leaves the walls darker than the ceiling. This pan is sometimes made in translucent material. The disadvantage of this type is that dirt will gather on the inside.

In *Example* 1E the lamp is concealed within pockets above the ceiling level. This arrangement covers the brightest and most objectional points of the lamp from normal viewing positions. As in the lower example, 1E, diffusing glass lenses flush with the ceiling are sometimes used to spread the light at a greater angle. *Example* 1E, because of the enclosure of the light source, is less efficient than the earlier types described, with the exception that the upper example in 1E could employ the type of filament lamp which has a built-in silver reflector that projects a greater part of the light energy into the room. Both varieties of *Example* 1E leave the ceiling and the upper portions of the walls dark. They are most efficient in lighting floor areas.

Example 1F shows the line source of light, which could be a standard fluorescent lamp. These fixtures also throw their light downward, leaving the ceiling dark. The lower example in 1F indicates continuous louvers which conceal the light source from normal viewing angles; however, the brightness of the fixture is revealed by the reflection from the louvers.

Examples 1C and 1E can be adapted to theatre use *provided* that these light sources are not used in the auditorium during projection. Exposed sources are suitable if integrated with the design.

CONCEALED SOURCES

More recently there has been a tendency to conceal the light sources. This is indicated in the *Group* 2 drawings. *Example* 2A is a simple metal container kept above the ceiling, with the light source high up

(*Continued on page* 39)



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Facade of the building, toward entrance. Note lobby through window.



Outer (above) and inner (below) sections of the Nortown lobby.



A Showman's

Toronto's Nortown theatre, a new Famous Players Canadian unit representing close collaboration of circuit and architect in the application of modern design.

APPLYING MODERN functionalism with sharp distinction between the purposes of the front and of the interior of a motion picture theatre, Famous Players Canadian Theatres has achieved a noteworthy example of contemporary design in its new Nortown in Toronto. Basically, it was planned, the circuit reports, in the Famous Players' engineering department. This collaboration of exhibitor and architect has produced a theatre whose front forthrightly applies itself to the business of inviting and guiding the public into the theatre, and whose interior proclaims it a major objective of modern design to provide an environment of charm according to popular taste. The Nortown has a one-floor plan with a seating capacity of 950.

The lower portion of the facade is faced in Credit Valley rubble stone, with the narrow stone course producing a bold horizontal effect. Entrance and box-office combine ribbed limed oak, verde antique marble and stainless steel.

In contrast with the lower portion, the upper facade is more simply treated in smooth limestone laid with struck joints in a rectangular pattern, forming an honestly functional second story, projecting a little to provide maximum space for professional offices, which are efficiently lighted by a continuous series of windows framed with stainless steel. Beneath these the outer wall continues to enclose part of the theatre vestibule, which may be through a large plate-glass window that is splayed to prevent reflections, and relieved by drapes and a plant trough.

DIRECTIONAL ENTRANCE AREA

The entire entrance-lobby area is given directional movement by means of a curving plan and structural formation, starting at the marquee. This is semicircular, following the contour of the box-office, which is located at the rgiht side; further, the soffit of the marquee, which has a pattern of light and of deep rose color indicating the flow of entering traffic.

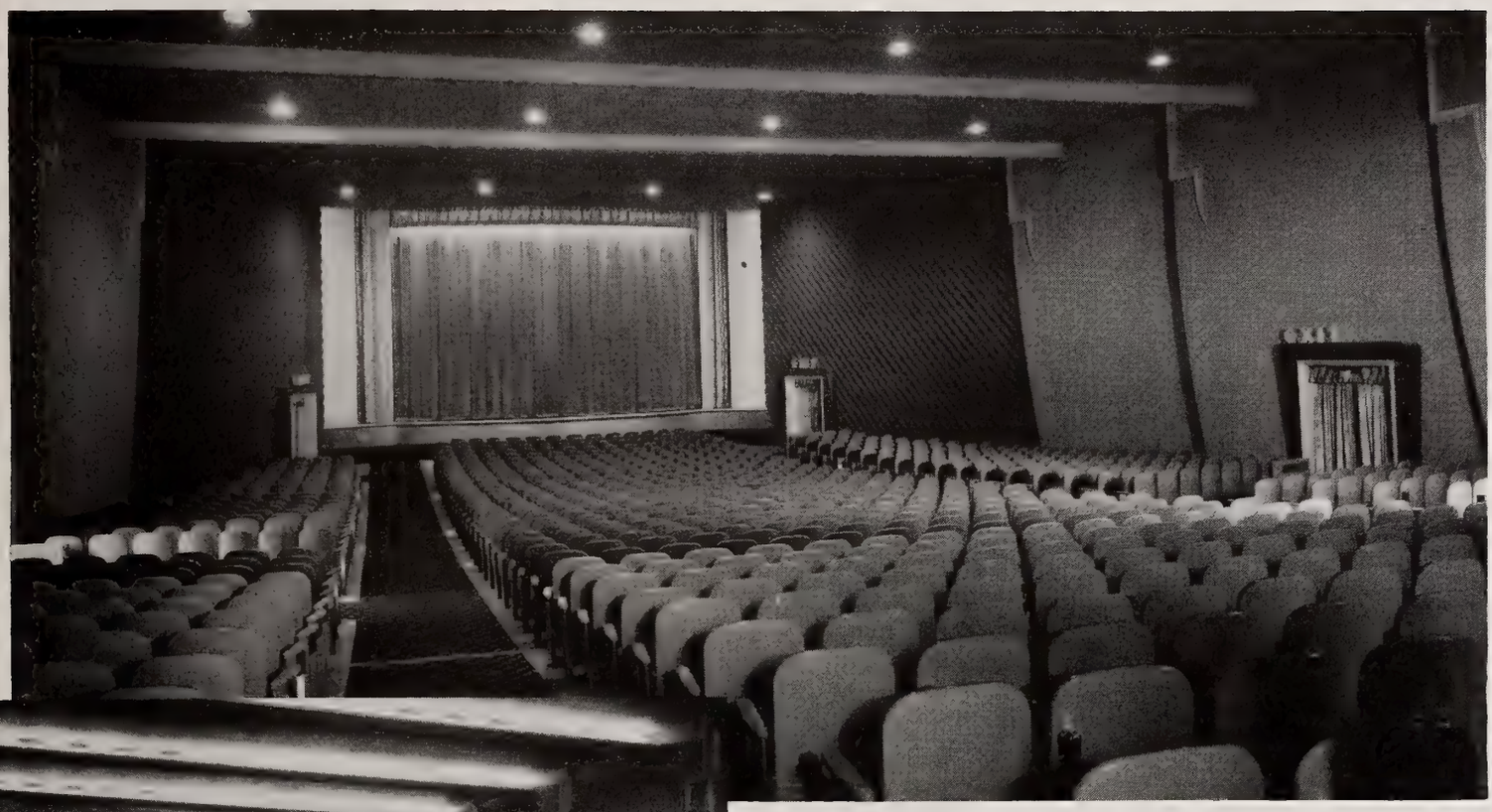
This sense of flow continues through two sets of all-glass doors that carry vision through a semicircular lobby into the foyer, and directional effect is additionally achieved by the curvature of the lobby wall and a lane treatment of the lobby floor. The lobby walls are finished to full height in limed oak panelling, into which are set shadow boxes of stainless steel and Formica.

FOYER AND LOUNGE SPACE

This curvilinear design is continued in the foyer, which is called a rotunda in distinguishing it from an inner foyer immediately behind the auditorium.

Integrated into the rotunda design as a focal point opposite the entrance, is a refreshment bar flanked by oak panelling, with the bar eye-arresting in rose Formica, and displays attractively illuminated by downlights and swivel display fixtures.

nterpretation of Functionalism





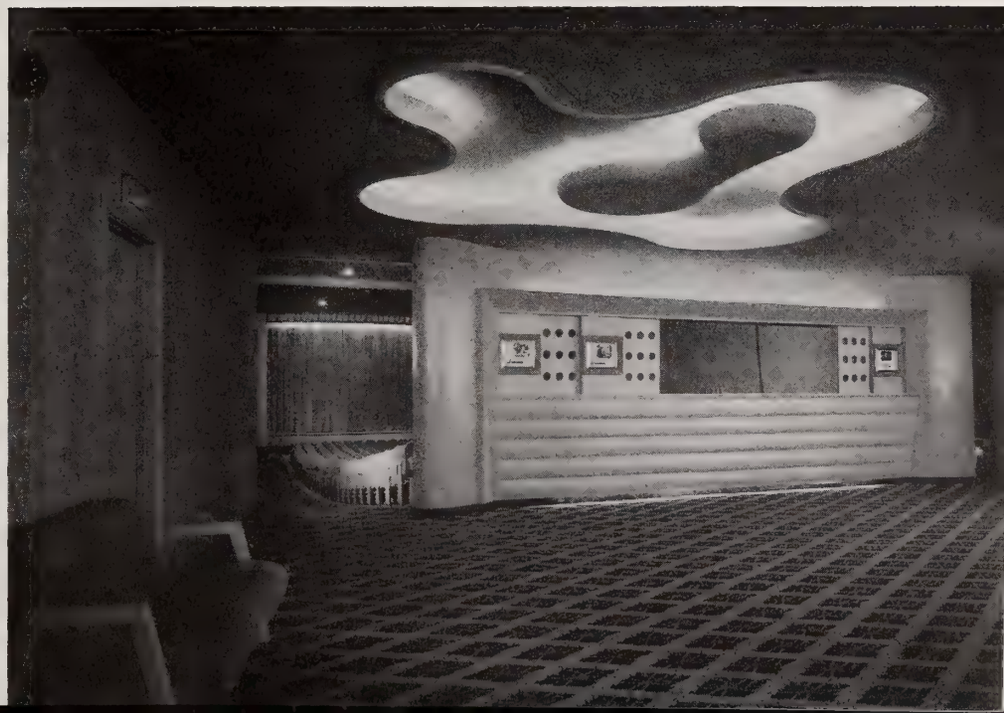


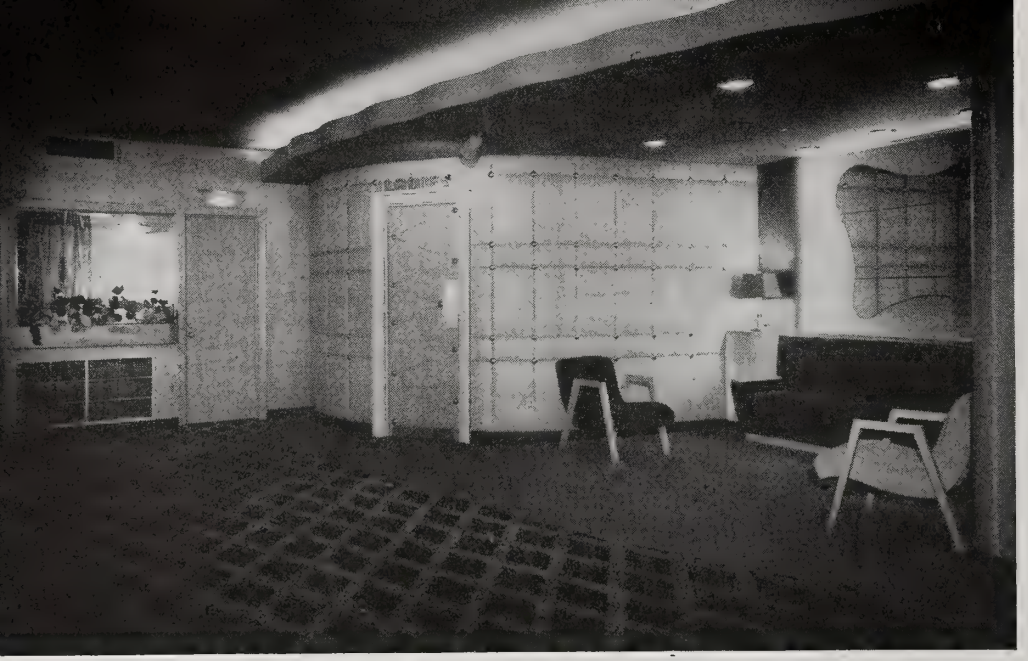
Paneled in a directional effect toward the screen, the walls of the auditorium are of hard plaster painted a warm beige as far as the diagonally corrugated sections framing the screen platform, which are painted cinnamon brown. Fascias of ceiling steppings contain air outlets and conceal neon tubing. A novel feature is a box of artificial planting spanning the recessed projection room wall, making these openings less invasive.

The rotunda walls are predominantly limed oak flexwood as used in the lobby, except for plaster in a pattern of squares painted deep sepia that frame the refreshment bar. Rotunda illumination is by eccentric-shaped plaque luminaires mounted in floating effect on the plaster ceiling, which is painted coral rose.

The rotunda opens into a spacious foyer which leads directly into the two auditorium aisles on either side of an unusual standee rail that frames in limed oak, from floor to ceiling, a standee rail faced in padded chartreuse leatherette, with several sliding wood panels, some mounting small displays, that may be adjusted to close partially the standee opening. The side banks of seating extend to walls of the men's rooms and manager's office at either side of the foyer. (*Continued on following page.*)

Section of the foyer, showing the standee structure with its sliding screens.





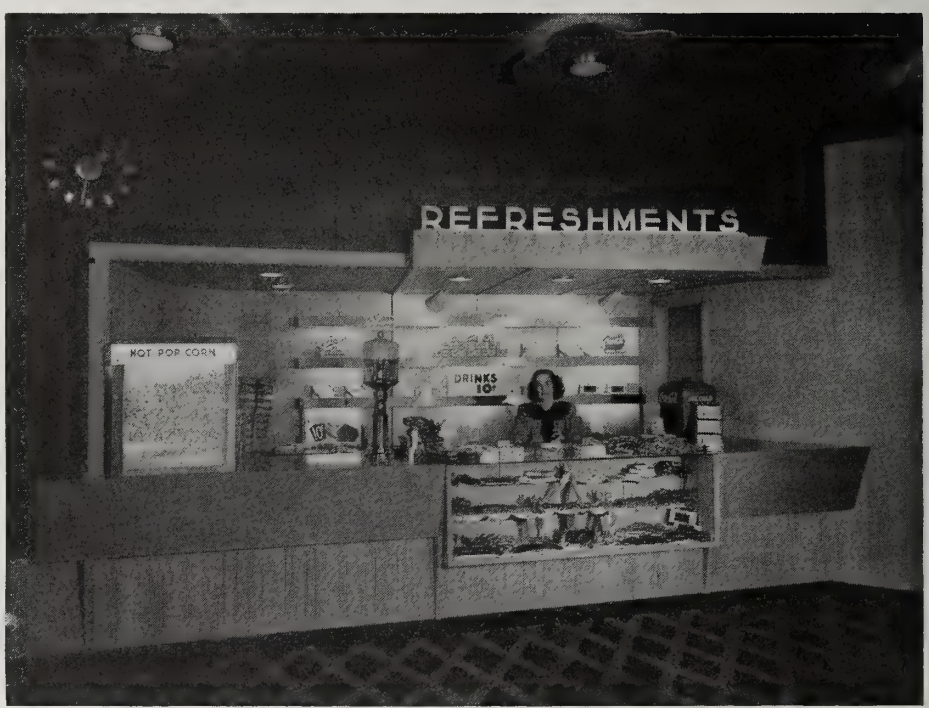
View of foyer showing lounge alcove. The manager's office is at extreme left.

The efficient little women's cosmetic room (below) is done in grey, rose and turquoise, with papered walls, hung mirrors, diffusing lighting fixture.



Opposite the standee rail a small lounge area is set aside in distinctive decor, flanked on one side by a curving wall enclosing a cosmetic room and covered in padded chartreuse leatherette. Foyer walls are mainly limed oak, the ceiling acoustic tile tinted olive green, with a central light coffer shaped like the rotunda plaques, and carpeting has a grey directional pattern on red. The lounge space, however, has a hung ceiling with an escalloped edge concealing neon, and its surface is flock-sprayed in grey texture effect matching plain grey carpeting. Downlights illuminate this alcove.

The manager's office looks out upon the foyer through a large window relieved by a plant box.



Refreshment booth between lobby and foyer, with bar of rose Formica.

THE AUDITORIUM

The auditorium of the Nortown has a simple rectangular form of economical cubage, with a three-bank seating plan, especially wide aisles, and a dual-incline floor. Consisting in Kroehler push-back chairs, the seating is spaced 34 inches.



One of the auditorium exits with free-standing letters lighted by lamp concealed beneath.

For decorative effect, the auditorium depends on a color scheme of beige, cinnamon brown, various shades of blue, and chartreuse, and on an architectural treatment consisting in a series of side-wall panels sloping toward sections of diagonally ribbed plaster framing the screen platform. The ceiling is also a series of panel, in step formation, with fascias toward the screen, which conceal neon tubing and contain air outlets. Illumination is also provided by fluorescent lamps set behind the upper edges of the wall panels, and

The Nortown is completely air-conditioned, with the projection room included in the system. The projection installation also includes a dumbwaiter for transport of film between the booth and the lobby.

The cooling agent of the air-conditioning system is water from city mains, which is usually low enough in temperature for the purpose. A Carrier refrigeration unit is installed, however, to lower the temperature as necessary, and a 25-000-gallon tank is provided for storage of water cooled during non-operating hours.

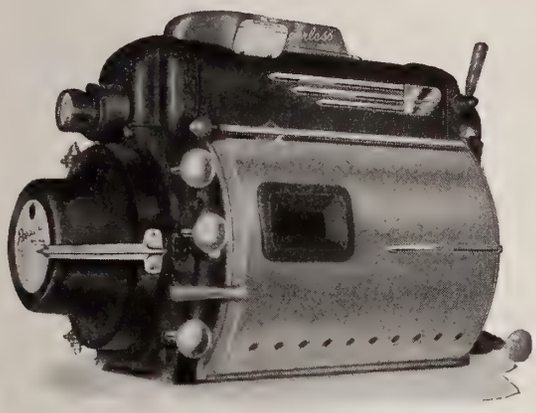
The last ten rows of seating form a smokers' section, and a special exhaust fan of sufficient capacity for 300 smokers is installed to supplement air evacuation here.

Designed by A. G. Facey, Toronto architect, the Nortown was built under the supervision of Jules Wolfe, supervisor of construction for the circuit. William Falls is the resident manager.

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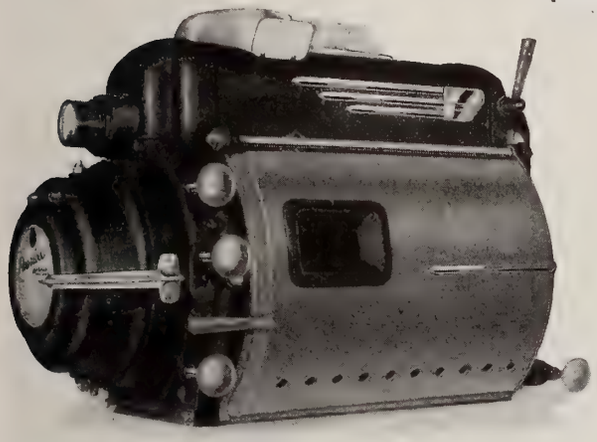
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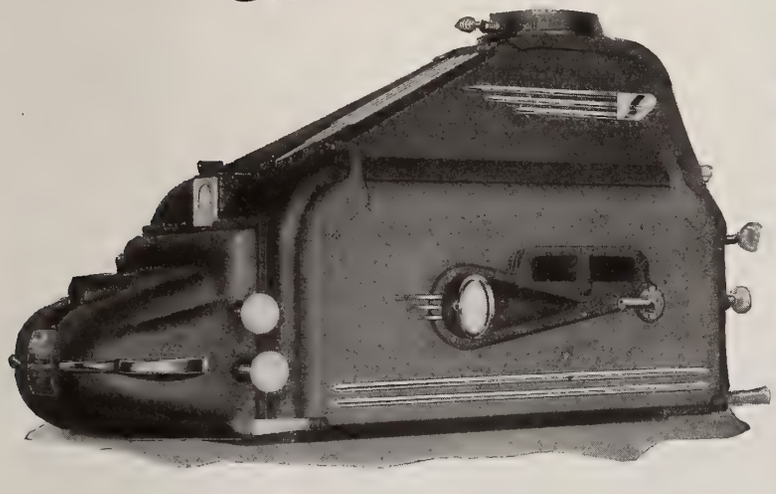
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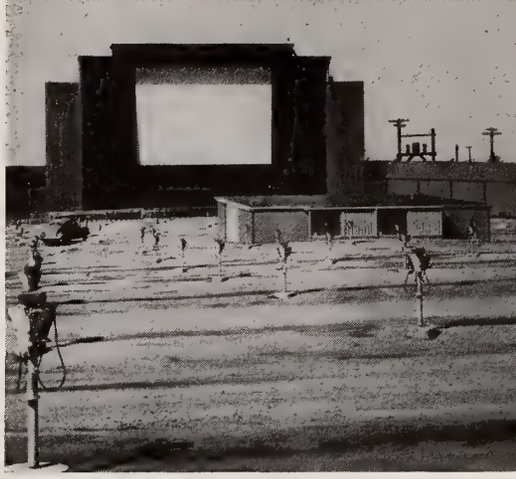


■ One of the principal sources of higher costs in postwar drive-in construction is concern for appearance. Little is required structurally to satisfy the merest functional needs, and the earlier drive-ins seldom went beyond the essentials. Their effect on the landscape did not help to placate people, most frequently nearby residents, who opposed them for a number of reasons. Such opposition has not yet been entirely stilled, but its arguments lose much of their force with greater use of creative architecture and of landscaping. And the "new look" is pretty likely to be appreciated by the patrons, too. One of the first to give liberal expression to the idea that drive-ins should be, and can be, sightly is the theatre opened last year near Syracuse by the Kallet Theatre Corporation of which M. J. Kallet is president. Three views of it are presented here—above, at left, and at the lower left-hand corner of the opposite page. The Kallet Drive-In has a steel screen tower covered with copper, with the highway side stepped to form two ledges. Water pours down this side, the ledges creating a waterfall, which is floodlighted in color. Integrated architecturally with the screen tower, the other structures, which include baffles at both ends of the ramps, are given a modern styling. The area in front of the screen tower is given over to supplementary entertainment for adults rather than children—it is equipped with a dance platform for use of patrons arriving before the first performance. The Kallet theatre has a capacity of 850 cars. Michael J. DeAngelis was the architect.

—AS WELL AS EFFICIENT



The Rancho drive-in's ticket booth of stainless steel and glass.



General view of the Rancho parking area.



Swinging in the Rancho's playground.

■ One of the first to open of the bumper crop of drive-ins expected this year, the Rancho near San Diego, Calif., an operation of Sero Enterprises of Los Angeles, accommodates 672 cars in a 13-tier plan, confining the angle of vision (sides to perpendicular from screen) to 40°. Between the first ramp and a children's playground in front of the screen is a section of 300 stadium chairs on concrete. Driveways and entrance area are landscaped. Near the highway is a triangular colonnade on ashlar blocks, mounting Bevelite attraction boards with plastic letters and decoratively framed in neon. The ticket booth, serving two lanes, is of modern styling in stainless steel and glass. Constructed of Robinson decking in two tones, the screen tower displays on the entrance side a hug illuminated mural of a Mexican rural scene. With a screen 60 feet wide, the Rancho projection lighting is by Peerless Hy-Candescent lamps, with heat filter and water-cooled positive carbon jaws and brushes. Arcs are supplied by a Hertner 250-375 motor-generator. Projectors are Simplex E-7's, the sound system and in-car speakers also Simplex.



Entrance side of the Rancho screen tower, with its illuminated mural.





The Rancho's attraction board structure.

For showmanship, any theatre needs and today can afford

John J. Sefing's Ways & Means

Efficient Dimmer Control Of Auditorium Lighting

GONE FOREVER are the days when all that was needed to run a successful motion picture theatre was a building of some sort, some chairs, a little decoration and a picture on the screen. Today the general public expects and appreciates stream-lining in its usage of transportation, social and entertainment facilities. Accordingly, any motion picture theatre, no matter how small, cannot afford to remain behind the times in giving its patrons what they have become accustomed to in nearly all public facilities.

An item of equipment that was once considered unnecessary in a small theatre is the dimmer control of the auditorium illumination. Now with dimmer equipment vastly improved, and as a result, more efficient in operation, smooth flickerless dimming is available well within the budget of the smaller theatres quite as readily as that of "deluxers". Switching on and off auditorium lighting with an audience present is distinctly corny today.

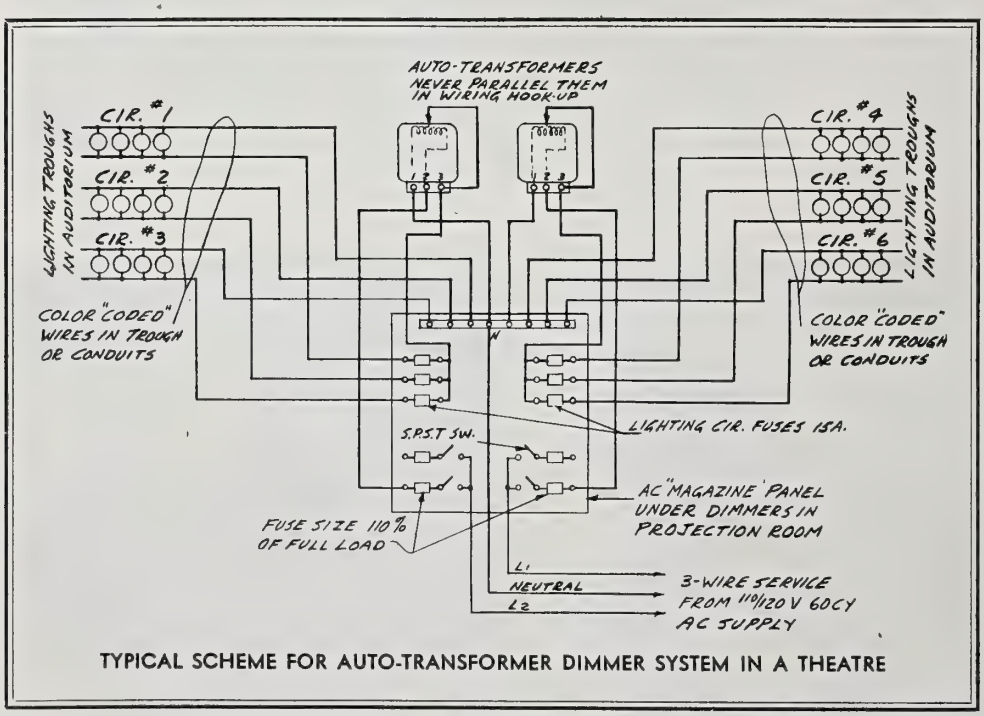
But that isn't all. Illumination abruptly turned on full-bright or full-dark is very annoying. It forces the eyes to make sudden and rapid adjustment to drastic change in seeing conditions.

The development of dimmer equipment has been in two directions—one might say, up and down: up toward easy and instantaneous control of complex light circuits, all interlocked together; and downward to a lower cost level, so that the essential advantages of dimming, for showmanlike illumination control and for color mixing, can be enjoyed by theatres not only of medium, but also of relatively small capacity.

For auditorium lighting control there are three distinct types of dimmer equipment now on the market, each with its own particular application in theatre usage. One type employs a bank, or rows, of round plates on which the resistance wires, the contacts and the contact arms are fastened. Each such dimmer plate can be had in either the 15½-inch or 18-inch diameter size, with the 15½-inch plate having a rating of 150 to 2200 watts, and the 18-inch plate rated from 2200 to 3600 watts.

In the wiring hookup of the lighting circuits, each dimmer plate must carry its own load, as no paralleling of the plates is permissible by codes, due to the hazards present in overloading the electrical circuits. This means that if a particular color comes to a load of, say 3000 watts, then two 1500 watt plates should be used, with their own individual fused wiring circuits.

For operating the dimmer bank, there are three different control levers that can be interlocked on a common shaft for controlling the various color lighting circuits. The plain master control lever is commonly used for one particular color circuit. The color master control lever is for use where there is a group of colors, with a separate drive shaft for each color. This color master is fastened to each shaft and as a result controls all the colors in that group.



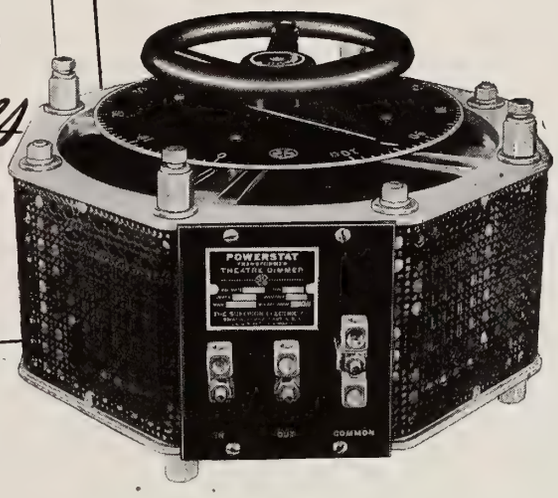
TYPICAL SCHEME FOR AUTO-TRANSFORMER DIMMER SYSTEM IN A THEATRE

ONE-MAN MASTER CONTROL

The grand master control lever is usually interlocked with the other levers, and by its operation, controls all the lighting circuits on the dimmer bank. For motion picture theatre use, and especially when the dimmer bank is located in the projection room—one man operation—the color master levers are installed in groups of two so that any two such levers can be spanned with one hand and pulled down or pushed up together. Then these color masters are interlocked with the grand master lever for simultaneous operation of all the colors. In this way when the lighting routine is established in the theatre and the levers interlocked for operation of a particular color or groups of colors, the entire lighting in the theatre can be controlled by the grand master lever.

In the larger theatres where the lighting circuits are many, and the projectionist is

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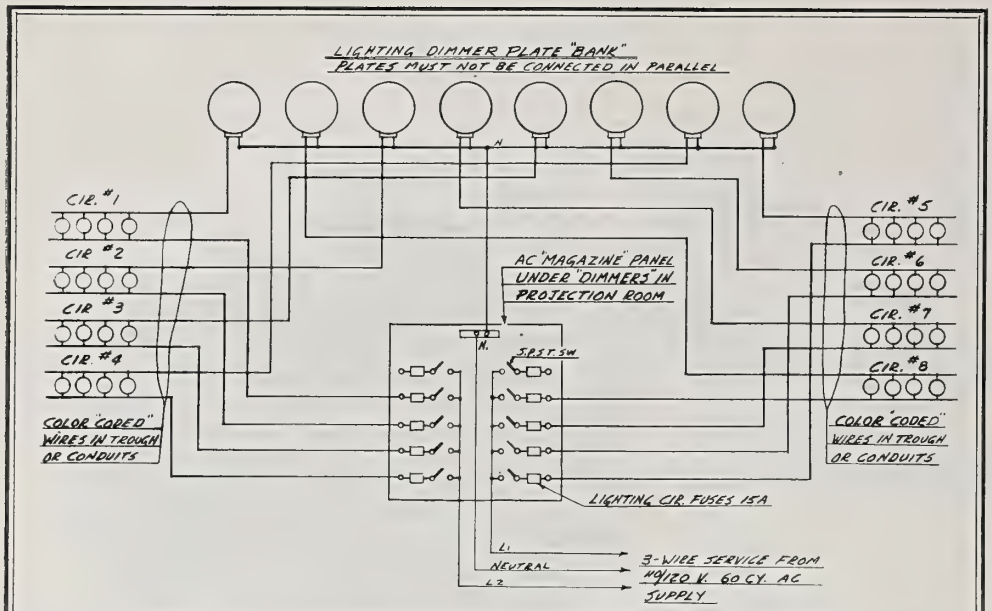
POWERSTAT dimming is dependable . . . these units are ruggedly built to stand the wear and tear of constant use assuring minimum maintenance.

Take advantage of expert advice . . . look to The Superior Electric Company for the answers to your dimming problems. A fully illustrated engineering data brochure is available. Request your copy of Bulletin 347.

Write The Superior Electric Co., 2058 Demers Ave., Bristol, Conn.

THE SUPERIOR ELECTRIC CO
BRISTOL, CONNECTICUT

Powerstat Variable Transformers ● Voltbox A C Power Supply ● Stabiline Voltage Regulators.



TYPICAL SCEME FOR RESISTOR TYPE DIMMER SYSTEM IN A THEATRE

unable to operate the larger dimmer banks smoothly and easily, a motor drive is installed in place of the grand master lever. In this way, after the color levers, or combination of color levers, are interlocked on the main drive shaft, all the lighting in the theatre auditorium can be either put on or off, slowly and smoothly, by pressing a button to actuate the drive-motor.

AUTO-TRANSFORMER TYPE

Another type of dimmer equipment for theatre use employs continuously tapped auto-transformers which control the color lighting in the auditorium by operating the interlocked levers, and they in turn actuate the movable contacts on the transformer winding. This kind of dimmer bank has the same color control lever as the resistor type already explained, but instead of having round plates with resistor wiring, it has only the winding of a transformer for adjusting the lamp voltage to any desired intensity. Due to this transformer action, the light intensity of the circuits is varied very smoothly from blackout to full bright, and vice versa. This type is more economical than the resistor type. Each such dimmer operates from a 110-120 volt, 50-60 cycle, single-phase or polyphase, a.c. supply, and they can be had up to 1700 watts, or even in 4000-watt capacities.

The other type of equipment is known as a reactor dimmer. It employs plates of special design that control the remotely located reactor units. These reactance dimmers are used mostly in the larger theatres where the lighting loads are in excess of the capacity of either the resistor or auto-transformer dimmers. They also are limited for use on 50-60 cycle a.c. supply and must have direct current from either a generator or a rectifier. The advantages of the reactor dimmer are that they can easily control as much as 40 killowatts in a single unit, and two or more reactors can be controlled by a single plate, thus permitting large loads to be balanced on polyphase supply lines. Also they conserve installation space, eliminate large runs of heavy circuit wiring by being located near the center of the lighting loads.

One thing that can cause a lot of trouble in dimmer equipment, be it of the resistor or auto-transformer type, is improper planning of the installation. In many cases, the dimmer equipment is purchased and then installed as an afterthought in the best possible space available in the projection room. This applies equally as well in running the circuit wires, installing the conduits or wiring troughs. This particular equipment is important to the successful operation of the theatre and it should be accorded the same consideration given to the projectors, motor-generator set, etc.

PROJECTION ROOM LAYOUT

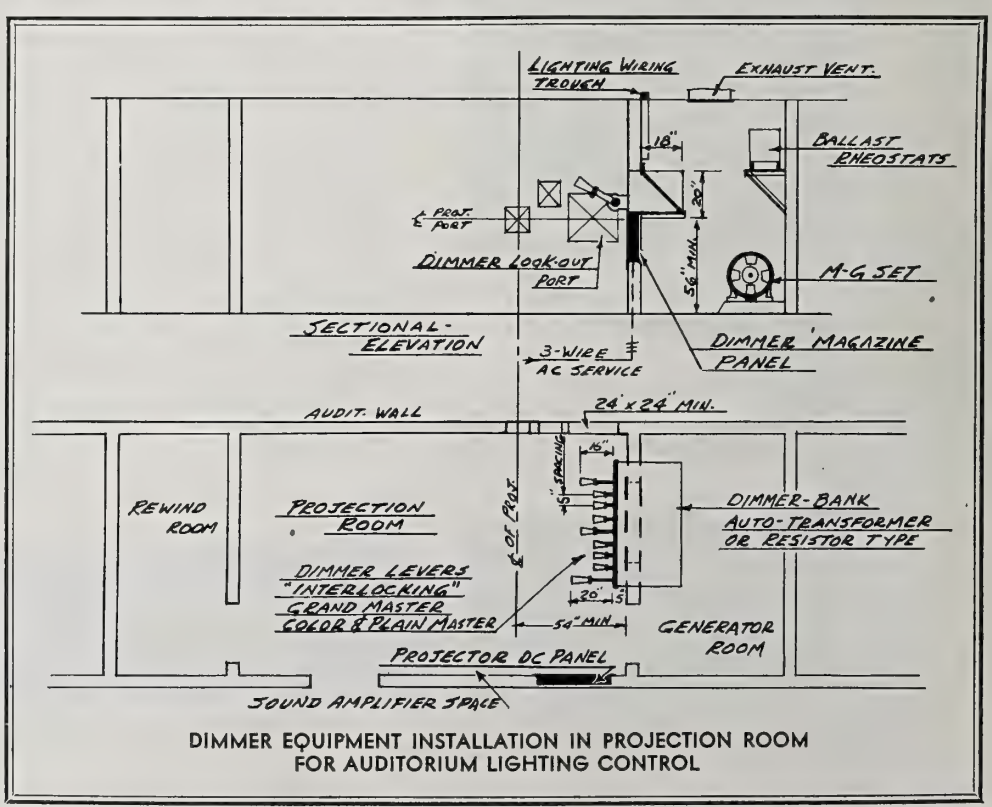
The best place to locate the dimmer bank is in the wall between the projection room and the generator room. In this way it will be convenient for the projectionist to operate the auditorium lighting, and the dimmer units will be isolated in the generator room, but still be easily accessible for maintenance and servicing.

To provide sufficient space for the dimmer bank, the door to a generator room should be located at the rear wall of the projection room, with the d.c. panel for the projectors installed on the rear wall. The dimmer bank units should be well covered by means of a strong screen to prevent accidental contact by a person, and to keep out inflammable foreign material.

The dimmer magazine panel should be located directly underneath the dimmer bank and be large enough to accommodate the fuses, switches and wiring circuits liberally. In many dimmer panels the space is so small that the wiring, fuses and switches are confused, so that it is quite hard to trace and correct trouble.

It is always best to provide an extra switch or two in the panel in case additional lighting circuits are needed in the future. The wires from this panel to the dimmer units, and to the light in the auditorium, should be run in metal troughs wherever possible. It should be kept in mind that when there is anywhere from eight to four-

(*Continued on page* 58)

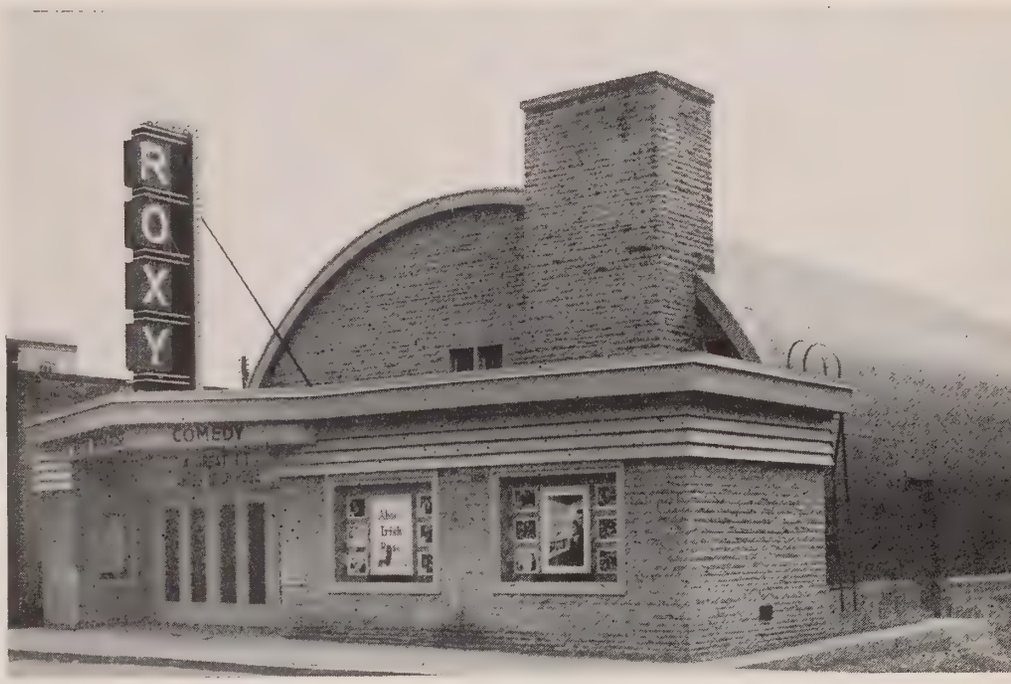


DIMMER EQUIPMENT INSTALLATION IN PROJECTION ROOM FOR AUDITORIUM LIGHTING CONTROL

BUILT IN FOUR MONTHS

of prefabricated steel and native stone . .

■ The little town of Brampton, Ontario, emerges from a long hard winter into the Spring of 1948 with its own motion picture theatre. It has marked differences from such a smart example of modern playhouse design as Toronto's new Nortown (page 26), but it supplies a need for local theatrical service in the essentials, including a pleasant environment. Brampton's Roxy theatre is an operation of Odeon-Associated National Theatres, headed by Sam Fingold and Ralph Dale. It is the first Canadian theatre constructed of Quonset prefabricated steel housing. With local sandstone used for construction of the front and entrance area, it was completed in a little over four months of a severe Ontario winter. Under more favorable conditions, say the owners, it could have been built in 90 days. The architects were Molesworth, Secord & Savage of Toronto.



With a depth of 144 feet, 132 feet are of Quonset construction.

■ The main section of Quonset-40 construction measures 40x132 feet, with 15 feet combined with a 15-foot steel beam, concrete slab and stone front structure to provide lobby-foyer-toilet space. The building was erected on concrete foundation built up 4 feet inside. The auditorium seats 618 on a dual-incline floor with row spacing 34 inches. General interior finish is in knotty pine, with auditorium arch area in acoustic plaster, and rear auditorium wall in acoustic tiles. Walls are filled with thermal insulation. Heating is by a circulating hot water system supplying units behind grilles, with the plant under the lobby floor to facilitate proprietor supervision.





Forward and rear views of the auditorium.

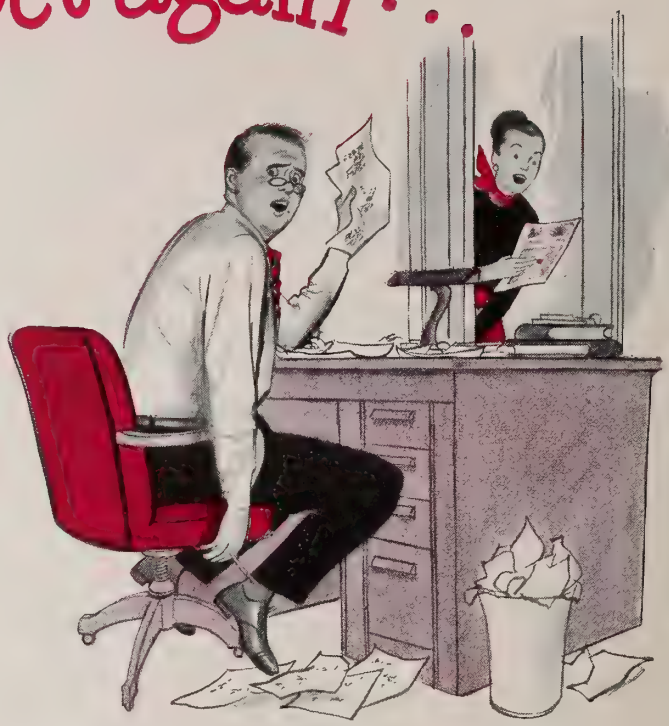


Looking across loby toward toilet room doors.

"On the Carpet again . . .



1. It's the boss's carpet, of course... that shabby, worn-out, lobby carpet...



2. Say, give me an aspirin...how am I to know how to estimate yardage like a specialist...or decide on qualities, or patterns, or colors?



3. I'm deep in beefing when in comes Miss Dewdrop, with an Alexander Smith-Masland ad saying, WHY NOT...

Consult a Theatre Carpet Specialist!

ALEXANDER SMITH ☆ MASLAND

Theatre Carpets



Illustrated: Masland's: "Decatur" Wilton Pattern #1189, Color 214.



"So-o-o...I'm sending for an Alexander Smith contractor or sales representative. He knows what's the best bet in theatre carpets." He will:

1. Cut costs by estimating accurately - keep yardage down.
2. Save on upkeep by advising the most economical quality and weave for each specific location.
3. Increase your satisfaction by suggesting the design and color which will harmonize best with your theatre's interiors.

Yes, it will pay you to call in an Alexander Smith contractor or sales representative. The Alexander Smith and Masland lines handled by him include a complete range of all types, qualities, and colors of carpet suitable for every theatre installation.

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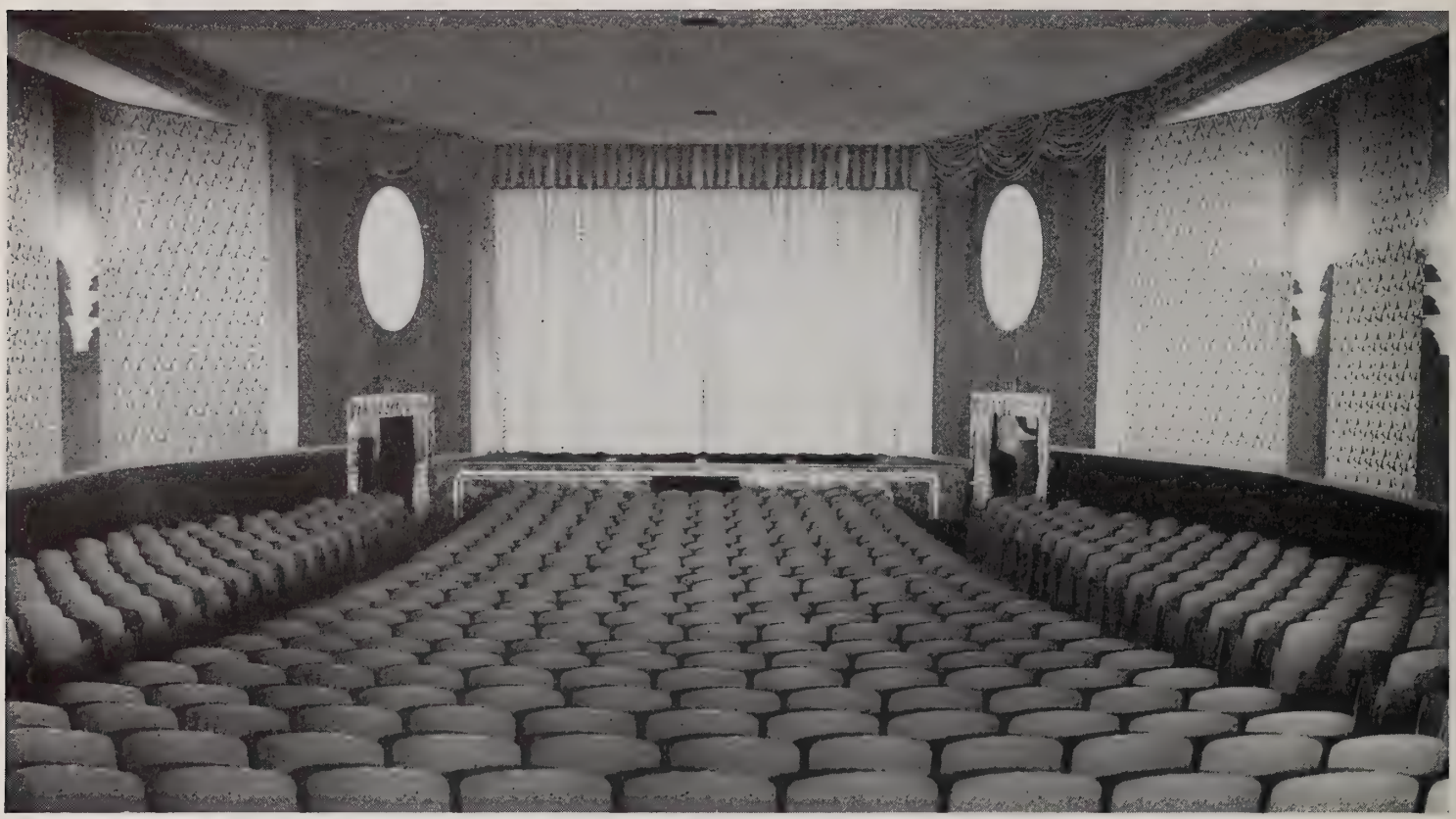
ALWAYS BETTER THAN NEED BE
MASLAND

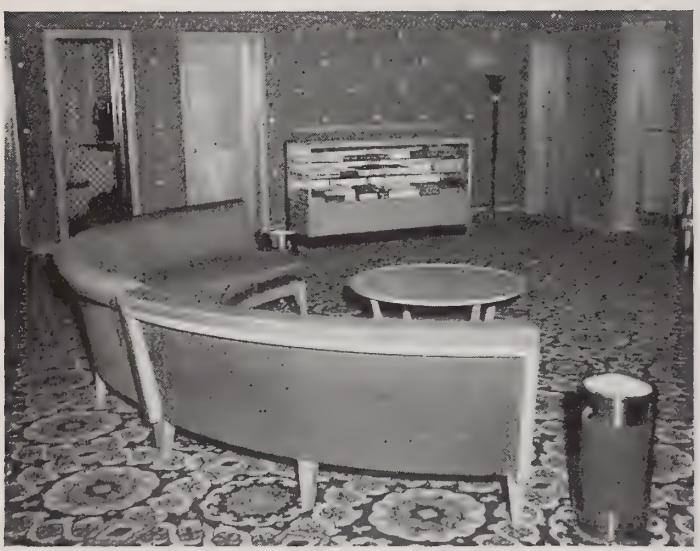
Write

Alexander Smith-Masland
Contract Service Department
295 Fifth Avenue, New York 16, N. Y.

Atmosphere Luxurious for Small Towners

The decor, rendered largely in fabrics, of the 700 seat Dover in Dover Plains, N. Y.





■ The increased capacity of rural America to go places and see things, which has made the finery of metropolitan theatres widely familiar, has increased the significance of environmental factors in the small town theatre budget—a fact that is eminently exemplified in the 700-theatre recently opened in New York State's little town of Dover Plains. Constructed of cinder block, the Dover theatre has the inner side of this material covered entirely in a brocaded damask. This is hung above a Marlite wainscot, providing a rich figured field of blue on an eggshell ground, which is relieved by conical plaster luminaires against mohair panels, with dimmer control. Similar damask covers the rear wall, laid over rock wool, while a cry-room is comparably treated. Seating, by Heywood-Wakefield, is covered in coral mohair, and drapes of the proscenium and flanking walls are covered in coral rayon plush. The main curtain is golden rayon damask, the screen curtain of maize-colored self-figured satin. Interior decoration was by Novelty Scenic Studios, New York. The architect was Irving Rutherford, Hartford, Conn. The Dover is owned by Frank Knickerbocker.

■ Passage to the auditorium from the lobby (which has plaster walls painted a light brown above a wainscot of Marlite plastic-finished natural wood applied on plywood with stud backing) is through this intimate lounge-treated foyer. Here walls are leather-like coated fabric in beet-red, tufted over cotton padding with 1 1/2-inch white buttons. Carpeting is an Alexander Smith Crestwood Velvet of bold brown, black and gold figures on a maroon ground. Modern furniture of blonde wood is upholstered in green. Off the foyer are the restrooms and a manager's office, with natural birch doors, flush-paneled.



CHOOSING THE LIGHT SOURCE FOR THE JOB

(*Continued from page* 24)

from normal viewing angles. This fixture is a simple and effective downlight source. It should not be used, however, for picture projection period lighting in the auditorium because of the reflection from the inner walls of the fixture visible from normal viewing angles. For all other lighting, however, it proves effective, with the exception that if it is used exclusively, the ceiling remains dark (see discussion of Group 3 lighting).

Examples 2B and 2C show two methods of eliminating the reflection from the inner walls of this type of light container. *Example* 2B shows circular louvers to control reflection; 2C eliminates reflection from inner walls by slanting the walls so that light reflection from the walls is thrown back up into the fixture, instead of into the eyes of the people below.

Example 2D is the same as 2C except that 2E becomes a continuous line source of light instead of a point source. Fluorescent (including so-called "cold-cathode") lighting would be used in 2E. Light sources indicated by 2E, 2B and 2C can be most effective for lighting the auditorium during the picture projection period, and for special dramatic effect in lighting in any other part of the theatre. *Example* 2D is a more complicated form of downlighting. which utilizes a lens system for projecting the light.

In *Group* 3 are indicated various types of indirect lighting concealed in coves or channels. These types of indirect lighting are useful for supplementary evenly diffused illumination to be used in conjunction with downlighting, to overcome the dark ceiling resulting from direct lighting methods. This indirect lighting is useful in intermission periods in the auditorium or any of the other public spaces in the theatre.

Example 3A is the common light cove on the wall located close to the ceiling. The cove is too close to the ceiling and creates bright areas near the cove, with the light diminishing too rapidly as the distance from the cove increases.

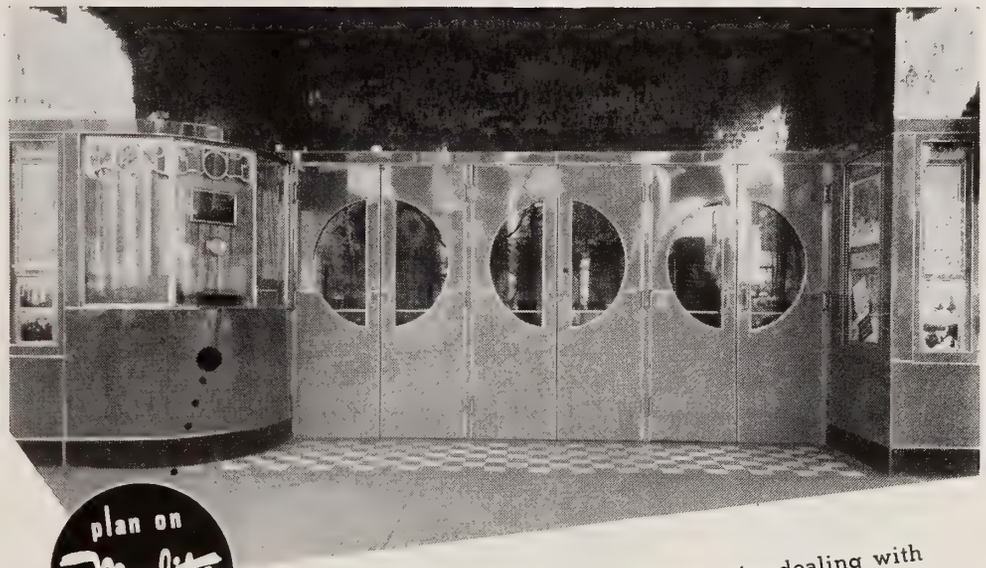
Example 3B shows a better position for a light cove for spreading the light more evenly and to a greater distance.

Example 3C is an indirect light source that could be placed on the top of a low partition, or any other low builtup construction. This method is very effective because it gives great flexibility in spreading an indirect light source from some interior portion of a given room or space.

Example 3D indicates light coves hung from the ceiling. They can be arranged to illuminate the ceiling very evenly if the

Marlite

is out in front!



plan on Marlite walls

First impressions are important when you're dealing with the public . . . that's why it's smart business to put up a good front – a Marlite front. You'll find plastic-finished Marlite in the better theatres, for Marlite is colorful, attractive and sanitary. Marlite's gleaming surface is easy to keep clean because it seals OUT dirt, grime, most acids and moisture, resists the wear of constant public usage. For ticket booths, lobbies, displays, candy counters, foyers, rest rooms . . . there are countless uses for attractive, economical Marlite – and all of them are right up front! Marsh Wall Products, Inc., 269 Main Street, Dover, Ohio.



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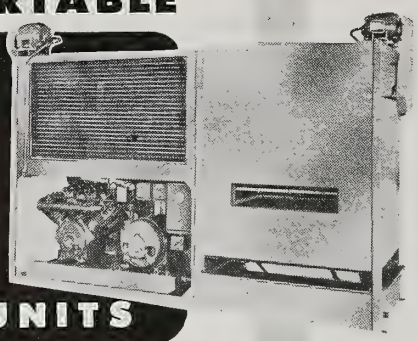
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AND THE DEAF SHALL HEAR!

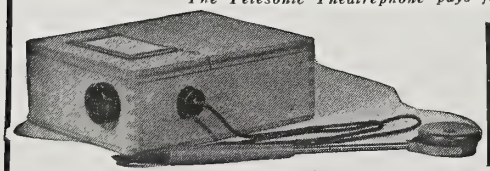
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THE MISSING TENTH!

The TELESONIC THEATREPHONE opens wide the doors of your theatre to "The Missing Tenth" to their profit and yours.
"The Missing Tenth" are the 10% of the population tributary to each motion picture theatre, small or large, who cannot now patronize and enjoy the show unless you install the remarkable TELESONIC THEATREPHONE.

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It enables the user to hear and enjoy your programs from ANY seat in ANY part of your theatre, without plugging in or attachment to any seat or fixed point and even while walking about.
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TELESONIC THEATREPHONE CORPORATION
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coves are spaced at close enough intervals. This installation may prove relatively expensive, but it has an especially good decorative value. The channels in which the lighting is placed can be kept very narrow.

Example 3E is another method of providing continuous and evenly distributed indirect illumination over large ceiling or wall areas. The effect is rich, but costly.

The amount of current consumption in the *Group* 3 indirect lighting systems would not be excessive in an auditorium because this illumination would be used for short periods only. In other areas, where illumination is required for long periods, "cold-cathode" lamps can be used to minimize current consumption.

In *Group* 4 are shown two costly but very effective methods of evenly illuminating wall or ceiling surfaces, except that they are not suited to illumination of the auditorium during projection periods. The light source in 4A would be "cold-cathode," and the diffusing material in front of the light source would be glass or plastic. Of the plastics, "Plexiglas" is very interesting for theatre use.

Example 4B presents a similar idea with an "egg crate" louver, instead of translucent glass or plastic, running in both directions to conceal the light source. This can be used in the ceiling only because you could see the light source if used on walls.

Because of the cost of the *Group* 4 type, this class of lighting devices would ordinarily be used in limited areas for special effect. However, if the budget permits, this lighting is good for its decorative values.

As a means of simplifying selection from the greater variety of lighting tools now available for theatre illumination, here are some general suggestions that may prove helpful in choosing basic types of light sources for various parts of the theatre:

Cosmetic mirrors—standard filament or lumiline lamps (these are most likely to produce light under which skin tone appears "natural").

Display frames — regular ("hot-cathode") fluorescent lamps inside the edges of the frames; or filament lamps with built-in reflector surface (projector lamps) directing light on the display from a point outside the frame; or a combination of these.

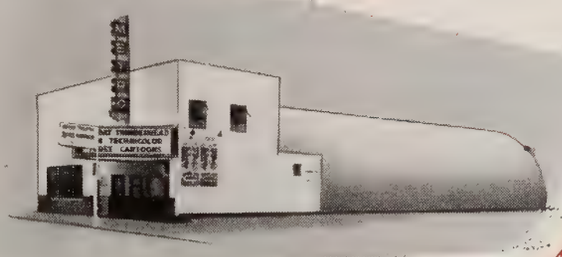
Directional signs—fluorescent lamp inside box that is faced with translucent lettering (preferably green). A decorative variation consists in a fixture mounting letters (in the face of the fixture or free-standing above it) of plastic impregnated with luminescent material and lighted by a black-light fluorescent lamp with suitable ultra-violet sleeve.

Light coves—regular or "cold-cathode" fluorescent lamps.

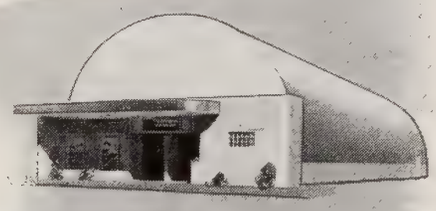
Downlights—for most requirements, filament lamps of the projector type (built-in reflector) so set in recesses as to control spread of light.

21 41 QUONSET THEATRES
16 NOW IN OPERATION
10

METRO THEATRE, ABILENE, TEXAS

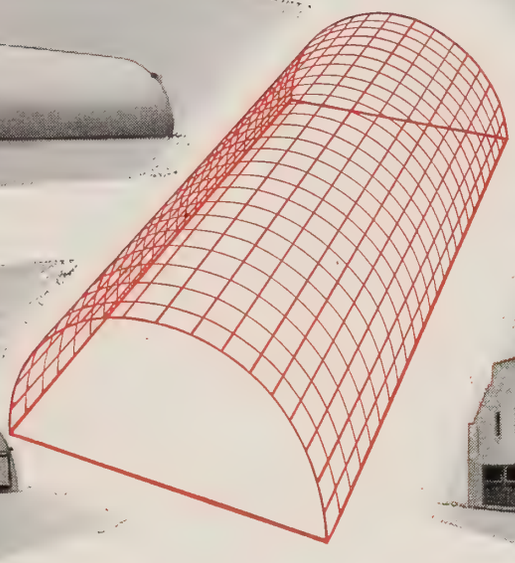


M & R THEATRE, CAVE JUNCTION, ORE.



MELODY THEATRE, PORT HUENEME, CALIF.





KEN THEATRE, FRANKENMUTH, MICH.



THE TREND

is to the Quonset* 40 for small-community theatres

. . . AT LOWEST COST

Theatre owners throughout the country are eagerly turning to the Quonset 40 for adaptations to movie houses that are completely different from anything seen before.

An important motive actuating this trend—besides the incentive of lower cost—is the adaptability of the Quonset 40. It represents a new standard of entertainment luxury that box office receipts indicate is appreciated by the public. Customers are held by the Quonset theatre's optimum acoustics, attractive appearance inside and out, as well as comfortable air conditions the year-round.

The Quonset 40—which is 40 feet wide in any length desired—offers theatre architects unlimited possibilities in design. Exterior facades can be as modern as tomorrow, interiors as artistic as the imagination of the architect can create and the owner can afford.

A *basic building*—framed with steel and sheathed with steel—the Quonset 40 offers inherent advantages of fire resistance, long life and inexpensive maintenance. It is engineered to be *permanently* safe. Fast erection is assured because of the all-steel Stran-Steel frame—whose arch-rib members have the *patented nailing groove* which permits other building materials to be nailed directly to the frame.

Investigate the Quonset 40 for any theatre you plan to build. Your investment will be better protected and you will have use of your building earlier.

*REG. U. S. PAT. OFF.

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A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

TRAILERS VERSUS OL' DEBBIL DST!

MANY LOCALITIES are now on Daylight Saving Time. These columns last month pointed out the annual threat of this custom, and suggested some things to do to combat it. Among these were trailers. And what should the trailers say? That question has been put to National Screen Service. Following are pieces of copy submitted in reply.

•

Here's How *YOU Save* . . . with Daylight SAVINGS Time! . . .

ATTEND our *Special* DAYLIGHT *SAVINGS* SHOWS! . . . every Evening until . . . . P. M.

You *SAVE MONEY!* . . . *Afternoon Admission* prices will prevail for *this* EXTRA SHOW!

You *SAVE TIME!* . . . by *avoiding* a long wait for seats!

ENJOY an *Evening show* . . . at *Afternoon prices!*

COME Anytime up to . . . P.M. . . . and SAVE! . . . at our Special DAYLIGHT SAVINGS SHOWS!

•

Here's a NEW LIGHT on an old story!

Now that DAYLIGHT SAVINGS TIME is here. . . .

Many people may wait until it's DARK to come to the Movies!

So, take a TIP from us . . .
And COME EARLY!

You'll stand a better chance to get a seat. . . .

If you AVOID THE RUSH . . .

And arrive BEFORE DARK!

REMEMBER THIS DAYLIGHT SAVINGS TIME TIP!

•

The clock's ahead . . .

And so are WE!

With a NEW schedule of REDUCED EVENING PRICES!

Admission Prices from (*time*) to (*time*) are (*amount*) for Adults—(*amount*) for Children.

TIME your Movie-going to be here Between (*time*) and (*time*) . . .

And SAVE with DAYLIGHT SAVINGS TIME!

Holding Up the Summer Let-Down

OVER MOST of the country May invites people to enjoy again the great outdoors. We are now entering a season in which the performance of the individual theatre manager is easy to gauge. When showbusiness has no seasonal competition, it is difficult to decide just what part of a theatre's receipts can be correctly attributed to showmanship. But during a natural seasonal pressure downward, each manager's effectiveness stands out in the clear.

Another thing: This is an election year. We must bear this in mind as a special condition that American showmen will have to contend with.

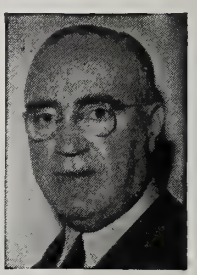
Thus it is that, everything considered, theatre managers for the next four or five months will have a two-fold problem—to keep their patrons theatre-minded in the face of seasonal and political interests (reflected chiefly in the radio), while keeping the expenses of operation well within limits indicated by these narrower prospects.

Consistent profits in May, June and July will be due largely to the efforts of their managers. And when revenue remains at a low ebb, the searchlight becomes inevitably fixed upon the deficiencies of the man in charge of that theatre. Your boss has the right to demand that your theatre show life no matter how tough your problem may be.

Here's the chance that many of you have been waiting for. The opportunity has never presented itself better than it will during the next several months.

The two holidays in May with commercial possibilities for you are Mothers' Day, Sunday May 9, and Memorial Day which is celebrated on Monday May 31. Decoration Day means a second Sunday in the week. This holiday calls for one or more patriotic shorts as added program material. For the matinee, a special series of cartoons could be added to attract the juvenile trade. You also may arrange a flag raising or color presentation on your stage with the Boy Scouts or the American Legion.

An idea that can be used on most any holiday is no less effective on Decoration Day: Have several window cards printed bearing the copy: *Closed Decoration Day.* Have gone to see (*feature title*) at the Blank theatre." Early on the morning of May 31st, have your men take a quantity of these cards around and place them in the doorways of the closed establishments.



CHARLES H. RYAN

Decoration Day is a good time to announce the big attractions you've booked for the summer season. List in a trailer the pictures they'll see in the coming weeks.

DON'T GET SUMMER BLUES

Getting business in summer, when opposition is multiplied by every outdoor sport, beach or mountain resort, park and lake, requires harder work and more effort, even though you feel sure that the results cannot be as great as the same effort would bring in other seasons.

The trick, therefore is to keep in the frame of mind that you are a showman on the job and not let the *summer blues* stop each activity before it starts, with the expression: "So what? It won't get business anyway . . . the circus is in town!" So far as I know, there are no cure-alls for summer lulls. Some exploitation stunt that might sell 100 extra tickets in winter may sell only 50 in summer. *But those* 50 *tickets are more important in summer than the* 100 *tickets in winter!*

Outdoor stuff is more important in summer. Ballyhoos are better if you take 'em to the crowded spots. All of which is pretty trite stuff and boils down to the one summer recipe: It's harder to get business in summer, so the real showman works harder to get what business there is to be had. The worst attitude to take in any season is, "Why do this or that? It doesn't mean a thing!"

Now's the time to start to think about ways and means to sell the summer product. After May 30th people are all set for their

week-end holidays, summer cottages, golf, tennis, etc. and are ready to be unsold again on theatres; it's up to us to impress them with the quality of our coming shows. So go to it, managers! For years it has been called "A Summer Festival of Hits." Let's think up some new monickers for it!

SUMMERTIME IS SAVING TIME

As the days grow longer expenses should grow *smaller*. This is an ABC of theatre operation. You must never forget this basic principle of theatre operation or you will put your theatre out of business.

A small waste or an *unnecessary* expense no matter how small, adds up to huge sums every month. Nothing is more important to the business than *careful* spending. Electricity, petty cash, advertising, service—check each item for economy in doing business, and save, even small change, where you can. As the dimes and quarters thin out at the box-office during Daylight Saving weeks, you realize that every time that you save a dime or quarter you make up for a missing customer.

The job of deciding on the value of every expense item is the manager's job. A selling campaign tests your ability as a showman, but your expenses test your ability as a businessman. No one can survive in our business today under the strenuous conditions of the times, unless he is a businessman as well as a showman. Only by zealous personal attention to details of every day's expenses can a manager achieve the success of a businessman.

In the summertime, expense is not only the enemy of profit, it's a menace to a theatre's life. A little more expense that *could be* saved and many a theatre goes deep in the red. In the summertime, when you save on expenses, you save jobs, too.

•

Advertising Is An Idea

THE AVERAGE showman will tell you that service means courtesy, politeness and cleanliness. Veteran showmen will also add this fundamental rule: *The patron is always right.*

Service does an advertising job, too—an efficient, profitable advertising job that many managers do not see. Here's how it works: When your cashier greets patrons with a pleasant smile . . . when you give your arm to a feeble person who needs help . . . or assist an aged patron in putting on his or her coat . . . or comfort a lost child . . . and send your patrons home with a cheerful "good night"—that's advertising.

When you greet your patrons by name, when the merchants respect you, the clubs



FOX THEATRE redecorated with *ALL-GLASS* fabrics

The handsome Fox Theatre in Philadelphia is just one of the many theatres throughout the country that are helping to protect patrons' lives with Fiberglas* fabrics. For these decorative fabrics are woven entirely of finely spun, *inorganic* glass filaments. They CANNOT BURN—or deplete the oxygen in the air—or emit suffocating smoke and fumes. Immune to rot or decay; *always operate at 100% efficiency.*

Contrast this protection with that afforded by "flameproofed" fabrics woven partly or wholly of organic fibers. Their efficiency depends upon the type of chemical used to flameproof the organic fibers, and the length of time since the last treatment. Moreover, lethal gases are generated when such organic fibers are exposed to flame, often causing additional deaths from asphyxiation.

WRITE FOR SAMPLES AND INFORMATION

STAGE CURTAINS, draperies and wall festoons of Fiberglas fabrics were chosen to assure maximum fire safety in the Fox Theatre. In fuchsia, coral and gold, they combine showmanship with customer protection.

FIBERGLAS* Listed by Underwriters' Laboratories, Inc., as "Non-Combustible Fabric;" approved by the Bureau of Standards and Appeals, City of New York.

THORTEL
FIREPROOF FABRICS

ARCHITECTS BUILDING, 101 PARK AVENUE, NEW YORK 17, N. Y. • LEXINGTON 2-0711

Sales representatives or recommended workrooms in: BOSTON, BUFFALO, CHICAGO, CLEVELAND, DENVER, DETROIT, KANSAS CITY, LOS ANGELES, NEW ORLEANS, OAKLAND, PHILADELPHIA, PITTSBURGH, PORTLAND, ORE.; RICHMOND, SAN FRANCISCO, ST. LOUIS, ST. PAUL, SEATTLE, TOLEDO, WASHINGTON

*T. M. Reg. U. S. Pat. Off. Owens-Corning Fiberglas Corp.

Plan *NOW* For Your SPRING Staff Uniforms

We don't like the idea of a "planned life" nor do we want to "plan yours," but if you are really serious about purchasing new Spring weights for your theatre staff, this is the right time to make plans for it. Our present supply of fabrics will enable us to accommodate your needs. *Don't put it off too long.*

You incur no obligations by sending for literature and suggestions.

QUALITY MLL UNIFORMS CO MAKERS CHICAGO

MAIER-LAVATY COMPANY
2141 LINCOLN AVENUE CHICAGO 14, ILLINOIS

DEDICATED TO SOUND AT ITS BEST FOR EVERY THEATRE

ALTEC LANSING News

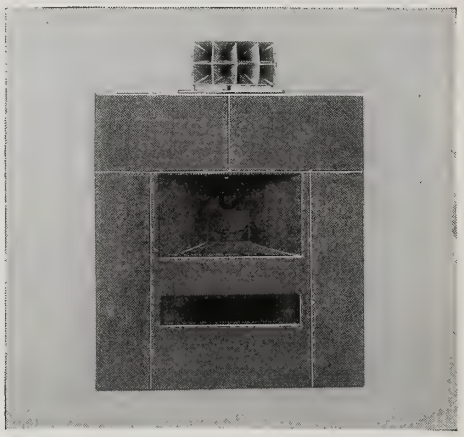
ONE STANDARD OF QUALITY ONLY . . . THE HIGHEST

INFORMATION OF VALUE TO THE MOTION PICTURE INDUSTRY

SALES ZOOM ON "VOICE OF THE THEATRE" MODEL "800" DESIGNED TO PROVIDE HIGH QUALITY SOUND FOR SMALLER THEATRES

Mounting sales of "800" Voice of the Theatre sound systems to theatres of small size auditoriums reflect the widespread recognition of exhibitors of smaller theatres of the need for the same high quality reproduction that the large size "Voice of the Theatre" sound systems provide in the nation's largest first run houses. Exhibitors appreciate the exclusive design features of the "800" which eliminate annoying backstage reverberation so common with old-type systems.

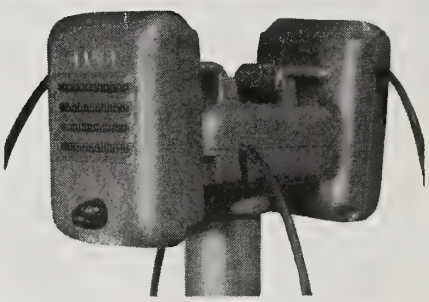
No matter what the size of your theatre, no matter what its acoustic peculiarities, there is a "Voice of the Theatre" sound system which will provide your patrons with the finest possible reproduction of the sound on the sound track. Ask your supply dealer for full information about "Voice of the Theatre" for modernization of your present sound system. "Voice of the Theatre" systems are supplied as standard equipment by most leading manufacturers of theatre systems.



250 West 57th Street
New York 19, N. Y.

1161 N. Vine Street
Hollywood 38, Calif.

ALTEC LANSING CORPORATION



DAWO
CHALLENGER
No. 7600

MOISTURE RESISTANT SPEAKERS

NEOPRENE COATED CABLES

CAST ALUMINUM CASES

NO PULL OUT CABLES

$16.75
F.O.B. TOLEDO, O.
PER SET
(2 SPEAKERS and JUNCTION BOX)

For Further Information Write or Wire

FULL VOLUME CONTROL

LOCKTITE FLANGE TO FIT STD. 2" PIPE NO THREADING

FULL TONE

PARALLEL WIRING

NO REWIRING

DAWO COMPANY

1015 UTICA STREET TOLEDO, OHIO

OR YOUR NEAREST UNAFFILIATED DEALER AS LISTED ELSEWHERE IN THIS ISSUE

LEARN MODERN THEATRE MANAGEMENT



Advance by special training which will qualify you for the better theatre positions. Start now through modern training. Free catalog. Est. 20 years.

THEATRE MANAGERS INSTITUTE
380 Washington Street
Elmira, New York, U. S. A.

STABILARC
MOTOR GENERATORS
The theatre trade's most used motor generator for projection purposes.
AUTOMATIC DEVICES CO.
1035 LINDEN STREET - ALLENTOWN, PA.

TO STAFF PERSONNEL:

TO THOUSANDS of patrons you are the personification of your theatre. If they like you, they praise the theatre. If they dislike you they blame the theatre.

Your actions determine the public reaction to your theatre. If you are courteous in every personal contact . . . self-controlled even when angry or resentful . . . if you are gentle with the very young . . . deferential to the old . . . friendly to all without being officious . . . if you remember at all times, in hearing every complaint, in dealing with every type of patron, that the slogan of your theatre is:

THE PUBLIC BE PLEASED!

. . . then you are in step with the proper policies of this business.

honor you, and the school trusts your recommendations—that's advertising.

When a pinched pocketbook limits a patron to one movie a week, and he patronizes your theatre because he is sold on you and your service—that's advertising, too.

TREAT 'EM AS FRIENDS

The commodity you offer the public is motion picture entertainment, which commodity can be purchased by the public at any of your competitors. The difference between us will show up in our character, our personality and our service. In this phase of our business one can vary to a great extreme from others in the business; one can be equal to, or poorer or better than anyone else.

Your first consideration must be for the patron; other duties in your daily routine must come afterward. A patron may or may not be satisfied with your picture program, but there is no reason why that patron shouldn't leave your theatre with a feeling of having been served well by it, if you have carefully carried out your part in making contact with him, so much so that, regardless of the particular picture he has just seen, he will want to come back again.

Treat your patrons as you would friends in your own home; speak to them, appear interested in their pleasure. At all times, when in contact with a patron, endeavor to display an air of gratefulness for his patronage. Serve the patron well and you will be serving yourself!

It is the porter's job to see that the theatre is in a clean condition. Would you sit in a dirty chair at home?

It is the cashier's job to greet the patron with a smile. This makes the patron feel that he is really wanted.

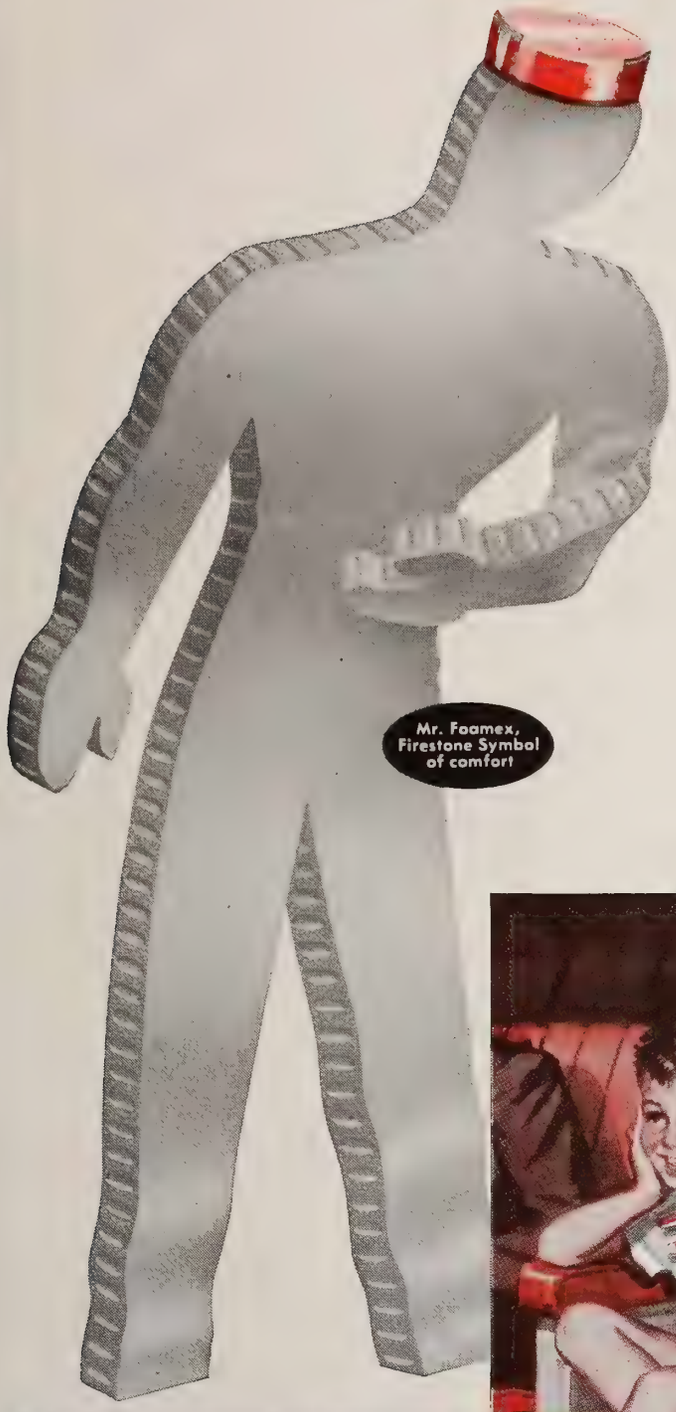
It is the doorman's job to confirm the idea conveyed by the cashier.

Thus the patron has been put at ease, he feels at home.

It is the usher's job to smile and say, "Where do you wish to sit?" This gives the patron the sense that you are doing all

Firestone FOAMEX*

seats your patrons in comfort...

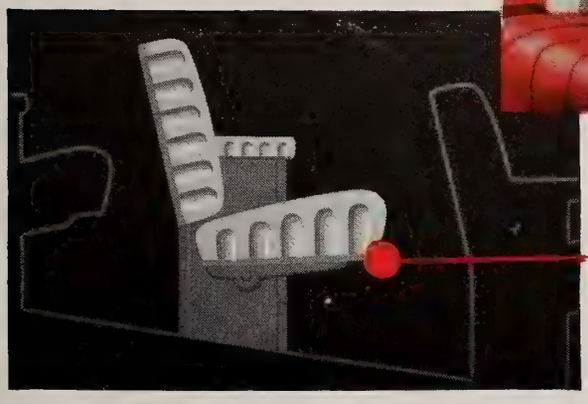


• Your best pictures seem even better when enjoyed in the deep, comforting relaxation of theatre seats cushioned with FIRESTONE FOAMEX. The casual patron becomes a "steady" when your house is famous for this luxury seating!

• FOAMEX is a comfort to *you*, too. Practically no upkeep or replacement cost—keeps your maintenance budget down. The thousands of air-and-latex cells in FOAMEX air-cool and air-clean themselves as they "breathe" with the slightest pressure. FOAMEX can take a beating from the biggest heavyweight or squirmiest youngster with never a sag or a bulge. And this remarkable material will not support insect life—vermin shun it.

• FOAMEX is now available. For further information, ask your FOAMEX distributor.





*TRADE MARK

Specify Foamex by Firestone

BEST TODAY... STILL BETTER TOMORROW

REPLACEMENT OR REFUND OF MONEY
Guaranteed by Good Housekeeping
IF NOT AS ADVERTISED THEREIN

Inspection Reminder-Guide

The Theatre Building

1 — CEMENT FLOORS

In checking the condition of the floor, remember that the expansion or shrinkage joints should be well defined and of proper uniform width from wall to wall. Where trouble is experienced at these expansion joints, a larger portion of the old concrete that is broken or fractured should be removed, the fill underneath be tamped solid, and a strong mixture of new concrete be poured.

2 — WOOD FLOORS

When the flooring or joints are rotted, continuously damp, the fill underneath should be made moistureproof by stopping the source of water penetration and filling in with cinders. Where the flooring has sagged, new joists should be installed, if need be, or the joists be blocked up solidly with the fill underneath.

3 — WALLS, MASONRY

Where cracks or fractures are found in the walls—due, as in most cases, to the settling of the building—the holes should be cleaned out, wetted and then filled in solidly with a mixture of one part cement and one part clean, fine sand. Where there is moisture penetration through the walls, especially at the chair rail area, which is nearest to the outside grade or ground line, the area affected should be properly treated with mastic asphalt, with no untreated seams. Where there is moisture penetration in back of a tile wainscoting, patented waterproof cement can be applied, with the defective area covered at least 2 feet beyond all around. This cement should be applied very carefully for lasting results. Where a white powdery crust appears on the outside walls (exposed to the weather), hot paraffin can be applied to overcome this condition—or some reliable patented waterproofing mixture.

4 — STANDEE RAILS

When the standee rail is constructed of hollow tile or terra cotta with a good plastic finish, there is very little attention and care required except for occasional touching-up of the marred surfaces. Wood-frame rails, however, need thorough checking for structural defects.

5 — PLASTERING

Stains appearing on the surface of the plaster can be caused by leaks from the roof or through the walls. All leaks should be repaired immediately.

6 — PAINTING

Nearly all paint work deteriorates very rapidly with age. The main causes are dust in the air, extreme humidity, water penetration through leaks in the walls or roof, and chemical stains from the walls and plaster. Every one of these faults should be remedied, if present, in order to have a lasting paint job.

7 — STRUCTURAL MEMBERS

Periodic checkups should be made of steel members supporting the gridiron over the stage, of all skylights, iron beams under the balcony, roof trusses, beams and girders. Any rust spots and scale should be removed by using a stiff-wire brush; thick and firmly stuck rust or scale can be removed with a hammer and chisel. However, care should be taken that the chisel cuts off only the rust without being allowed to dig into the steel. The turnbuckles, hanger rods, struts, gusset plates and bolts on the marquee should be also checked for rust or scale and general weakness. Every bolt and nut should be tested with a heavy wrench for holding strength. Any leakage of water will quickly rust the threads, and the constant minute vibration present in the structural members can loosen up the nuts. Periodic checkup should be made of the wires, pulleys, winches, etc., that hold in place and operate chandeliers and special displays or lights.

8 — FIRE ESCAPES

Practically the same checkup and maintenance should be accorded all fire escapes as suggested in Items 6 and 7. In addition, these structures should be tested regularly to see if the hinges or pivot joints, treads and support angles are in good working order.

9 — CEILINGS

When defects are noticed in the ceiling, the trouble may be: (1) There are roof leaks present. (2) The wood or steel trusses are defective or have deteriorated because of excessive loads. (3) Some ceiling hangers are broken or are loosened. (4) The lathing is not properly latched to the plaster or is of the wrong type and size. (5) Materials are stored on the ceiling, adding to the dead load, or the composition of those materials is straining the ceiling.

10 — ROOFING

Check metal flashing and coping for rust and leakage, gutters and leaders, for rust and rubbish, insulation for punctured spots and looseness. Also examine skylight, if any, for leakage.

NEXT SUBJECT: SEATING AND FLOOR COVERINGS

in your power to see that he gets the best seat in the house.

If all of this is carried out, you have every staff member doing his part to see that your patrons will return to your theatre.

•

Self-Supporting Advertising Devices

STUNTS AND gimmicks have a definite value in boosting grosses. A number of theatres use four-page programs containing merchant ads. Other managers use broadsides on unusual combinations, selling the reverse side to a merchant for the amount of printing cost only.

Many merchants have acknowledged theatre plugger and program circulation as their best and least expensive medium. Properly designed, the ad is of value to the merchant, and if your message is cleverly directed it will sell tickets for you.

However, extra advertising must be done and many managers demonstrate week after week that it *can* be done. Heralds are the best no-cost advertising medium. Whether it is a herald to exploit a specific combination show, or a herald for a matinee party, you can leave adequate back space in designing it for merchant ads to cover printing cost.

Try to get all the extra heralds that you can possibly distribute in the proper manner, but do it at no cost. Merchants are seeking ways and means of advertising their spring and summer merchandise and your herald is the most effective way. You have to keep your programs constantly before your patrons during May, June, and July for there are many other interests to occupy their attention.

LOW- OR NO-COST GAGS

1. *Grocery store bags:* Don't overlook these. They're cheap enough and plenty valuable. Contact your neighborhood grocery store and ask your grocer to permit you to imprint all of his stock of bags with a rubber stamp.

2. *Invisible goldfish:* Goldfish bowl in window, with placard reading, "Mexican Invisible Goldfish." Copy on picture. Bowl is empty, of course, except for water. A small fan, hidden from view, trained upon it, will make the water ripple as if fish are swimming around in it, yet are not seen.

3. *Divers:* Especially valuable for any picture to which you want to attract attention. Ordinary mothballs placed in a bottle of charged water will dive to the bottom of the bottle, then return to the top, constantly repeating this.

4. *Heralds or pluggers in laundry packages:* Arrange with a large laundry to

AT YOUR DEALER'S IN MAY...

Automaticket

TICKET CHOPPER





Insert tickets (one or more at the same time)—automatically they are chopped exactly in half . . . and . . .



Strung on spindle in sequence of collection — ready to be lifted out on the string whenever you want, for fast, easy and informative analysis.

The Automaticket **TICKET CHOPPER** is the result of years of research and development by the company that knows every angle of every problem concerned with theatre ticket collection control.

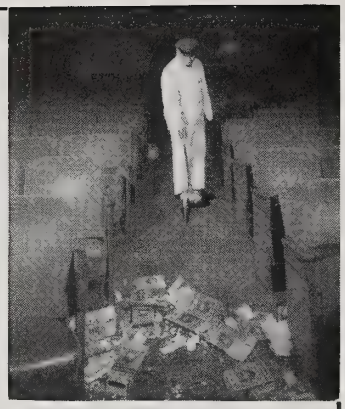
It takes your present tickets. It chops tickets faster than any other method. It preserves the theatre's stubs under lock and key, in sequence of collection, to give you the most efficient and most factual record you can get, showing what is happening at your door.

During May your theatre supply dealer will have the Automaticket Ticket Chopper available for you to see and buy. Be sure to see it — and learn how it will pay for itself and show a constant profit *by eliminating losses at the door.*

Automaticket
CONTROL SYSTEMS

GENERAL REGISTER CORPORATION
36-20 THIRTY THIRD STREET
LONG ISLAND CITY 1, NEW YORK

TORNADO Portable Theatre Cleaner



A 3 in 1 Cleaner for all theatre cleaning! it blows—vacuums—sprays

Now you can secure the powerful, portable TORNADO Theatre Blower which cleans quickly and effortlessly with a blast of fresh, dry air the auditorium, under seats, between aisles without stooping —sweeps all trash before it.

With simple attachments, it becomes a light weight, strong suction vacuum cleaner carried from the shoulder for stairways, carpets, upholstery, drapes and screens. No cumbersome machine to lift upstairs or tip on inclined floors.

Another attachment makes it a powerful, penetrating deodorant and insecticide sprayer.

Three Necessary Maintenance Machines in One!

See this 3 in 1 TORNADO Combination Blower Today. Now used by hundreds of motion picture theatres with complete satisfaction to clean better at lower cost.

Write for Free Demonstration or Free Literature

BREUER ELECTRIC MFG. CO., 5102 Ravenswood Ave., Chicago 40, Ill.

THIS SEASON IT'S

Auto-Voice



IMMEDIATE DELIVERY

DRIVE-IN THEATRE EQUIPMENT CO., INC. Auto-Voice CLEVELAND, OHIO

WRITE FOR DETAILS

DRIVE-IN THEATRE EQUIPMENT CO., INC. 2110 SUPERIOR AVE. CLEVELAND, OHIO

READ THE ADS—*they're news!*



SOMETHING REALLY NEW!

LEATHERETTE COVERED SAND URN

ON AN ALL STEEL DRUM

TO BLEND WITH THEATRE DECORATION
NOTHING LIKE IT ON THE MARKET

Different . . . Upholstered . . . Attracts more attention . . . Saves Carpets . . . Blends with any interior . . . Light weight . . . Low Shipping Cost . . . 7 lbs. Standard Size . . . sturdy . . . durable . . . low selling price . . . Immediate delivery.

ALL STEEL CHROME TOP . . . 20" HIGH, 11" DIAMETER
LIST PRICE $7.50 EACH F.O.B. CHICAGO

Available in the following colors: GREEN, BROWN, BLACK, BLUE, MAROON.

Small additional charge for personalization in beautiful Gold Letters.
Some territories still open for dealers.

FABRIC COVER COMPANY 926 SO. FAIRFIELD CHICAGO, ILL.

insert your herald, or imprint your message on bosom cards. Give owner passes in exchange for his co-operation. Sell the laundry merchant on the idea of placing his ad on the reverse of the bosom cards to be placed on each package of laundry for the amount of printing cost only.

5. *Blow on the Spot:* Small card with one spot printed in color ink at top. Copy: "Blow on the Spot. If it turns blue, see your doctor at once! If it stays red (or whatever color it is printed) you are in perfect condition to withstand the riotous laughs of (*Title*).

SELLING TAKES ACTION

Just as it proved necessary to put *action* into talking pictures, so is it necessary to put *action* behind the selling of the product that is being made and exhibited by this industry today. No picture, no matter how good, puts itself over. It has to be sold and sold properly. In fact, the bigger the picture and the greater its entertainment value the more sales push it deserves.

The showman, who has been following through on the old principles of selling the show or the angle in the feature that has the biggest public appeal doesn't know that such a thing as *red ink* exists; while his brother exhibitor, who has been expecting the picture to sell itself on the merits a film salesman sold him on, is buying red ink by the pint bottle.

Many inexpensive showmanship ideas are being executed today by men with initiative and are bringing in good returns at the box-office. The ideas aren't all new, many are old ideas redressed to fit the occasion. It doesn't matter if the idea is old or new, just as long as it can get results; but it is important to know *how* and *when* to adapt the old ideas to new needs.

Empty seats in theatres indicates a too-much occupied swivel chair in the manager's office.

ANIMATED DISPLAYS

Animation can make any lobby exhibit twice as effective, for the eye is caught by motion. Motor-driven, a cut-out figure might be made to move, or a display of stills made to change, or a series of figures attached to a belt made to pass in constant review. It may be possible to obtain, at no cost, a unit that has been used in a store window by some national advertiser. In this way, portions of the cut-out figures can be made to move, as a head to sway back and forth, an arm to wave, or the leg of a chorus girl cut-out to kick.

Also effective, and probably a bit easier to erect, is animation that can be secured from the use of a motor-driven phonograph turntable. Stills or other illustration can be attached to the edges of the turntable and made to revolve behind an opening so that the scenes come into view one at a time.

THE GREATEST SHOW ON EARTH

—still has to be sold!

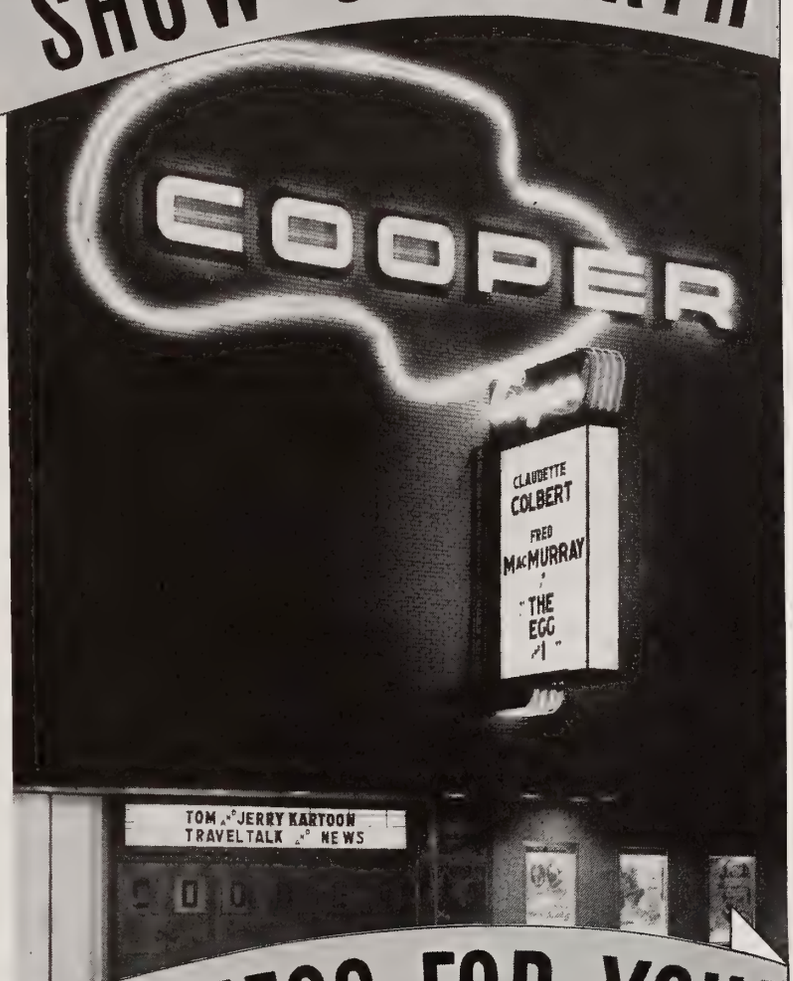
Give those good pictures a chance to make money for you. You'll be amazed at the way Wagner marquee frames and Wagner letters will step up your business. They command attention . . . double the effectiveness of your display board . . . really sell shows.

ONLY WAGNER WINDOW-TYPE FRAMES

permit openings of any height and length in ONE panel. It is not necessary to construct a makeshift series of small signs and join them together. (The sign shown has an opening of 11' 8".) Wagner Window-Type Frames are by far the most economical to maintain. Lamps, neon and glass can be removed and replaced from any section of the sign without disturbing any other portion and without removing the frames.

ONLY THE NEW WAGNER SHOCK-PROOF MULTI-SIZE TRANSLUCENT COLORED PLASTIC LETTERS

- Are made of the new plastic material which is 60% stronger than any previously employed by anyone. Except in zero weather, these new letters can be dropped from a marquee onto the sidewalk without harm.
- Give you the new, jewel-like, gorgeous, deep colors which go all the way through the letter, cannot chip or scale. They never require painting or other maintenance.
- Afford freedom from freezing to the sign, as in the case of letters designed for mounting arrangements which employ channels.
- Afford complete safety. The exclusive slotted method of mounting provides more than six times the bearing surface of the lug-type letter.
- Avoid the eye-monotony of ineffective one-size letter copy.
- 4", 8", 10" and 17" sizes in red, green and blue. 4", 8" and 10" sizes in amber.



When it comes to theatre display equipment

WAGNER MEANS BUSINESS FOR YOU!

A SUGGESTION:

Wagner plastic letters can be used in combination with:

WAGNER SLOTTED ALUMINUM LETTERS

Many styles and colors in 4", 6", 8", 10", 12", 16", 24" and 30" sizes — more sizes than offered by any other company

or with

WAGNER LOBBY DISPLAY UNITS

(White enameled steel, 24", 36" and 48" sections combine to make any length)

or on

WAGNER MOUNTING STRIP

(White enameled sheet steel, drilled for mounting. No special wiring required.)

WAGNER TRANSPARENCIES AND FRAMES

(Full colored photographs for marquee frame or lobby. All stars. Any size.)

IMMEDIATE DELIVERY!

FREE!

USE THE COUPON FOR BIG CATALOG ON EFFECTIVE SHOW SELLING →

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

WAGNER SIGN SERVICE, INC.
218 S. Hoyne Ave., Chicago 12, Ill.

Please send big free catalog on Wagner theatre display equipment, the largest line in the world.

Name .....

Theatre .....

Street .....

City & State .....



How Are YOU Going To Do Your Spring Cleaning? It's No Trouble With A SUPER . . .

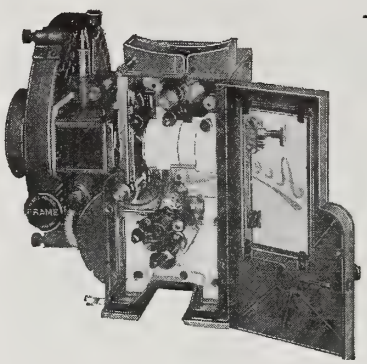
Your theatre has taken a beating this winter. The crowds of patrons have brought in a steady accumulation of outside dirt, and mud. Sticky candy and greasy popcorn have littered your floors. Kids who couldn't play outside in bad weather have flocked to your theatre Saturdays and Sundays. It swells your box office, but it also makes Spring cleaning a headache. Labor costs and replacements will soon wipe out your profit if you don't watch out. A Specialized Super Heavy Duty Theatre Cleaner with its special tools designed for every task, will do your Spring cleaning quickly, easily and thoroughly. The new Super Spotlight, the Super Screen Brush, the "Blower" are only 3 of many specially designed tools which squarely meet your particular cleaning needs. Do your Spring cleaning at our expense. A 5-day free trial will convince you that you can't afford to be without a Super. Your wholesaler will arrange it.

- Cleans screen, clears sound holes.
- Cleans walls, drapes, all high places.
- Cleans upholstery, ornamentation, frescoes.
- Cleans all floor surfaces, bare or carpeted.

NATIONAL SUPER SERVICE COMPANY, INC.
1941 N. 13th Street, Toledo 2, Ohio

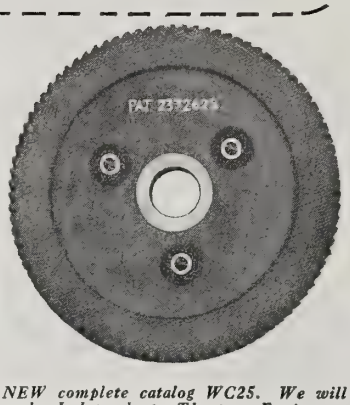
NATIONAL SUPER SERVICE COMPANY OF CANADA
Toronto, Ont. Vancouver, B. C.

YOUR ASSURANCE OF THE BEST!



WENZEL
WG-12
SHOCK-PROOF GEAR

Assures a maximum of shock absorbance, the absence of warpage, and maximum resistance to oil deterioration.



WENZEL
"Smooth-Running"
PROJECTOR

You are assured of "smooth-running" performance with the Wenzel time-proven projector. Use Wenzel's precision replacement parts . . . and your present equipment will do a smoother-running job.

Write for our NEW complete catalog WC25. We will sell only through Independent Theatre Equipment Dealers. Mention the dealer serving you.

WENZEL PROJECTOR COMPANY
2505-19 S. STATE STREET
CHICAGO 16, ILLINOIS

You'll save time—be able to detail your requirements—by writing advertisers direct. But the Supply Mart postcard is for your convenience. Page 63.

NECESSARY COMPANION EQUIPMENT for EVERY BOXOFFICE

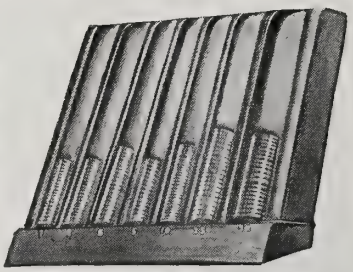


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The Porter



GIVE TOILET ROOMS EYE-AND-NOSE-APPEAL

EYE-AND-NOSE-APPEAL of toilet rooms is an important box-office factor. Bowls, urinals, floors and toilet seats should be cleaned daily as often as necessary to keep them definitely *clean*. Walls and fixtures should be washed monthly with a neutral cleaner so as not to injure the painted surfaces.

In cleaning bowls and urinals, it is best to use a long-handled bowl brush and bowl solution that dissolves organic matter. At least once a week remove the top plate and work the brush down to the bottom of the trap with this solution. It is also recommended that the area around the bowls and urinals be cleaned with the same solution, because of the carelessness of some theatregoers. Strong acids should not be used for they eventually damage the surface.

When disinfectants with less than a co-efficient of 3 are used, they are ineffective against the germs of such diseases as dysentery, syphilis, etc. The co-efficients of disinfectants range from 3 to about 40. Those with more than 10% inert (non-acting) ingredients are not permissible in interstate commerce.

Usually disinfectants form a milk-white emulsion when added to mopping water and thus contribute excellent cleansing qualities. They should not be used on rubber or other composition flooring, however, for they cause softening of the material by reacting chemically with it.

When mopping a floor, the mop should be rotated with each swipe so as to get more absorbency and less spreading of dirt.

Proper ventilation is an important aid in the elimination of odors. Special attention should be given to recesses in toilet bowls and urinals, and to the underside of toilet seats. A mirror placed below the rim of the bowl will show accumulation of filth that is not visible otherwise from above.

Soap dispensers, tissue cabinets and receptacles, and partitions need cleaning, too.

A handy tool for keeping toilet room parts and accessories well painted is a portable electric sprayer that costs around $30. This sprayer has 22 pounds instant pressure and can be used for moth-proofing, flame-proofing, etc.

Sufficient sand urns and receptacles should be placed about to eliminate the throwing of rubbish on the floor.

—SAMUEL BRAVERMAN.

Modern drama:

Barker Bros.' new 5th floor

Leading rolls:

Bigelow Carpets



When Los Angeles' Barker Bros. remodeled their famous store, they followed what is practically a tradition among America's leading stores, and ordered Bigelow Carpet throughout.

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A corner of Barker Bros.' remodeled 5th floor. Setting by Greta Grossman. Luxurious textured Contempora carpet by Bigelow.

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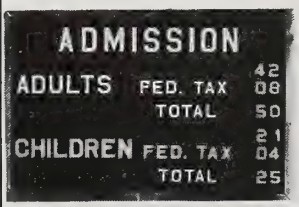
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A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Popcorn Can't Be Sold As Buttered If It Isn't

WE RECENTLY received a letter from a reader, the answer to which should prove valuable to most theatre operators. The reader wrote:



LEO T. PARKER

"We have an opportunity to take the agency for certain candy products. They don't cost much and imitate well known products. For instance, is it legal to sell something that looks like Cho but which does not consist of Cho?"

The answer to this question is: It is illegal to sell imitations of food products, unless (1) the buying public knows that it is an imitation; and (2) the product is not injurious to persons who eat it.

MINERAL OIL CONFISCATED

For illustration, in United States v. 36 Drums of Pop'n Oil (164 Fed [2d] 250, reported December, 1947), the Wil-Kin Theatre Supply sold mineral oil for popping corn, which was made to look like melted butter. The government agents confiscated the oil on the grounds that it was "adulterated" under the Federal Food, Drug, and Cosmetic Act by having its inferiority to butter being concealed, and by imitating butter without the sellers in theatres notifying the public that it was imitation butter.

The higher court upheld the validity of the condemnation and confiscation, saying that mineral oil in the gastro-intestinal tract absorbs a very large quantity of carotin, which is the chemical substance which the body uses to synthesize vitamin A. This court said:

"The evidence compels the conclusion that the oil sought to be condemned was artificially prepared to appear to be an acceptable popcorn dressing made from vegetable oil having a substantial food value, or from butter. It is a matter of common knowledge, that for use as food, melted butter is superior to mineral oil."

Limit of Liability In Employes' Quarrel

ANOTHER READER has submitted this question: "We are being sued by an employe who was injured while fighting with another employe. Are we liable for compensation? Please cite the law for us."

The answer to this question depends solely upon the cause of the fight. If the injured employe was fighting to protect his employer, or his employer's business, he may recover compensation. Otherwise no compensation is allowable.

For illustration, in Cyrus v. Miller Tire Service (38 S. E. [2d] 761) it was shown that while eating a sandwich during his lunch hour on the premises of his employer, an employe named Cyrus was assaulted by another employe named Edmonds, and received injuries which resulted in his death. The argument started over a disagreement when Edmonds requested Cyrus to go out and purchase for him two packages of cigarettes. The higher court refused to authorize payment of compensation, saying:

"Under the established principles, the undisputed facts in the present case make it clear that the dispute between Cyrus and Edmonds about two packs of cigarettes and 3 cents did not arise out of the employment."

On the other hand, see Lanford v. Clinton, 204 S. C. 423. The facts of this case are that an employe was injured in a fight with another employe, growing out of a quarrel about the employer's work in which they were engaged. The higher court held this injured employe entitled to receive payment of compensation under the State Workmen's Compensation Act.

When and How Patrons May Be Legally Ejected

A THEATRE OWNER is not liable in damages to a patron ejected from the premises if the testimony shows the patron's conduct was such that the theatre manager could reasonably believe that he would become objectionable to other patrons, and the theatre employes or police

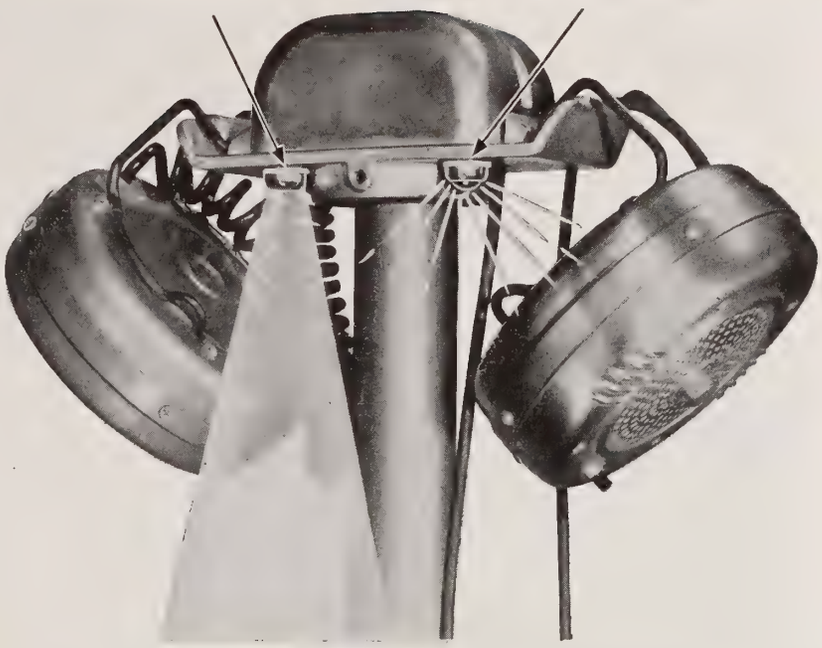
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The speakers and supporting standard are illuminated, thus eliminating maintenance troubles otherwise occasioned by patrons dropping the speakers on the ground. Base numbers are easily read, permitting patrons who leave their cars to easily find them upon return. Traffic hazards are reduced and a beautiful appearance imparted to the entire theatre area without interfering with projection.

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officers used *no more force* than was reasonably necessary to eject him.

In Southeastern v. Conklin (196 S. W. [2d] 961), for example, it was shown that a patron loudly objected to another patron and caused a disturbance. An argument ensued, and the manager sent for police officers and directed them to remove the patron. The officers took him by arm and led him outside. The higher court refused to allow the patron any damages, and said:

". . . We are of the opinion that one who publicly and boisterously provokes an argument is not the type of person who would be humiliated or embarrassed to any appreciable degree upon being wrongfully expelled."

All higher courts hold that a theatre ticket is a mere license revocable at the pleasure of the theatre proprietor at any time; hence, if the purchaser of the ticket *remains after revocation,* he becomes a trespasser and may be removed from the theatre *by force* without any liability on the part of the theatre proprietor. However, until a theatre ticket's license *is revoked,* the theatre proprietor is liable in damages if a theatre patron is ejected from the theatre with *unnecessary* force or violence.

TICKET MUST BE REVOKED

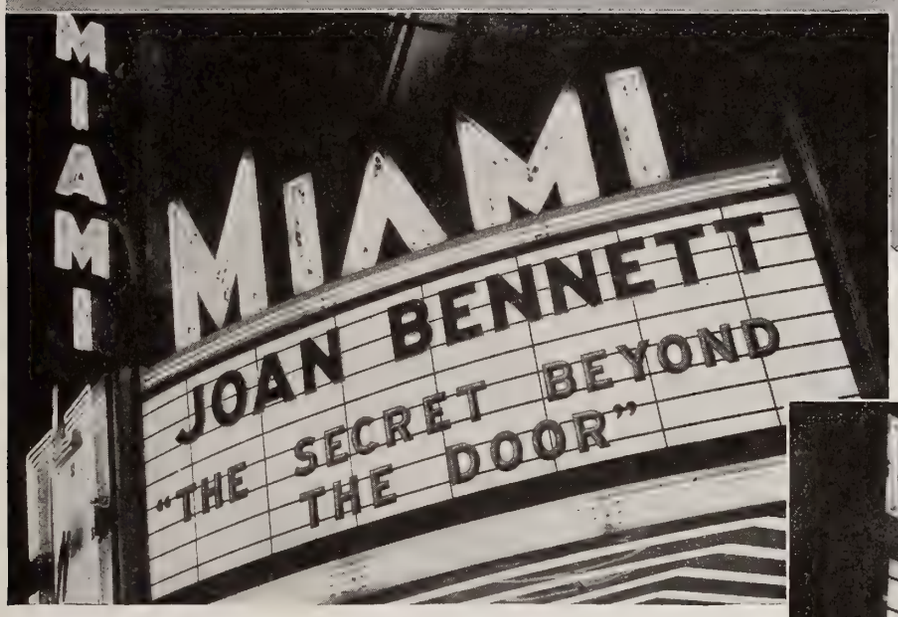
This was the situation in Baskett v. Banks (45 S. E. [2d] 173, reported January, 1948). A theatre owner was held liable in heavy damages apparently because he didn't *first revoke* the admission ticket *before ejecting* a patron with unnecessary force. The theatre manager testified that the patron was coughing and expectorating on the floor of the theatre, and appeared to be intoxicated; that he politely asked the patron to "come on let's go and get some air," and then the patron struck him and tried to choke him.

The testimony of a number of theatre patrons who were seated in the theatre was to the effect that the manager struck the patron repeated blows on the head and face with a flashlight, and with the assistance of another theatre employe ejected the patron with great force and violence, and throwing him through the door on to the sidewalk. In holding the theatre owner liable in damages, the higher court said:

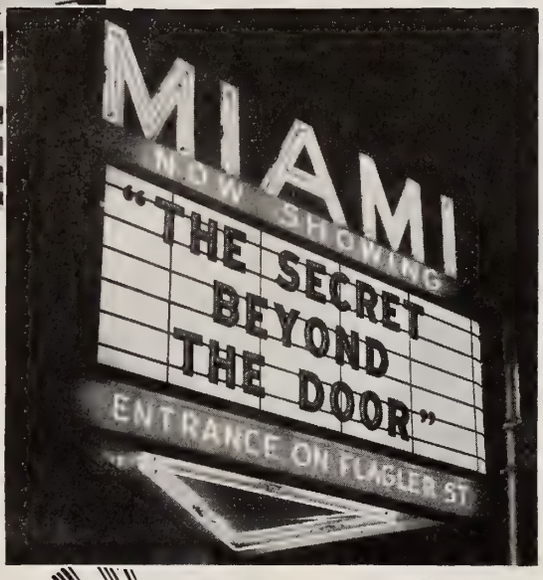
"There was no evidence that the defendants (theatre owner) revoked or undertook to revoke the license conferred by the admission ticket prior to the infliction of the injuries complained of."

Another important point of law was decided by this court. It is well known, of course, that a theatre owner is *not* responsible, nor liable, for acts done by the theatre management or other employes *outside* the scope of the employment. In this case the testimony showed that the patron, after being ejected from the theatre, was in a

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Original
"THIRD DIMENSION"
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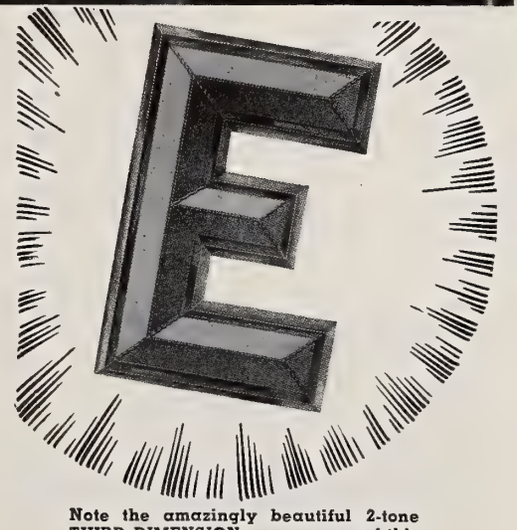
ADDED ATTRACTION value comes as a matter of course with these new and distinctive, brilliant 2-tone colored PLASTIC letters of original Adler "THIRD DIMENSION" design, that makes them stand out boldly and beautifully in the signs.

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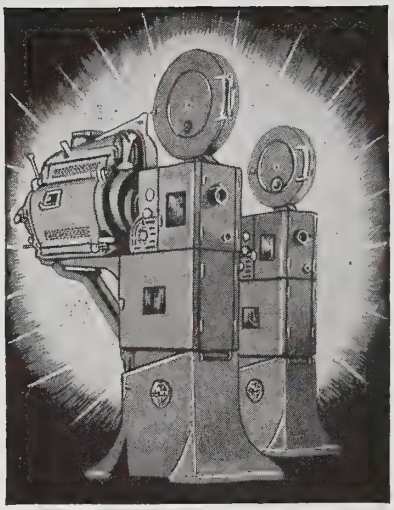
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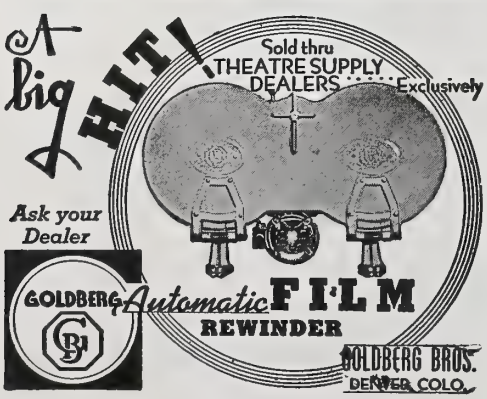
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highly excited condition; that he remained in front of the theatre quite a long time, urging people not to go in; that he attempted to re-enter the theatre, shouting through the door, calling the manager vile names and insisting that he come out.

Later, the theatre manager, intending to go to supper, walked up the street, passing the patron, who again applied the same vile epithets to him. The theatre manager struck him a terrific blow, which knocked him out, and returned to the theatre and directed the ticket seller to phone for the police and remained there until they arrived and took the patron home.

The patron asked the court to allow him additional damages for this last assault. The higher court refused to do so, saying:

"The second assault was committed at a time when the manager was acting *outside* the scope of the duties of his employment."

Evidence of Injury To Others Admissible

ACCORDING TO a recent higher court, one who is injured on theatre premises has the privilege of proving to a jury that other patrons sustained injuries in the same dangerous location. This was in Florida Coastal Theatres, Inc., v. Belflower (32 So. [2d] 738, reported January, 1948).

It was shown that a theatre owner had maintained a row of seats on an elevation 8 inches higher than the aisle. There was a steep step near the end of the row of seats in a dark place. A woman patron fell at this location and was seriously injured. She sued the theatre corporation for damages, alleging that the corporation's employes were guilty of carelessness and negligence in allowing the row of seats to be elevated and in the dark, and slippery.

During the trial the counsel for the injured patron attempted to prove that other theatre patrons had been injured on the same row of seats. The Court admitted this evidence.

Damages Due If Sale Contract Is Violated

WHEN TRUSTEES of theatre property violate an agreement to sell the property, the court will compel them to fulfill their agreement, and also award damages. This happened in Blum v. William Goldman Theatres, Inc. (164 Fed. [2d] 192, reported January, 1948). The testimony showed facts as follows:

The trustees of theatre property agreed to sell certain theatre realty to one Blum, but they conveyed the realty to William Goldman Theatres, Inc. Blum filed suit and asked the court to compel the William Goldman Theatres, Inc., to convey the theatre property to him and assign leases and rights in the premises to him, and to account for all surplus of income. Blum also asked the court to award damages to him for loss suffered.

The testimony showed that the reason the trustees sold and conveyed the theatre property to William Goldman Theatres, Inc., was that the latter would pay more than Blum. The higher court ordered Goldman Theatres to convey the property to Blum, and allowed the latter damages, saying:

"We agree with the court below that . . . Blum should not be deprived of any right merely because the trustees thought more money could be secured."

Case with a Warning: Clean Floor Mess Promptly

REASONABLE CARE must be used to keep floors clean and in safe condition. Failure to remedy a dangerous condition may result in damage liability, as in Hewitt v. Katz Company, Inc. (199 S. W. [2d] 872). The testimony in this case showed that a woman patron slipped and fell and was severely injured. She sued for damages. The testimony proved that she had stepped into melted ice cream on the floor. The manager stated that he had told the porter to clean it up an hour before and that he "supposed" that he had. Also, the manager testified that it was "hard" to get help, "hard" to get things done. In view of this testimony the higher court awarded the patron $1,250 damages, and said:

"We regard the evidence as ample to make out a submissible case of actionable negligence. . . . There were slippery substances on the floor and the premises for that reason were not reasonably safe. . . ."

In other words, this higher court clearly held that the manager had a *legal duty* to remove slippery substance from the floor when knowing in ample time that it was on the floor.

For comparison see Price v. Taylor (196 S. W. [2d] 312), where the testimony showed that a patron undertook to sit down but she did not notice that the seat had been removed. She hit her coccyx bone on a part of the chair and fell to the floor, causing serious and permanent injuries. She sued for damages.

The higher court refused to hold in favor of the patron and explained that she was contributory negligent in failing to look before she attempted to sit down. This court said:

"If she had looked she could have seen that the seat wasn't there; that there wasn't anything there to prevent her from seeing it if she had looked."



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**Reg. U.S. Pat. Off.*





DIMMER CONTROL OF AUDITORIUM LIGHTING

(*Continued from page* 34)

teen circuits, a lot of wires will have to be pulled through to the lights in the auditorium, and if it is in conduit, the insulation can be broken; furthermore, if trouble occurs later on, it will be difficult to remedy it. The wires should be always color-coded and readily identified with the circuit or circuits fed by them.

In laying out the supply circuit wiring, the dimmer plates should always be fed off the neutral wire only. Where there are many color lighting circuits, they should always be balanced equally between the neutral wire and the two outside wires of a three-wire a.c. supply. The advantage of running a three-wire service is that a heavier lighting load can be carried with smaller size wires, whereas with a two-wire single-phase service, relatively heavy wires will have to be run to carry the same load. This holds true when either the resistor or auto-transformer type of dimmer equipment is installed.

Where a particular color requires more than 1300 watts, then three circuits should be run to the panel, fused and controlled separately, with connection to separate dimmer plates to reduce the load. In such a case, the plates must never be paralleled to avoid extra wiring or installation of additional plates. Remember, it never pays in the long run to do haphazard electrical wiring. The electrical code requirements should be followed to the letter. They were formulated for your protection.

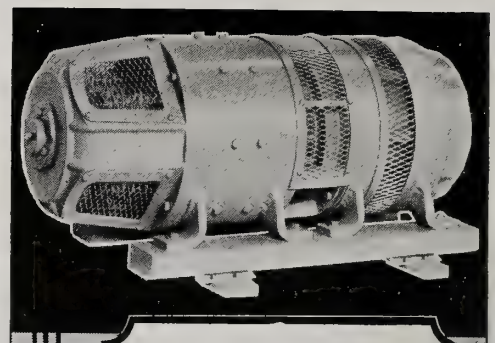
In laying out the light troughs make sure that the yare easily accessible for maintenance and servicing. Proper splice boxes should be installed at every point where connections are made to the lamp socket trough.

ORDERING EQUIPMENT

After it is decided that a dimmer bank installation is to be made in the theatre, and a lighting engineer has laid out the lighting circuits, figured the loads, etc., the following information should be sent to the manufacturer of the equipment.

1. *Color levers to be interlocking or non-interlocking.*
2. *Name and color of each control lever.*
3. *Watts required for each control.*
4. *Number of branch circuits of each control and total wattage of each.*
5. *Whether two, three or four wires are required for the branch circuits.*
6. *Whether a grand master lever is to be provided to control all dimmer plates.*
7. *How the dimmer bank is to be mounted.*

(*Continued on page* 60)



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SUPPLY DEALERS
are listed in the new regular manner, in THE THEATRE SUPPLY MART, on page 64, instead of in The Buyers Index, as in previous Buyers Numbers.



How much of your Box Office for AIR CONDITIONING?

Few things in the past have ever enjoyed the instant, soaring success of the theatre air conditioning. And today, every exhibitor will agree that air conditioning is foremost in his plans for building or remodeling . . . for air conditioning helps to build a bigger box office!

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UNITED STATES AIR CONDITIONING CORP.
Como Avenue S. E. at 33rd. Minneapolis 14, Minn.

USAIRCO
Air Conditioning
EQUIPMENT

3 COMFORT COOLING SYSTEMS AT 3 BUDGET LEVELS

(*Continued from page* 58)

8. *The number and type of color control levers.*

9. *Sketch of space available for installation of dimmer bank.*

10. *Kind of a.c. lighting service available* (if two-wire single-phase; three-wire single-phase, grounded neutral; or three- or four-wire polyphase, grounded neutral.

Even today with all the great advance made in lighting and related functional requirements, many a motion picture theatre exhibits little competent thought given to the proper location and installation of this equipment. It stands to reason that any piece of equipment if installed haphazardly will not perform as efficiently over a period of years as equipment given careful consideration in every detail.

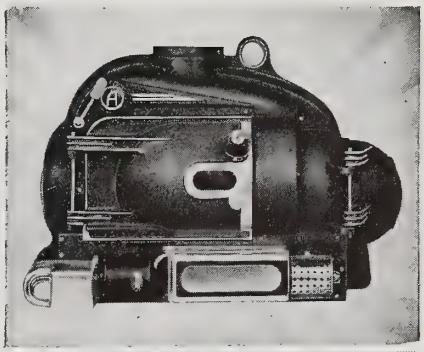
PLANNING IS VITAL

The time to do this preparation is when the theatre is being designed and constructed — even in remodeling work — to make sure that proper provisions are made for the accommodation of the equipment. In this way, the least amount of trouble will result later on, not alone in performance, but in maintenance.

We recall the case of a projection room that had the interlocking levers of a dimmer bank mounted on a shaft installed on the front wall, directly over the portholes and shutters. From the master levers, extra long drive-rods ran up and through the ceiling, then connected with the chair holders assembly on the dimmer pulleys. The entire dimmer bank assembly was installed in the space between the hung ceiling and roof.

At a glance it could be seen that this dimmer equipment was not laid out properly in the original plans, but installed the best way possible after the projection room was constructed. The projection room was wide enough, but only 8 feet deep, with a 4-foot passageway at the rear which took valuable space from the projection room depth, in which the dimmer equipment could have been installed on the side wall.

On one side of the projection room there was a large rewind room properly accommodating the rewinding and film storage equipment, but of course the dimmer equipment could not have been installed here. On the other side of the projection room, there was a generator room of sufficient width and depth to house the motor-generators and rheostats. This generator room would have been the logical place to install the dimmer equipment, except that the side wall of the projection room was not deep enough to fasten the dimmer bank on. Most of the space on this side wall was taken up with the d.c. panel, M-G control panels, and a doorway that was located at about the middle of the wall. Under such conditions the dimmer bank had to be installed in the



ASHCRAFT Suprex C70

A FINER PROJECTION LAMP FOR BETTER THEATRES

No projection lamp made will produce more light than the New Ashcraft C70 at comparative currents. A precision built — wide range — 40-65 ampere lamp — capable of projecting a brilliant picture in all theatres, large and small.

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● INCREASED BRILLIANCY

● CLEARER SOUND

Vocalite Beaded Sound Screen for low intensity or Mazda lamps. More permeability of sound, optical effect of depth, perfect for color pictures. Increases light efficiency.

●

Super-Lite, a white vinyl plastic, coated material with light reflection co-efficient of 87+. A perfect sound transmitter, and entirely diffusive. Assures faithful reproductions of tone and color value.

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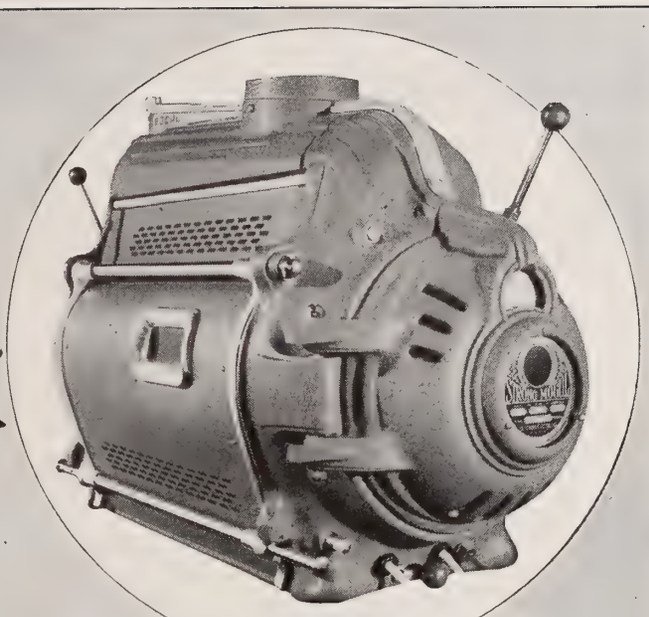
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area above the hung ceiling, with the control levers left hanging, as it were, on the front wall of the projection room.

With this setup, the projectionists had quite a job watching the projectors and then waiting for their cues to operate the dimmer handles. What made it all the harder was that both projectionists had to operate the dimmer levers when lighting effects were wanted and their movements had to be timed just right. The routine was that each had to stand near the front wall alongside a projector, reach way up—the shaft of the interlocking levers had to be high to clear the port shutters—making sure of the color master to operate it, and at the same time look through the observation port into the auditorium. Of course the routine became sort of automatic to them through force of daily habit, but still there was that ever present possibility that a miscue would happen some day.

With the dimmer equipment in the hung ceiling, maintenance and servicing problems arise due to the inconvenience of entering the area. It should be remembered that this dimmer equipment must be serviced at regular intervals. The entire dimmer bank must be cleaned periodically and kept free of dust and dirt, the shaft bearings and operating levers must be oiled regularly, the drive chains greased, and the tension checked and tightened if need be, and the dimmer contacts kept clean by the use of fine sandpaper. So when dimmer equipment is improperly located in the original installation, efficient operation affected, and any corrective measures later on will be costly.

have you heard?



that raw linseed oil cleans spotted dark marble? Dampen a soft cloth with the oil and run it over the surface, then wipe it off thoroughly with a clean, soft cloth and finish off with a small amount of paste wax.

that broadloom carpeting can be patched by sewing the pieces together with carpet warp, or when in a hurry, by using a tape obtainable at upholstery shops, applying it on the underside of the strips?

that in painting a concrete floor without having a base paint, it is effective to apply a solution of sodium silicate, water glass and water? Mix it in the ratio of one gallon of each of the silicate and water glass to four of water. The solution can be put on with a mop; then scrub the floor with clean water and let dry. Three or four such applications should produce a bright, hard surface that will wear well and take paint readily.

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THE MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter sign equipment. Unaffiliated dealers.	55
2	Air Devices, Inc. Air-diffusers. Franchise dealers.	21
3	Altec-Lansing Corp. Loudspeaker systems. Direct and all dealers.	44
4	American Seating Co. Auditorium chairs. NTS and direct.	15
5	Anemostat Corp. of America Air-diffusers. Direct.	13
6	Ashcraft Manufacturing Co., C. S. Projection lamps. Unaffiliated dealers.	60
7	Associated Ticket & Register Co. Admission price signs. All dealers except NTS.	50
8	Automatic Devices Co. Motor-generators. Unaffiliated dealers.	44
9	Bahn Company, L. Admission price signs. All dealers.	52
10	Ballantyne Co. Sound systems (10A), horn systems (10B), amplifier (10C), soundheads (10D). Unaffiliated dealers.	10
11	Bigelow-Sanford Carpet Co. Carpeting. Direct.	51
12	Brandt Automatic Cashier Co. Change makers. Direct and all dealers.	75
13	Breuer Electric Mfg. Co. Vacuum cleaners. Direct and all dealers.	48
14	Century Projector Corp. Projectors (14A), sound systems (14B). Unaffiliated dealers.	54
15	Chicago Hardware Foundry Co. Electric hand driers. Unaffiliated dealers and direct.	8
16	Chicopee Mfg. Corp. of Ga., Lumite Div. Plastic upholstering materials. Direct.	17
17	Dawo Company In-car speakers. Unaffiliated dealers and direct.	44
18	DeVry Corp. In-car speakers (18A), projectors (18B), amplifiers (18C). Unaffiliated dealers.	67
19	Drive-in Theatre Equipment Co., Inc. In-car speakers. Direct.	48
20	Ebco Manufacturing Co., The Water coolers. Authorized dealers.	58
21	Essannay Electric Mfg Co. Film cement (21A), changeovers (21B), rewinder mules (21C), reel end signals (21D). All dealers and direct.	54
22	F & Y Building Service, The Architectural design and building service.	54
23	Fabric Cover Co. Sand urns. Direct.	48
24	Fairbanks, Morse & Co. Emergency power plants. Direct and franchise dealers.	77
25	Firestone Industrials Products Co., Foamex Div. Foam rubber cushions. Direct.	45
26	Forest Manufacturing Corp. Rectifiers. Unaffiliated dealers.	69
27	Garver Electric Co. Rectifiers. Unaffiliated dealers.	67
28	General Electric Co., Appliance & Merchandise Dept. Vacuum cleaners. Direct and NTS.	16
29	General Register Corp. Ticket choppers. All dealers.	47
30	Goldberg Bros. Reels (30A), rewinders (30B), speaking tubes (30C). All dealers.	56, 62, 68
31	GoldE Manufacturing Co. Ticket boxes. All dealers.	86
32	Goodall Fabrics, Inc. Upholstering materials. Direct.	25
33	Goodyear Tire & Rubber Co, Airfoam Div. Foam rubber cushions. Direct.	3
34	Gordos Corp. Rectifier bulbs. All dealers.	16
35	Great Lakes Steel Corp., Stran-Steel Div. Quonset structures. Direct.	41
36	Griggs Equipment Co. Auditorium chairs. Unaffiliated dealers.	62
37	Griswold Machine Co. Splicers. All dealers.	62
38	Hertner Electric Co., The Motor-generators. NTS.	83
39	Heyer-Shultz, Inc. Metal reflectors. NTS.	85
40	Heywood-Wakefield Co. Auditorium chairs. Direct.	22
41	Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	19
42	International Projector Corp. Sound (42A) and projection (42B) equipment, and in-car speakers (42C). NTS.	2
43	Kliegl Bros. Spotlights. Direct and all dealers.	18
44	Kollmorgen Optical Corp. Projection lenses. NTS.	81
45	Kenney Studios, Charles H. Interior decoration. Direct.	10
46	LaVezzi Machine Works Projector parts. Unaffiliated dealers.	69
47	Lawrence Metal Products, Inc. Crowd control equipment. All dealers.	60
48	Maharam Fabric Co. Fabrics for stage and walls. Direct.	14
49	Maier-Lavaty Co. Uniforms. Direct.	43
50	Marsh Wall Products Co. Architectural materials. Direct.	39
51	McAuley Manufacturing Co., J. E. Projection lamps. NTS.	29
52	McFadden Lighting Co. Lighting fixtures. Direct.	40
53	McQuay, Inc. Unit air-conditioners (53A), cooling and heating coils (53B). Direct and franchise dealers.	9
54	Mechanical Re-Nu Screen Co. Screen resurfacing service. Direct.	14
55	Motiograph, Inc. In-car speakers (55A), projectors (55B), and sound (55C). Unaffiliated dealers.	53
56	National Carbon Co., Inc. Projection carbons. All dealers.	11
57	National Studios Slides. Direct.	82
58	National Super Service Co., Inc. Vacuum cleaners. All dealers.	50
59	National Theatre Screen Refinishing Co. Screen paint. Direct.	84
60	National Theatre Supply Unit air-conditioners (60A—see p. 40), projection lamps (60B—see p. 79). NTS.	40, 79
61	Novelty Scenic Studios, Inc. Interior decoration. Direct and all dealers.	52
62	Onan & Sons, D. W. Emergency power plants. Direct.	6
63	Poblocki & Sons Architectural materials (63A), marquees and signs (63B), box offices (63C), poster display frames (63D). Direct and unaffiliated dealers.	12
86	Wenzel Projector Co., The Projected. Unaffiliated dealers.	50
64	Radio Corp. of America Drive-In equipment. Dealers marked*.	7
65	RCA Service Co., Inc. Projection and sound maintenance service.	58, 60, 62, 68
66	Reversible Collar Co. Collars and vests for uniforms. Direct.	87
67	Robin, Inc., J. E. Rectifiers (67A), motor-generators (67B). Unaffiliated dealers.	58
68	S. O. S. Cinema Supply Corp. Distributors.	56
69	Smith & Sons Carpet Co., Alexander Carpeting. NTS ad direct.	36-37
70	Sportservice, Inc. Complete concession service.	40
71	Stroblite Co. Luminescent paint and lacquer. Direct and unaffiliated dealers.	62
72	Strong Electric Corp., The Projection lamps. Unaffiliated dealers.	61
73	Superior Electric Co., The Dimmers...Direct.	33
74	Switzer Bros., Inc. Blacklight murals. Direct and unaffiliated dealers.	60
75	Telesonic Theatrephone Co. Hearing aids. Direct.	40
76	Textileather Corp. Upholstering materials. Direct.	57
77	Theatre Managers Institute Correspondence course in management.	44
78	Thortel Fireproof Fabrics Stage curtains. Unaffiliated dealers.	43
79	U. S. Air Conditioning Corp. Air-conditioning equipment. Unaffiliated dealers.	59
80	Vallen, Inc. Curtain controls and tracks. Franchise dealers.	76
81	Vesto Co. Television towers. Direct.	58
82	Vio-Glo Plastics Corp. Blacklight murals (82A), directional signs (82B). Unaffiliated dealers.	39
83	Vocalite Screen Corp. Screens. All dealers.	60
84	Vorac Co., The Concrete and cement floor enamel. Direct.	62
85	Wagner Sign Service, Inc. Changeable letter sign equipment. All dealers except NTS.	49
87	Westinghouse Electric Corp., Sturtevant Div. Air-conditioning refrigeration plants. Direct.	4-5
88	Westrex Corp. Foreign distributors.	20
89	Wolk, Edw. H. Projector parts. Direct and unaffiliated dealers.	68



For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the issue of May 8th—

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NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARKANSAS
2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Los Angeles
3—Breck Photoplay Supply, Inc., 1969 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
5—Projection Equipment & Maintenance, 1973 S. Vermont Ave.
6—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:
7—Riddles Theatre Supply, 1543 Fifth Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
8—Preddey Theatre Supplies, 187 Golden Gate Ave.
9—B. F. Shearer, 243 Golden Gate Ave.
10—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
11—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.

CONNECTICUT
New Haven:
14—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 12 "H" St., N. W.
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
17—Joe Hornstein, 714 N. 1st St., Miami.
18—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1149 Dawson Rd.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 487 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS
Chicago:
24—Abbott Theatre Supply, 1311 S Wabash Ave.*
25—Academy Theatre Supply, 1312 S. Michigan Av.
26—Droll Theatre Supply, 925 W. Jackson Blvd.
27—Movie Supply, 1318 Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Indianapolis:
28—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
29—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
30—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY
Louisville:
31—Falls City Theatre Equipment, 427 S. Third St.
32—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
33—Delta Theatre Supply, 214 S. Liberty St.*
34—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.

MARYLAND
Baltimore:
35—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
36—Capitol Theatre Supply, 28 Piedmont St.*
37—Joe Cifre, 44 Winchester St.
38—Independent Theatre Supply, 28 Winchester St.
39—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
40—Standard Theatre Supply, 78 Broadway.
41—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
42—Amusement Supply, 208 W. Montcalm St.
43—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
44—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
45—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:
46—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
47—Minneapolis Theatre Supply, 78 S. 12th St.
48—Elliott Theatre Equipment, 1110 Nicollet Ave.
49—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
50—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
51—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W 18th St.
52—Shreve Theatre Supply, 217 W. 18th St.
53—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
54—Cine Supply, 3310 Olive St.*
55—Exhibitors Supply, 3227 Olive St.
National Theatre Supply, 3212 Olive St.
56—L. T. Rockenstein, 3142 Olive St.

NEBRASKA
Omaha:
57—Ballantyne Co., 222 N. 16th St.
58—Quality Theatre Supply, 1511 Davenport St.
59—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
60—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
61—Albany Theatre Supply, 1046 Broadway.
62—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:
63—Auburn Theatre Equipment, 5 Court St.

Buffalo:
64—Becker Theatre Equipment, 492 Pearl St.
65—Bickford Bros., 1209 Broadway.*
National Theatre Supply, 498-500 Pearl St.
66—United Projector & Film, 228 Franklin St.

New York City:
67—Amusement Supply, 341 W. 44th St.
68—Capital Motion Picture Supply, 630 Ninth Ave.*
69—Crown Motion Picture Supplies, 364 W. 44th St.
70—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
71—S. O. S. Cinema Supply, 602 W. 52nd St.
72—Star Cinema Supply, 442 W. 45th St.

Syracuse:
73—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
74—Bryant Theatre Supply, 227 S. Church St.
75—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
76—Southeastern Theatre Equipment, 209 S. Poplar St.*
77—Standard Theatre Supply, 222 S. Church St.
78—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
79—Standard Theatre Supply, 215 E. Washington St.
80—Theatre Equipment Co., 261 N. Green St.

NORTH DAKOTA
81—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO
Akron:
82—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:
83—Mid-West Theatre Supply, 1638 Central Pkway.*
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:
84—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, E. 23rd & Payne Aves.*

Columbus:
87—American Theatre Equipment, 165 N. High St.

Dayton:
88—Dayton Film, 2227 Hepburn Ave.
89—Dayton Theatre Supply, 111 Volkenand St.
90—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:
91—American Theatre Supply, 439 Dorr St.
92—American Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
95—B. F. Shearer, 1947 N. W. Kearney St.
96—Theatre Utilities Service, 1935 N. W. Kearney St.
97—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
98—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply, 1225 Vine St.
99—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:
100—Alexander Theatre Supply, 1705 Blvd. of Allies.*
101—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
102—A. & S. Steinberg, 1713 Blvd. of Allies.
103—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:
104—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
105—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
106—American Theatre Supply, 816 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
107—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
108—Tri-State Theatre Service, 318 S. Second St.

TEXAS
Dallas:
109—Hardin Theatre Supply, 714 Hampton Rd.
110—Herber Bros., 408 S. Harwood St.
111—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
112—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
113—Southwestern Theatre Equipment, 1416 Main St.*

UTAH
Salt Lake City:
114—Intermountain Theatre Supply, 142 E. First South St.
115—Service Theatre Supply, 256 E. First South St.
116—Western Sound & Equipment, 142 E. First South St.*

VIRGINIA
117—Norfolk Theatre Supply, 2706 Colby Ave., Norfolk.

WASHINGTON
Seattle:
118—American Theatre Supply, 1504 14th Ave., at E. Pike.
119—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second Ave.
120—B. F. Shearer, 2318 Second Ave.
121—Western Theatre Equipment, 2318 First Ave.

WEST VIRGINIA
122—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
123—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
124—Ray Smith, 810 W. State St.
125—Theatre Equipment & Supply, 641 N. Seventh St.

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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New Instrument for Checking Air Equipment

CHECKING OF cooling, heating and ventilating equipment performance at any time, by taking a direct reading at points of a room, at ventilating



grilles or diffusers, in ducts, etc., has been made possible by an instrument developed by the Anemostat Corporation of America, New York, manufacturers of Anemostat aspirating type air diffusers.

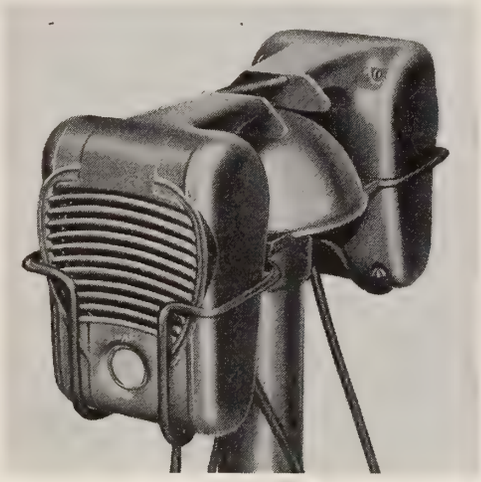
Called the "Anemotherm", the equipment consists in an electrical mechanism powered by batteries, contained in a case with a handle, the whole weighing about 10 pounds. A meter in the face of the instrument registers air velocity, temperature and static pressure in response to a "probe" consisting of two wires in an insulating tube and metal-cased terminal. One wire functions as a heater, and response is developed by resistance action (Wheatstone Bridge). When temperature rather than air pressure reading is desired, the heater wire is merely disconnected.

All meter readings are direct, with temperature in degrees Fahrenheit, air velocity in feet per minute. The temperature scale is from 30° to 155° in ½-degree divisions. Either negative or positive static pressure may be measured in terms of inches of water, with a range from zero to 10. Air velocity readings are from 5 to 6,000 feet per minute. The meter thus provides a means of direct checking of equipment.

In-Car Speaker with Storm Type Window Hook

THE NEW IN-CAR speaker recently installed in National Theatre Supply's line of drive-in theatre equipment incorporates 4-inch Alnico speaker units in housing construction of high tensile strength aluminum alloy for both speaker casings and junction box. The dimensions of the junction box have also been diminished to make it as unobtrusive as possible, while the speaker case is of streamlined "knapsack" design with an embossed pattern integrating with it slightly curved louvred openings for emission of sound.

The speaker casing has a rear projection at the top forming a hook designed to permit attachment to a car without winding up the window more than a fraction of an inch. The cord passes through this projection, and is held off-center so that cords from the two companion speakers will not tangle when both are attached to the junction box. Holes are provided at the bottom of the case to allow drainage of water caused by condensation or due to carelessness during a rainstorm. The button oper-



ating an L-pad wired volume control is indented beneath the output louvres.

The junction box, which externally is an aluminum alloy dome, fits on a standard 2-inch pipe with Allen head set screws, and can be adapted to a 1½-inch pipe. Speakers are suspended in baskets of wire covered with black neoprene molded to the metal. The speaker cable may be either a 5-foot length of Tirex or Koiled Kord that will extend to 8 feet and retract to 16 inches.

Redesigned Sound Systems For Varying Requirements

A NEW LINE of motion picture sound systems has been brought out by the Westrex Corporation, foreign motion picture export and service subsidiary of the Western Electric Company. Three basic equipments are included—the *Master,* the *Advanced,* and the *Standard,* each of which offers certain combinations for varying requirements in output and coverage.

The soundhead of the Master and Advanced systems was developed by the Western Electric Company and introduced by Westrex in 1945. The new design contains several modifications which three years of extensive field experience have indicated would improve its performance. Still featured are the hydro flutter suppressor, which operates hydraulically to reduce mechanical flutter to less than half



Broad acres of DeVry in-car speakers in the drive-in theatre near Muncie, Ind. Projectors and sound system are also DeVry. The Muncie drive-in accommodates 750 cars and has a picture width of 42 feet, with a projection throw of 235 feet.

A Market Short

TICKET CHOPPER WITH A GREMLIN

By WALTER BROOKS
Director Managers' Round Table
MOTION PICTURE HERALD

Most of you haven't seen it yet, for although the General Register Corporation of New York has exhibited its ticket chopper at a few conventions, it is only now getting this new product into production. It is expected to be generally available early in the summer.

I saw it the first time last fall at an exhibitor convention in Milwaukee. Watching a demonstration of it again the other day, I was reminded of that occasion, when it appeared to be attracting more attention, with its robot-like precision, than the business and frolics of the convention.

Even after watching the thing for three days, I'll never attempt to tell you what makes it work. As far as I'm concerned, there's a little man in there, a sort of tame gremlin, who watches your doorman while the doorman watches. He takes all the tickets and threads them on a string, so when you open the box, out comes a line-up of the tickets as registered, corresponding to the line at your box office. As a fellow said, you can tell time by it; it's a machine that tells tales.

Just the basic idea of assembling all ticket stubs in a neat pile, arranged chronologically, is something. When you go back to your cubby-hole under the stairs to count up the day's receipts, you can lay that string of tickets out on your desk and see everything that happened, as it happened. You can see the time of every change of shift, of prices. If, say, at 6:15 p.m., just before you took off for dinner, you put a little blue memo in the box yourself, the gremlin would string it in proper order to reach your attention at the count-up.

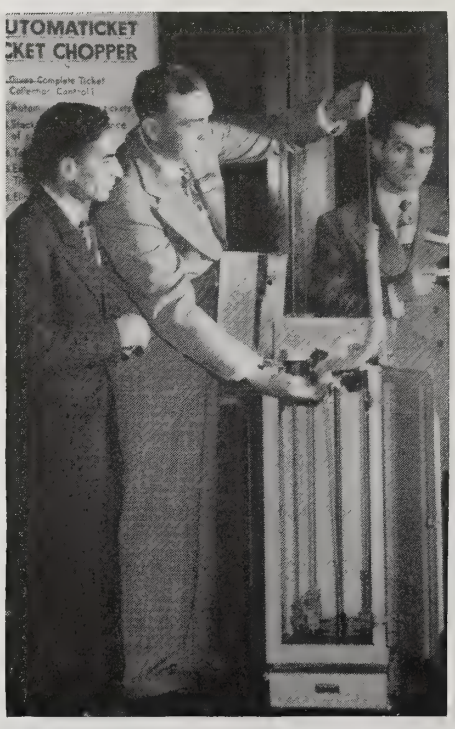
Or, perhaps, you have real trouble. Your cashier and the doorman (just to assume such a thing could happen) have held out a handful of tickets during the afternoon. When you went to dinner they put them through in place of tickets that have been sold. Well, those late tickets, out of turn for color or number, will show up like accusing fingers on that string of stubs. You'll see 30 stubs marching along, in chain step, each one saying, "There's crooked work afoot!"

The machine tells time, for it records an hourly insert that indicates almost as accurately as a jeweled chronometer, just what passed your portals at a quarter of three in the afternoon, or at 9:45 that night. You can be sure your doorman won't forget that detail, for he's punching a watchman's clock when he records the time; when he doesn't, the inference is that he is off his beat. The machine will remember, even if he doesn't.

Putting tickets in the "Automaticket" chopper is as simple as dropping 'em in an old-fashioned box. The machine gives a reassuring "click" when the little man gets his stub, and that makes the regular patrons understand. It's always been a fact that lots of movie patrons don't know why you tear tickets in two and give them half. It's for their own protection, as well as the safety of your records. The "Automaticket" tells 'em their *in,* and your doorman hands them a receipt for the fare. It's that simple.

The machine speeds up ticket taking, in addition to making it safer for all concerned. It chops, punches and stacks faster than a doorman can do his routine job of tearing and dropping in the old-fashioned box. It eliminates all manual operations and takes up to 20,000 stubs without unloading. You can ask the gremlin for a string of stubs anytime without upsetting his duties. It takes the tickets you are now using, with no change of forms or printers.

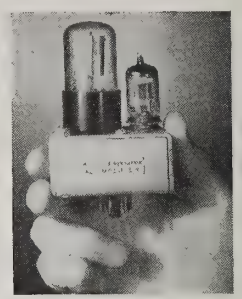
This new chopper stacks the facts. It gives you an accurate picture of what's happening at your front door.



The gremlin—a string of ticket stubs, automatically filed, as exposed by W. C. Stober, general sales manager of General Register.

the standard allowed by the Academy; the electro-tension governor, which operates on the magnetic principle to maintain constant film speed; push-button changeover, individual volume control, straight line drive, flexible coupling, hand wheel for simplified threading, and vertical drive ball-bearing motor.

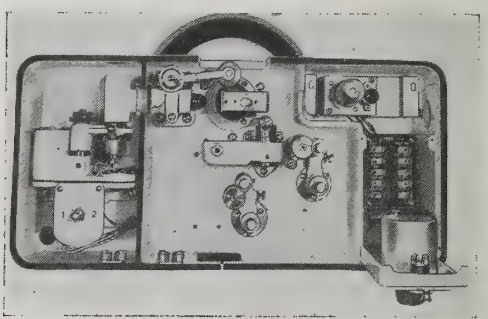
A development in the Master and Advanced systems is a plug-in-photocell amplifier. Formerly permanently mounted in the soundhead, this pre-amplifier has been greatly reduced in size and is now assembled on a separate chassis with a plug-in base similar to that on a radio tube.



The plug-in type photocell amplifier.

Included on this chassis is an automatically focused and preset photoelectric cell for the purpose of allowing any trouble which may occur in either the pre-amplifier or photocell to be cleared by pulling out the chassis and replacing it with a spare unit.

To provide for possible failure of the exciter lamp, two lamps are mounted in the soundhead of the Master system, permitting immediate placing in position of the second lamp in the event of failure of the first lamp. Each of the projectors is provided with its own exciter lamp rectifier



Master soundhead, pre-amplifier at upper right.

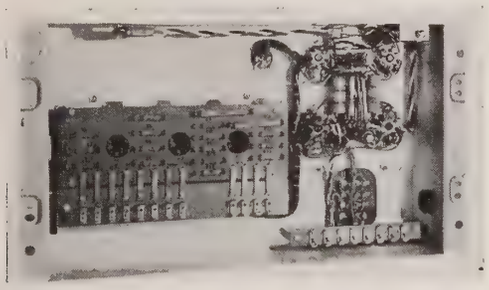
mounted in the amplifier rack. An additional emergency safeguard is the provision of a unit switch for the furnishing of alternating current to the exciter should the rectifier fail to operate properly.

The new amplifiers are mounted in floor-type cabinets with double full-length doors at the rear. The interiors are finished in white enamel, and each cabinet is provided with an electric light, and spare parts can be mounted on the inner wall.

The medium-size amplifier illustrated is rated at 50 watts output. Other amplifiers in the systems are rated at 15, 40, and 100 watts. Either high or low frequencies may be individually attenuated or reinforced without affecting the other. Each system has an A9 amplifier, a voltage gain or driver unit which can be readily replaced should the voltage gain section fail.

Paper condensers are used in many positions that formerly employed electrolytic condensers. Where electrolytic condensers must be used, they are of the plug-in type to simplify replacement of a defective unit.

Resistors are all of the new precision 1% tolerance type, developed by Bell Telephone Laboratories. New type plastic cov-



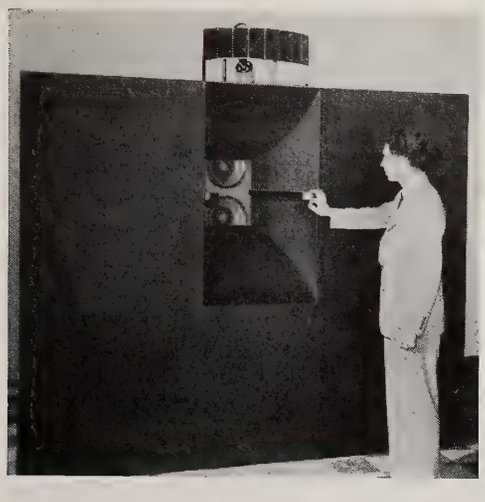
The A9 amplifier — a voltage gain or driver unit.

ered wiring is used throughout, and the specially designed transformers are moisture-sealed to guard against conditions of high humidity.

Voltages are clearly marked across critical points, while a test panel indicates by rotation of a single switch the circuit conditions at 11 points in the system, or 22 points if an emergency system is also used.

A separate fuse and switching panel for the amplifier power line circuits has been made a standard feature of each of the systems, as has a separate d.c. power supply for each amplifier. The individual rectifier units which are provided for each exciter lamp are equipped with switch control for emergency cutover to a.c. in the event of rectifier failure.

For montoring, a separate amplifier is provided (which may also be used for oper-



One of the new line of loudspeaker systems.

ating theatre type hearing aids, and cry room and lobby ballyhoo speakers). It is mounted on a separate panel so that failure in the monitor amplifier cannot cause failure in the theatre system itself.

The changeover relays of all systems have their own power supply, and the relays are assembled together on a very small panel. This feature has been adopted for

DeVRY PREFERRED EQUIPMENT for TODAY'S "DRIVE-INS"



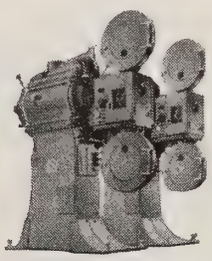
Indoors or out DeVry's the buy!

For 250-seat to 6,000 seat theatres—and outstandingly for drive-ins with up to 1,000 car capacity—the trend is definitely to DeVry "12000" Series projectors, amplifiers and in-car speakers.

Typical of DeVry-equipped outdoor theatres now being readied for spring opening is the model Drive-In at Muncie, Indiana, shown in the air-view shot above. Other DeVry installations being made for the coming season are:

CALIFORNIA: Drive-In near San Diego. GEORGIA: Drive-In Theatres at Thomasville & Moultrie. INDIANA: Terre Haute Drive-In. IOWA: Drive-In at Sioux City. OHIO: "Sciota" at Portsmouth, "Triangle" at Wilmington. Also Drive-Ins at Springfield and St. Mary's. MICHIGAN: Drive-In at Grand Rapids. NORTH CAROLINA: Drive-Ins at Asheville, Stateville & Charlotte. PENNSYLVANIA: "Family" Drive-In at New Kensington. TEXAS: Drive-In at Midland. WEST VIRGINIA: Drive-In at Elkins and Meadowbrook. CANADA: Peter Drive-In, Lansing, Ontario.

If you contemplate modernizing present equipment or building anew, be sure and see DeVry before you buy.



For more of what you want — greater audience satisfaction, increased box office take, closer approach to the perfect show indoors or out — buy DeVry "12000 Series" theatre projectors and amplifiers. See them at the DeVry dealer nearest you.

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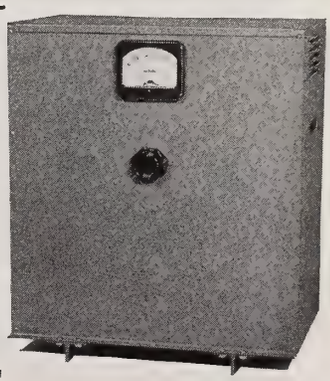
Smooth as Velvet

***. . . that's what they say about* GARVER RECTIFIERS**

A large Indiana theatre chain is installing many Garver S.P. 40's in their theatres. An unsolicited report, from the chain's chief engineer, reveals results far beyond all expectations. While Garver rectifiers are neat in appearance the bulk of labor and material is utilized in the producing unit, to produce the results you anticipate. Garver Rectifiers are manufactured in the following models: S.P. 30, S.P. 40, 3 P. 40, S.P. 60, S.P. 80 and 3 P. 80. Write today for complete details on the new Garvers.

Garver Electric Company, Union City, Indiana

"Dependable Rectifiers Since 1915"

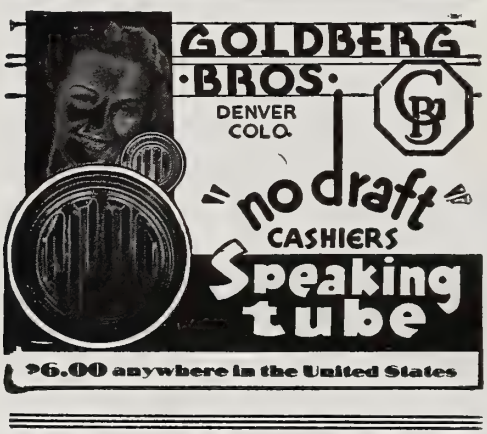




J. R. SPRINGER—General Theatre Manager, Century Theatres, New York, N. Y.—says:

"RCA's Service has been excellent consistently. They are ready and willing to cooperate any time of day or night."

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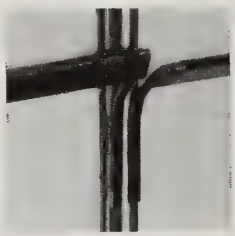
all systems as the result of two years' satisfactory field service in the earlier Westrex Master System.

In speaker equipment, eight combinations are available, with outputs designed for theatres from the smallest to those with as many as 10,000 seats, and coverage angles for auditoriums long and narrow, or square-shaped.

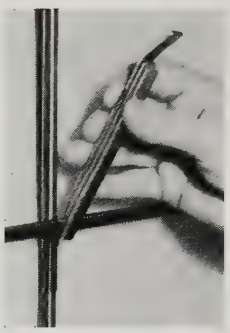
An illustrated 32-page brochure in color has been issued, giving details of the new systems, and also of a complete line of projectors, arc lamps, rectifiers and other theatre equipment.

Tool for Adjusting the Mounting of Slotted Letters

A GAUGE tool for adjusting the degree of grip of changeable copy letters has been developed by Wagner Sign Service, Inc., Chicago. With this tool, mounting bars can be adjusted from hurricane-proof attachment (so letters cannot blow together or off the sign), to one permitting letters to be moved easily. In the accompanying illustrations, *Figure* 1 shows a bar out of line; *Figure* 2 the adjustment with the tool; and *Figure* 3 the gauging of the angle. If the gauge fits absolutely flush with the face of the horizontal bar, and also flush with the upright channel, the letter will fit tightly to the bars.



How the tool is used: Figure 1 (left) shows a Wagner frame bar out of line; Figure 2 (left-hand below) adjusting bar with tool; and Figure 3 using tool to measure angle. The tool must fit the face of the horizontal bar flush.





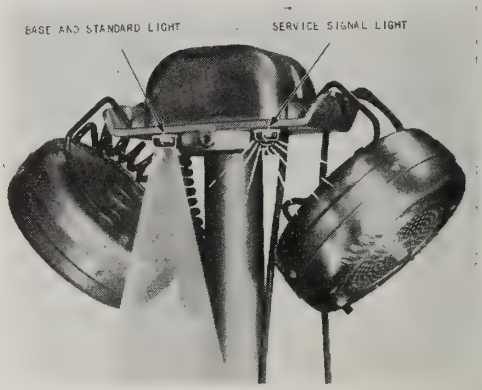
For loose fitting letters, the top of the bars is moved out with adjusting tool until the desired fit is attained. The angle of the fit of the gauge and bars are noted and all frames set alike. The tool is designed for the Wagner slotted method of mounting letters.

•

RCA motion picture activities have been consolidated with recording operations in a Theatre and Recording Section with Barton Kreuzer as manager. J. F. O'Brien heads theatre equipment sales.

In-Car Speakers with Pilot and Signal Lights

A NEW MODEL in-car speaker equipment, with pilot and service light features, has been developed by Motiograph, Inc., Chicago. The new junction box is equipped with a lamp that shines down on the base of the speaker standard to minimize the chance of damage either to speakers or automobiles, and it is also intended to aid patrons who go to concession stands to locate their car readily on their return.



The junction box may also be equipped with a concession attendant signal light. This is turned on as desired by a switch on the speaker itself.

The junction box is fabricated of two bright aluminum castings and is designed for sufficient protection from weather to permit maintenance in place when the theatre is not operating. The box is attachable to pipe supports in diameters from 1½ to 3½ inches, without special adapters

The speakers, which have a 5-inch unit, are available in a number of finishes including light blue baked enamel, and brush cadmium. The car attachment hooks are rubber-plated, and speaker cones are weather-proofed.

STANDEE BLACK-LIGHT MURAL



In the remodeling of Skouras Theatres' State theatre in Jersey City, N. J., for which John Eberson, New York, was the architect, this black-light mural extends across the standee area the full width of the auditorium as a cornice panel. The painting, by Rau Studios, New York, is activated by a line of 40-watt B. L. fluorescent lamps with ultra-violet sleeves by the Vio-Glo Plastics Corporation, New York, installed in a shallow trough beneath the mural, producing uniform brilliancy of color.

Decorative Water Cooler With Bubbler for Tots

WATER COOLERS designed for visible placement as complete fountain units, with Kelvinator refrigeration equipment enclosed, have been announced by the Ebco Manufacturing Company, Columbus, Ohio. Constructed of bonderized heavy-gauge steel in a streamlined design, the new Ebco-Kelvinator water cooler is finished in antique bronze metallic lacquer, with an overhanging splash-proof top of acid-resisting vitreous porcelain enamel on steel.

To enable small children to obtain a drink readily without being held up, a fountain unit is obtainable for attachment to one side.

The base of the main unit is of steel



The new Ebco-Kelvinator cooler-fountain as equipped with the youngster's own bubbler.

with black baked enamel finish and is recessed in front to provide ample toe room.

The bubbler valve is of Ebco design fabricated of alloy brass and chrome-plated and is adjustable to various conditions of water pressure. Roller bearings are used to provide finger-tip operation.

The refrigeration unit employs a 1/6-horsepower hermetically sealed, air-cooled condensing unit charged with Freon-12. It is operable only on 115-volt, 50-60 cycle a.c. current.

The cooling unit has a copper alloy pressure storage tank with copper refrigerant coils and "finger-baffles" inside for fast heat transfer. The unit is also equipped with a special by-pass relief to prevent injury to tank in case of mechanical freeze-up. The tank may be flushed out through the outlet provided for the children's bubbler.

Storage capacity of the tank is 5 quarts. The rating for delivery of water at 50° is 17 gallons per hour to the bubbler with inlet water and room temperature at 70°.

standout *in the Field—*



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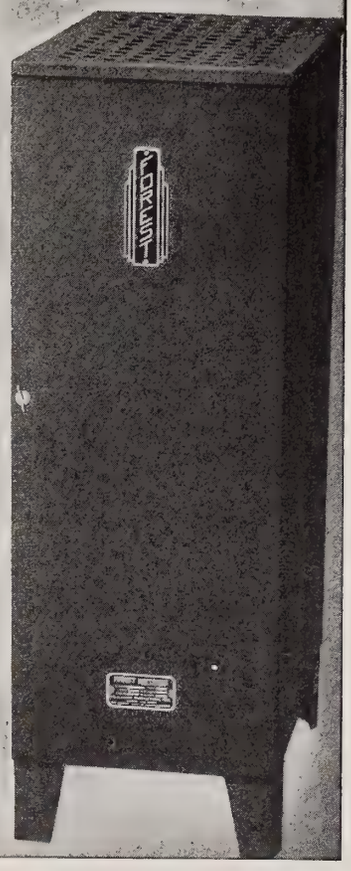


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MODEL 75-V-6 . . . The result of highly technical knowledge gained from building rectifiers for radar and other intrinsic scientific devices—achieving a new high for rectification efficiency at the lowest possible cost of power. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. Full 3-phase rectification. No moving parts. Power with flexibility—constant and uniformly smooth current—no flicker. Quiet and ease of operation. Sturdily constructed all steel case.

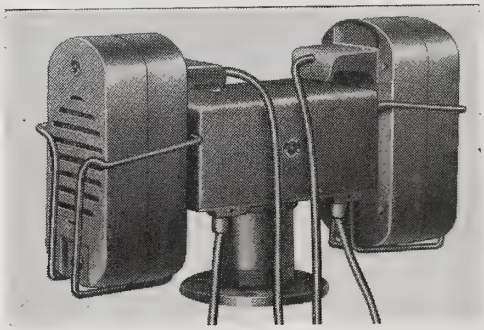
Insist on the Best -- Forest Products:

75-V-6 and 45-V-6 Rectifiers, Super MCS, LD-60 and LD-30 Bulb Type Rectifiers, Rectifying Tubes and Sound Screens.

FOREST Mfg. Corp., 34 Park Pl., Newark, N.J.

New Line of In-Car Speakers in Three Models

THREE MODELS of in-car speakers, one a "deluxe" model, the other of simpler design and of much lower price, have been brought out by Lima Speaker, Inc., Lima, Ohio. Developed in association with Thomas M. Campbell, former RCA sound engineer, who is in charge of production, and J. Stuart Cangney, Cleveland theatre manager, the deluxe model has a



casing of cast aluminum with chrome-like finish, the "Standard" a similar case with baked enamel finish; and the "Economy" model a case of sheet aluminum finished in baked enamel.

In operating design, the first two models are identical. Speaker units have 4½-inch cones of weather-resistant construction. A wire-wound volume control is recessed in the speaker casing. Speakers are suspended from the junction box in plastic-coated wire baskets designed to make removal and return easy and safe from almost any angle. Concession stand signal lights can be included in the deluxe and standard models if desired.

Junction boxes are threaded to fit a 2-inch pipe without any flange attachment, and can be adapted to pipes of other diameters; or they can be attached to wooden posts. Junction boxes are designed and constructed to withstand weather in any season so as to make removal unnecessary between operating seasons. Removal of speakers for storage is accomplished by pulling a plug which is otherwise locked in position to prevent theft.

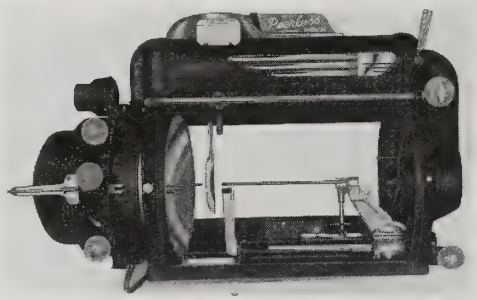
New Lamp Models of Wider Arc Application

TWO NEW models of reflector type projection arc lamp equipment have been brought out by the J. E. McAuley Manufacturing Company, Chicago, distributing through National Theatre Supply, both of which provide flexibility of application to changing screen size requirements, one by allowing a range of high-intensity arc output from one kilowatt to that of the regular suprex carbon trim pulling up to 70 amperes; the other nominally designed as a one-kilowatt lamp but allowing for modification for amperages up to 70.

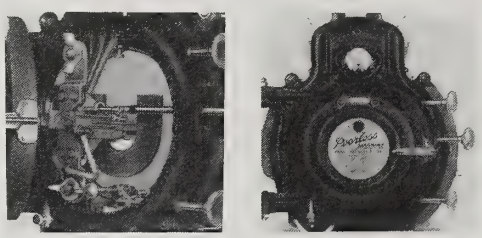
The former is a redesigning of the Peerless Magnarc incorporating a number of new features besides a positive carbon guide and clamp permitting either 7mm or 8mm carbons to be used without changing either part. This lamp has a trim alarm system which lights a pilot light to indicate when either one or both of the burning carbons need retrimming.

The negative carbon can be adjusted up, down or sidewise to align it with the positive crater while the arc is burning, without use of any special tools. The arc is visible from both sides, and the imager lens holder permits easy removal of the lenses, lenses being spaced apart by a coil spring with the lenses retained by a threaded screw cap or the inner end of the lens holder casting.

The lamphouse of this model is finished in black wrinkle with light steel grey wrinkle on the side doors. For maximum visibility of the arc, door glass frames are finished in black wrinkle. The ventilation unit is a single casting holding the glass



Interior of Magnarc 1 kw.-70 ampere Magnarc.

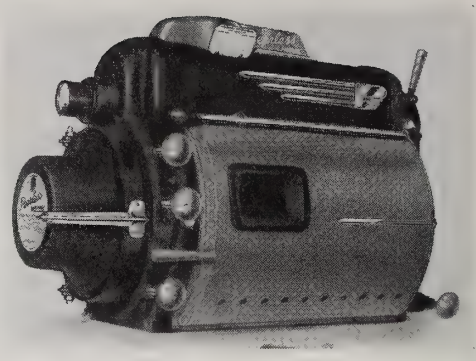


The 1 kw.-70 ampere lamp has a trim alarm which lights a pilot lamp on rear door.

lamphouse name plate, the arc crater indicator screens and the ventilating chimney.

The trim alarm lights a colored warning pilot on the rear lamphouse door when the positive carbon has burned to a feed length of from 2½ inches to 1 inch, according to setting of the adjustment. There is also a similar alarm for the negative carbon that operates when the carbon has reached a feed length of ⅝-inch.

The other model, called the "One-Kilowatt Magnarc Special," is basically similar to the original Magnarc with provision for converting it, if screen ilumination requirements indicate it, for use of higher currents up to 70 amperes. Furthermore, it may also be converted, by the installation of certain parts, into the model described above.



New housing design of the 1 kw. Magnarc.

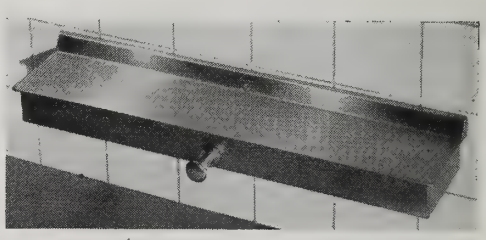
The manufacturer also announces that the negative carbon adjustment feature of the new Magnarc can be installed in any earlier model Magnarc lamp.

Leatherette-Covered Steel and Chrome Urns

SAND URNS of decorative character, available in any one of five different ground colors to permit blending with most interior schemes, have been brought out by the Fabric Cover Company, Chicago. Constructed entirely of steel, with sand tray of chrome luster finish, they are covered from rim to bottom with leatherette, one type in solid color, another with a floral figure in white. The solid-color model is also available with the name of the theatre in gold letters. Each is 20 inches high and 11 inches in diameter, and weighs 7 pounds. The colors are green, brown black, blue and maroon.



STEEL SOAP DISPENSER



Wall dispenser for liquid soap offered by the American Dispenser Company, New York. Called the "Lathurshelf," it is of stainless steel construction, eliminating tarnish and peeling. The basin holds half-gallon of any grade of liquid soap of 8% to 20%, and the soap must be pumped out by means of a plunger button. Supply is replenished without funnels by removing the cover, which is opend only by key. The soap level is indicated by an outside gauge. Concealed theftproof bolts attach the basin to a wall plate. The "Lathurshelf" can be obtained with either one or two soap valves.

The Buyers Index

A CATALOG OF THEATRE EQUIPMENT, FURNISHINGS, OPERATING SUPPLIES AND ARCHITECTURAL MATERIALS, ALPHABETICALLY LISTING DEALERS BY STATES, AND MANUFACTURERS ACCORDING TO CLASSES OF PRODUCT

Classes of Product and Their Manufacturers

ACOUSTICAL PRODUCTS AND ENGINEERING

THE METHOD of confining the reverberation of sound to proper limits, and of preventing echo, in a particular motion picture auditorium depends fundamentally upon the size (cubage) and form of the room.

Materials of acoustical classification include plasters of various substances adapted to the formation of a mass containing "cells" of air; rock and glass wool, which is usually covered with decorative fabric; also tiles of mineral or (if fireproof materials are not required) of vegetable fiber, perforated for use where high acoustical efficiency is required.

Some materials, such as wood veneering, which have no acoustical action, need not be ruled out as a finishing material in auditoriums if competent architectural and engineering counsel is available to specify the method of installation.

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
Baldwin-Hill Company, 604 Breuning Avenue, Trenton, N. J.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 325 Delaware Avenue, Buffalo, N. Y.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Co., First National Bank Bldg., St. Paul 1, Minn.

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ADVERTISING — See Exploitation Mechanisms and Letters and Frames for Attraction Advertising.

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AIR-CONDITIONING AND VENTILATING EQUIPMENT

AIR-CONDITIONING properly signifies positive control of the heat and moisture in the air of an enclosure, and also its movement, no matter what the condition of the atmosphere outside may be. In common usage, however, the term air-conditioning refers to comfort-cooling, and as such it is essential to theatres in areas having seasons of high temperatures with high relative humidity.

In localities of high temperatures but relative humidity of not more than 72%, air-washer equipment (evaporative cooling) may prove adequate.

Some theatres where air-conditioning is required may be able to achieve adequately comfortable conditions during the hot, humid months with self-contained unit air-conditioners (so-called "package" equipment). These include compressors, condensers and heat-transfer equipment, and they may also be adapted to heating for winter operation. Such unit air-conditioners are obtainable in cooling capacities of 3, 5, 7½, 10, 15, 25, 30 and 40 tons.

It is generally estimated that one ton of cooling capacity will serve from sixteen to twenty seats of auditorium capacity.

For year-round air-conditioning, both cooling and heating plants are integrated into the installation, with either automatic or manual means of cutting in one and switching out the other.

AIR DISTRIBUTION

Blowers or fans usually preferable for the ventilation of theatres are of multi-blade ("squirrel cage") type. They range in air volume capacity from those adapted to simple (ductless) ventilation systems, to large sizes capable of overcoming the resistance of extensive duct systems. As a rule, a simple ventilation system should include an exhaust fan.

Modern outlets of duct systems mix the incoming air with the room air before it reaches the breathing zone. This is particularly important in theatres having cooling, where "aspirating type" diffusers are necessary to assure thorough distribution without a draft effect. They are available in flush-set or projecting ceiling types, and also wall models, and with readily adjustable dampers.

For concealment of outlets that are merely dampered openings in ducts or in walls, concealing dampers or blowers, ornamental grilles are available in various stock sizes and also built to specifications in bronze, stainless steel, aluminum or other metals, with finish to match other metal fittings or the decorative scheme of the room.

AIR CLEANSING

Whether the theatre is air-conditioned or has only a simple ventilating system, the incoming air should pass through efficient filters to remove as much dust and pollen as possible. Throw-away type filters (discarded when dirty) use various materials, including paper, glass fibers, hair, wood shavings, etc.

Equipment for cleaning air of unpleasant odors and of bacteria responsible for many air-borne diseases is available in electrical and chemical types. One of the former achieves this by generating ozone ("heavy oxygen"), which also gives the air a freshening effect. See *Air Purification: Electrical & Chemical.*

CONTROL EQUIPMENT

An air-conditioning system can be designed for the simplest manual control or for automatic operation embracing a complex system of dampers, equipment cut-ins and cut-outs, safety valves, etc. all responding, in fixed relation to each other, to changes in temperature and moisture.

AIR WASHERS

American Blower Corporation, 8469 East Jefferson Street, Detroit, Mich.
Comfort Air Washer Products Corporation, 2220 Lamesa, Dallas 2, Tex.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 8469 East Jefferson Street. Detroit, Mich.
The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.
Bishop & Babock Manufacturing Company, 4901 Hamilton Avenue N.E., Cleveland 14, Ohio.
Clarage Fan Company, Kalamazoo, Mich.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
National Engineering & Manufacturing Company, 519 Wyandotte Street, Kansas City, Mo.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich.
Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass.
United States Air Conditioning Corporation, 33rd & Como Avenues, Southeast, Minneapolis, Minn.

COILS

McQUAY, INC., 1600 Broadway, N. E., Minneapolis, Minn. See page 9.

CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

FILTERS

American Air Filter Company, First and Central Avenue, Louisville 8, Ky.
Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Research Products Corporation, 1015 East Washington Street, Madison 3, Wis.
Universal Air Filter Company, Duluth, Minn.

GRILLES AND DIFFUSERS

AIR DEVICES, INC., 17 E. 42nd Street, New York City. See page 21.

American Blower Corporation, 8469 East Jefferson Street, Detroit, Mich.

ANEMOSTAT CORP. OF AMERICA, 10 E. 39th Street, New York City. See page 13.

Barber-Colman Company, Rockford, Ill.

W. B. Connor Engineering Corporation, 114 East 32nd Street, New York 16, N. Y.

The Hupp Metal Works Company, 1123 Broadway, New York 10, N. Y.

Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.

Tuttle & Bailey, New Britain, Conn.

REFRIGERATION MACHINES

Airtemp Division, Chrysler Corporation, 1113 Leo Street, Dayton 1, Ohio.

American Blower Corporation, 8469 East Jefferson Street, Detroit, Mich.

Baker Ice Machine Company, South Windham, Maine.

Carrier Corporation, Syracuse, N. Y.

Curtis Refrigeration Company, 1915 Kienten Avenue, St. Louis, Mo.

Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.

General Electric Company, 5 Lawrence Street, Bloomfield, N. J.

General Engineering & Manufacturing Company, 1523 South Tenth Street, St. Louis, Mo.

General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.

McQUAY, INC., 1600 Broadway, N. E., Minneapolis, Minn. See page 9.

WESTINGHOUSE ELECTRIC CORPORATION, Sturtevant Division, Hyde Park, Boston 36, Mass. See pages 4-5.

UNITED STATES AIR CONDITIONING CORPORATION, 33rd & Como Avenue, Southeast, Minneapolis, Minn. See page 59.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.

Minneapolis - Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.

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AIR PURIFICATION: ELECTRICAL AND CHEMICAL

BESIDES FILTERS, there are several other kinds of equipment for cleaning air. More thorough than filters (and of course far less economical) is equipment that causes dust and pollen in incoming air to collect on electrical plates (electrostatic method).

Equipment to generate ozone and introduce it into either the incoming air, or that within a room, provides an effective method of preventing disagreeable odors and stagnant-seeming air. Its action in accomplishing this (by oxidation) also destroys air-borne bacteria that causes diseases, and it further gives the air a noticeable quality of freshness. Equipment is also available for absorbing odors from air by activated carbon.

Germicidal lamps emit ultraviolet light, which destroys bacteria. The lamps may be placed inside ventilating ducts, or installed in a room for only local action. In a room they are mounted in reflectors which keep the radiation at a level preventing it from reaching any persons in the room.

American Air Filter Company, Inc., First & Central Avenues, Louisville, Ky. (Electrostatic).

The Electroaire Corporation, 41-38 37th Street, Long Island City, N. Y. (Ozone Generators).

General Electric Company, Lamp Division, Nela Park, Cleveland, Ohio. (Germicidal lamps).

Westinghouse Electric Corporation, Sturtevant Division, Hyde Park, Boston, Mass. (Electrostatic).

W. H. Wheeler, Inc., 7 E. 47th Street, New York City. (Chemical).

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AMPLIFIERS

AMPLIFIERS, which are an integral part of a theatre type sound system, may be classified in three groups —pre-amplifiers, power amplifiers, monitor amplifiers.

Most power amplifiers today contain their own filament and plate supplies, needing only connection to a power line of suitable voltage and frequency and dispensing with all auxiliary batteries, generators or rectifiers. In addition they commonly supply polarizing voltage to photocells. They also provide filament and plate supplies to pre-amplifiers, and in many cases to monitor amplifiers, where such are incorporated in the sound system.

Pre-amplifiers, where used, are built into the soundheads themselves,or may be mounted on the front wall of the projection room. In general, sound systems use two pre-amplifiers (one for each reproducer), and a combination voltage and power amplifier of sufficient capacity to provide sound in a given theatre auditorium without distortion. Where additional power is required, it may be obtained by using a multiplicity of power amplifiers to obtain the required wattage, or by installing one large power amplifier of equal wattage. The method employed is dependent upon the manufacturer's specifications.

With the new recording techniques which involve, among other things, expanded volume range, the amplifier power requirements today are much greater than in the early days of sound. Minimum limitations for amplifier wattage in comparison with seating capacity have been established by the Research Council of the Academy of Motion Picture Arts and Sciences, and it is strongly recommended that exhibitors consult these requirements before purchasing sound equipment.

The main amplifier equipment is generally mounted on a rack, or in a steel cabinet, for mounting on the projection room wall or built into the wall dividing the projection room from an adjacent equipment room.

The monitor amplifier, where used, is sometimes installed as a separate unit in its own housing.

The volume control and sound changeover equipment is today commonly associated with the photocell pre-amplifier.

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.

Amplifier Company of America, 398 Broadway, New York 13, N. Y.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 10.

DeVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 18.

International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.

The Lincrophone Company, 226 Lansing Avenue, Utica 3, N. Y.

Motiograph, 4431 West Lake Street, Chicago, Ill.

RCA Victor Division of Radio Corporation of America, Camden, N. J.

S. O. S. Cinema Supply Corp., 602 West 52nd Street,

Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. See page 67.

Western Electric Company, 195 Broadway, New York City.

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AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phono-pickup or microphone, are made strong enough (while maintaining the original current pattern) to operate the loudspeakers. (*See Amplifiers.*)

General Electric Company, 1, River Road, Schenectady, N. Y.

Gordos Corporation, 86 Shipman Street, Newark, N. J.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Westinghouse Electric Corporation, Bloomfield, N. J.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal jacket. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

Chicago Expansion Bolt Company, 1338 West Concord Place, Chicago, Ill.

Fensin Seating Company, 62 East 13th Street, Chicago, Ill.

Joe Hornstein, Inc., 630 Ninth Avenue, New York, N. Y.

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ARCHITECTURAL MATERIALS AND THEATRE DESIGN SERVICE

THE NUMBER of architectural materials especially applicable to the facing of the fronts and finishing of the interiors of theatres has been greatly augmented by modern industrial science. Following is an indication of the variety of these materials for various purposes:

Laminated (built-up) tiles and sheets with permanent baked plastic finish provide wall finishes in solid color, in patterns and natural woods with the practical advantage of resistance to scratching and repeated washing. Wood veneering (plywood) now makes the choicest grain available for woodwork finishes of relatively moderate cost. Aluminum tiles and sheets in solid colors and wood-grain finishes are made in a form particularly indicated for remodeling since the wall does not need to be especially prepared for them.

Architectural glass, which has many interior applications, is notably successful as a means of giving the theatre front rich color without gaudiness. Glass blocks are excellent for exterior panels (translucent window effect, etc.), interior partitions, illuminated standee rails, and so on. Mirrors may be considered architectural materials, too, when used in floor-to-ceiling panels.

Much of the natural beauty of terra cotta has been imparted to the later type of porcelain enamel finishing of metallic forms designed for exterior facing; these are obtainable in shapes which, when assembled, give a rib pattern.



For enlightenment on a new lamp—distributors for National Theatre Supply in a number of foreign lands at NTS headquarters in New York to see the new model of the Peerless Magnarc lamp. Shown in the office of Arthur F. Baldwin, export manager, are W. Berger, Philippine Islands; G. Morton, South Africa; E. Gonzales, Porto Rico; W. E. Green, president of NTS; F. Lieva, Colombia; M. Rosset, Argentina and Uruguay; and Mr. Baldwin.

and in a variety of colors with either glossy or dull finish. Aluminum structural members are available to facilitate erection of fronts employing this porcelain enamel facing or structurally comparable materials.

Modern glass products include clear-vision doors which allow a charming interior to be revealed to the pedestrian. For colorful doors of solid shade or designed in a multicolored pattern the laminated plastics have, in addition to the qualities cited above, the ability to seal the structure against weather.

Ceramic tile is obtainable in types suited to many interior areas besides outer lobbies and toilet rooms, while for fronts it facilitates the making of varicolored architectural forms and patterns.

Fluted (corrugated) asbestos sheets can be shaped to an architectural form on the job Mineral tiles, solid or perforated for acoustical purposes (see *Acoustical Products and Engineering*) may be laid in patterns of decorative effect.

For other kinds of materials of related purpose see also *Fabrics* and *Wall Paper*.

Arketex Ceramic Corporation, Brazil, Ind.
Armstrong Cork Company, Lancaster, Pa.
The Belden-Stark Brick Corporation, 15 East 26th Street, New York City.
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill.
Claycraft Cormpany, Columbus, Ohio.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
F & Y BUILDING SERVICE, 328 E. Town Street, Columbus, Ohio. See page 54.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
Hanley Company, 101 Park Avenue, New York City.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Libbey Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
MARSH WALL PRODUCTS, INC., Dover, Ohio. See page 39.
NOVELTY SCENIC STUDIOS, 32-34 W. 60th Street, New York City.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. See page 12.
Seaporeel Porcelain Metals, Inc., 2820 Borden Avenue, Long Island City, N. Y.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 55 West 44th Street, New York City.

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BASES—See Projectors and Accessories.

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment. Cost depends on size of the installation.

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of near-ultraviolet light, which is invisible to surfaces treated with certain treated paints which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre.

Fluorescent materials in paint form may be readily applied with either brush or sprayer. A variety of colors are now obtainable.

Filament ultraviolet lamps are provided in a 250-watt size with a bulb of filter glass, hence no additional filter or ballast is required. However, the ultraviolet output of this lamp is relatively low.

Fluorescent ultraviolet lamps, called 360 BL lamps, are available in the sizes and wattages of standard F-lamps. These are efficient generators of near-ultraviolet, and the tubular shape lends itself readily to display work. Light density filters are required since these lamps produce some visible light also.

Mercury ultraviolet, or Type H lamps, are concentrated sources of ultraviolet and visible light; hence, they are particularly useful to obtain a *spot* light of "black light" for spectacular effects. A relatively dense filter must be used to absorb the visible light and to create effective fluorescence.

Murals painted with luminescent pigments ready for mounting are obtainable in a number of subjects well suited to theatres. They come with complete framing materials and a ceiling type black-light lamp and fixture.

Black Light Products, 67 East Lake Street, Chicago, Ill.
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Bros., 321 W. 50th Street, Ney York City.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
THE STROBLITE COMPANY, 35 West 52nd Street, New York City (Colors, lamps). See page 62.
SWITZER BROTHERS, 1220 Huron Road, Cleveland 15, Ohio. See page 60.
VIO-GLO PLASTICS CORPORATION, 479 Sixth Avenue, New York 11, N. Y. (Lamps). See page 39.

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BOX OFFICES

ISLAND BOX OFFICES, as well as those built into one side of the vestibule or lobby are commonly built "on the job" from specifications of the architect or other designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications. (Unless otherwise specified, the companies listed below are sources only of material suited to box offices.)

Besides ticket issuing machines and coin changers (which see), box-office accessories include speaking tubes and admission price and show time signs, which latter usually bear two clock faces with simulated hands.

ASSOCIATED TICKET & REGISTER CORPORATION, 346 West 34th Street, New York 18, N. Y. See page 50.
L. BAHN COMPANY, 123 West Canton Street, Boston 18, Mass. See page 52.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
GOLDBERG BROS., 350 Walnut Street, Denver, Colo. (Speaking tube). See page 68.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wis. (Complete box offices). See page 12.
Universal Corporation, 6710 Denton Drive, Dallas 9, Tex.

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CABINETS, FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Diebolt Manufacturing Company, Canton, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Projects Corporation, 427 West 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

Le Carbone Company, Inc., 400 Myrtle Avenue, Boonton, N. J.
NATIONAL CARBON COMPANY, INC., 30 East 42nd Street, New York 17, N. Y. See page 11.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp mechanism, one end of the rod being provided means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
L. A. Burbank, 1130 Garland Street, Flint, Mich.
Droll Theatre Supply Company, 925 West Jackson Boulevard, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1251 S. Wabash Avenue, Chicago, Ill.

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CARPETING

TYPES OF carpeting suited to heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which superior carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought.

Theatres are usually carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

BIGELOW-SANFORD CARPET COMPANY, INC., 140 Madison Avenue, New York City. See page 51.
Firth Carpet Company, 295 Fifth Avenue, New York City.
Goodall Fabrics, Inc., 525 Madison Avenue, New York City.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.

A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
James Lees & Sons Company, Bridgeport, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
ALEXANDER SMITH & SONS CARPET COMPANY, 295 Fifth Avenue, New York City. See pages 36-37.
Waite Carpet Company, Oshkosh, Wis.
M. J. Whittal Associates, Worcester, Mass.

CARPET LINING

CARPET LINING or underlay generally suited to theatres is made of hair and jute, or entirely of hair, or of foamed sponge rubber. Lining entirely of jute (vegetable fibre) does not retain uniform resilience (it is not "waffled"), and is otherwise not so serviceable as the other types.

Sponge rubber lining is available in ¼-inch thickness and in widths of 36 and 53 inches, which can be joined with adhesive binding tape.

American Hair & Felt Company, Merchandise Mart, Chicago, Ill.
Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
United States Rubber Company, Mishawaka, Ind.
Waite Carpet Company, Oshkosh, Wis.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented (*See Anchors for Chairs.*)

Fensin Seating Company, 62 East 13th Street, Chicago.
General Chair Company, 1308 Elston Street, Chicago.

CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a porous material made from the milk of the rubber tree and referred to as foamed latex. Such cushions take the place of padding and coil springs, the fabric being fitted over them.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers, or from jobbers.

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
FIRESTONE INDUSTRIAL PRODUCTS COMPANY, Foamex Div., Akron, Ohio. See page 45.
B. F. Goodrich Company, Akron, Ohio.
GOODYEAR TIRE & RUBBER COMPANY, Airfoam Div., 1144 East Mark Street, Akron, Ohio. See page 3.
Hewitt Rubber Company, Buffalo, N. Y.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

CHAIR PATCH KITS

FOR REPAIRING simulated leather fabrics, kits of materials are available, consisting in small amounts of "leatherette" in a color selected to match most closely the fabric to be repaired, and cement solvent with which to attach a section of it cut out in a size to cover the injury. Typical colors available are blue, black, brown, red, green and ivory.

Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
General Chair Company, 1308 Elston Street, Chicago, Ill.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs developed specifically to meet the conditions encountered in film theatre operation.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils); and with combination coil and Marshall spring construction.

The backs may be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Chairs available include models with self-raising seats, and with retracting or push-back seats designed to facilitate passage between rows.

While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair (*see Upholstering Materials and Chair Cushions of Foamed Latex.*)

American Desk Manufacturing Company, P. O. Box 416, Temple, Tex.
AMERICAN SEATING COMPANY, 901 Broadway, Grand Rapids, Mich. See page 15.
GRIGGS EQUIPMENT COMPANY, Box 630, Belton, Tex. See page 62.
HEYWOOD-WAKEFIELD COMPANY, Gardner, Mass. See page 22.
IDEAL SEATING COMPANY, Grand Rapids, Mich. See page 19.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, Waters Building, 159 Ottawa Avenue, South Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
Southern Desk Company, Hickory, N. C.

CHANGE MAKERS

OCCUPYING LITTLE space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Aero Metal Products Corporation, 4704 West Arthington, Chicago, Ill.
BRANDT AUTOMATIC CASHIER COMPANY, Watertown, Wis. See page 75.
Coin-O-Meter Corporation, 30 East Adams Street, Chicago, Ill.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Johnson Fare Box Company, 46-19-25 North Ravenswood Avenue, Chicago 40, Ill.

CHANGEOVERS AND CUEING DEVICES

SWITCHING out one picture projector while switching in the other may be accomplished in various ways according to the several types of devices available. The electrical type in general, performing its functions at the touch of a switch (either foot or hand), cuts off the light by a shutter arrangement while opening and closing the alternative circuits. There is also a mechanical device which merely cuts off the light at one projection port while opening the other.

One mechanism that employs the port cutoff method of light interruption, is electrically operated and includes circuit switching means. One of the electrical changeovers cutting off the light at the aperture also provides for closing the speaker circuit, if this is desired. Yet another electrical device cuts off the light by a dissolving shutter mechanism in front of the projection lens.

Several types of changeover time indicators are available, including reel-end alarm bells actuated by film tension.

For marking changeover cues on film effectively but without mutilating the film there are devices which make a neat ring in the emulsion. One is designed to mark four cues in one operation in accordance with Standard Release Print specifications.



Sales representatives and executives of the RCA Sound and Visual Products Section at the home offices in Camden, for a meeting occasioned by expansion of this section's activities. Seated (left to right) are F. C. Gusler, Chicago; R. L. Cleveland, Los Angeles; A. Lof, Staff Assistant to the Products Manager; S. D. McIntosh, Dallas; H. Shrule, New York; M. A. Romney, Cleveland; C. Cochran, Chicago, P. A. Cautilli, New York. Standing are B. C. Ralston, Atlanta; D. B. Powers, Los Angeles; L. LaPatka, Camden; L. LaHar, Los Angeles; Charles Stanley, Camden; H. C. Elwes, Merchandise Manager of Sound Products Group; T. A. Smith, General Sales Manager of Engineering Products; H. V. Somerville, Products Manager, RCA Sound and Visual Products Section; R. A. Von DeLinde, Sales Manager, Camden; O. V. Swisher, Merchandise Manager of the Visual Products Group; E. T. Jones, Advertising; W. P. Dutton, Washington.

Ace Electric Manufacturing Company, 1458 Shakespeare Avenue, New York City.
Clint Phare Products, 282 E. 214th Street, Euclid, Ohio. (cueing device).
Dowser Manufacturing Company, 303 West 42nd Street, New York City.
ESSANNAY ELECTRIC MANUFACTURING COMPANY, 1438 North Clark Street, Chicago, Ill. See page 54.
Fontaine Manufacturing Corporation, 141-37 Union Turnpike, Flushing, N. Y.
Forest Manufacturing Corporation, 34 Park Place, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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CHECKING SERVICE CABINETS, COIN-OPERATED

COIN-LOCK CABINETS especially designed to accommodate an overcoat, umbrella and several parcels are available for the installation of a checking service for patrons who find these personal articles an encumbrance while witnessing the performance.

The theatre operator does not purchase the cabinets, but procures them as a service operated on a percentage basis, hence the cabinets are a source of extra income as well as the means of providing a service highly appreciated by patrons during cold seasons, on rainy days, or during shopping trips.

The cabinets measure 18x18 inches by about 6 feet in height, and experience indicates that in an average location, one may be sufficient for approximately 30 seats of the auditorium capacity, or around 25 cabinets in a theatre of 800 seats. The equipment is of steel attractively finished in neutral tone.

American Locker Company, 211 Congress Street, Boston, Mass.

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CLEANING MATERIALS AND IMPLEMENTS

CLEANLINESS THROUGHOUT the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (*see also Cleaning Mechanisms; Disinfectants and Deodorants*).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adopted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also available with a squeezing device incorporated in the design); soft dusting and polishing rags, deck brushes for washing rubber mats, terrazzo, etc.; neutral soap and detergents, sweeping compound for floors beneath seating, wood and metal polish, carbon tetrachloride, and gum remover. So that patrons themselves may help to keep the theatre clean, sand urns for cigarette butts, gum wrappers, etc., should be judiciously distributed throughout the lobby, foyer, lounges and standee area.

Cleaning implements should include a flexible rod, commonly called a "snake," for opening up clogged toilets, drainpipes, etc. The easiest to use are types in which the rod coils up inside a container with means of turning the rod into the pipe. When the obstruction has been removed, the soiled rod is wound up into the container, causing no mess.

For the partial or complete cleaning of carpeting and other fabrics from time to time (that is, dry shampooing, as distinguishing from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two. A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush-type vacuum attachment. Yet another product for shampooing carpet on the floor is a compound dissolved in a small amount of water and applied principally with a rotary machine and removed with a vacuum cleaner.

Safety ladders are also to be considered among cleaning as well as equipment servicing accessories (*see Ladders, Safety*).

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 West 26th Street, New York City.
Fuld Brothers, 702-710 South Wolfe Street, Baltimore 31, Md.
Kinner Products Company, 1746 Glenn Avenue, Columbus, Ohio.
The Korex Company, 523 West Nine Mile Road, Ferndale 20, Mich.
Miller Sewer Rod Company, 4642 North Central Avenue, Chicago 30, Ill.
Mathieson, Alkali Works, 60 East 42nd Street, New York 17, N. Y.
F. A. Niemeier Chemical Co., Loveland, Ohio.
O'Brien Manufacturing Company, 5016 N. Austin Avenue, Chicago 30, Ill.
Rustain Products, Inc., 240 East 152nd Street, New York City.
F. V. Von Schrader Manufacturing Company, Racine, Wis.

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CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length in portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up. In portable units, the mechanism, with attached dust bag, should not weigh over 50 pounds so as to be conveniently carried on stairs and in seating area.

Ace Company, 12-40 North Orange Street, Ocala, Fla.
GENERAL ELECTRIC COMPANY, 1285 Boston Avenue, Bridgeport, Conn. See page 16.
BREUER ELECTRIC MANUFACTURING COMPANY, 5100 Ravenswood Avenue, Chicago 40, Ill. See page 49.
Clements Manufacturing Company, 6632 South Narragansett, Chicago, Ill.
Ideal Industries, Inc., 307 North Michigan Avenue, Chicago, Ill.
Invincible Vacuum Cleaner Manufacturing Company, 15 West 15th Street, Dover, Ohio.
Lamson Company, Allen Billmyre Division, Syracuse, N. Y.
Multi-Clean Products, Inc., 2277 Ford Parkway, St. Paul, Minn.
NATIONAL SUPER SERVICE COMPANY, 1946 North 13th Street, Toledo, Ohio. See page 50.
Spencer Turbine Company, Hartford, Conn.

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CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamphouse and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plan-o-convex, bi-convex and meniscus. The diameters of projection

YOUR THEATRE deserves the BEST CHANGE MAKER

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The BRANDT AUTOMATIC CASHIER

Theatres from Coast to Coast have learned to rely on dependable Brandt Automatic Cashiers to better serve their patrons.

Speed, accuracy and durability are built into these precision machines, which are made by the Brandt Automatic Cashier Co.—manufacturers of coin changing machines since 1890.

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BRANDT AUTOMATIC CASHIER CO.
Watertown, Wisconsin

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By .....
Address .....
City ..... Zone ..... State .....

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condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 720 Portland Street, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.

CROWD CONTROL EQUIPMENT & SUPPLIES

POSTS, BRACKETS and ropes for controlling patron traffic in lobbies, foyers, etc., are available in types to meet conditions of floor plan and volume of patronage. Portable equipment for setting up as needed may have posts which screw into sockets permanently sunk in the floor, with metal rim to protect carpeting; or pedestal type posts with solid brass bases which need only to be lifted out of the way. The posts are made of hollow brass tubing, which can be obtained in chrome finish. For running control ropes to walls, plates are available with either loop or gooseneck attachment rings.

Control ropes are made of cotton strands, over which is a woven fabric, and the covering is usually velour, which can be of most any desired color. Where a stronger rope is needed, control rope may be obtained with a chain or comparable center, which is covered with cotton strand roping, interlining and outer covering. Metal ends for these ropes, with hook for attachment, are available in solid brass, which can be had with chrome plating, and in dull or polished finish.

Hupp Metal Works Company, 1123 Broadway, New York City.
LAWRENCE METAL PRODUCTS, INC., 434 Broadway, New York City. See page 60.
Newman Brothers, Inc., 670 West Fourth Street, Cincinnati 3, Ohio.

CUE MARKERS — See Changeovers and Cueing Devices.

CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER cups should be provided for patrons even though a bubbler fountain is installed. Some patrons much prefer cups for hygienic reasons. Also, if penny cup dispensers are used, they provide a source of extra revenue.

Dixie Cup Company, Easton, Pa.
Lily-Tulip Cup Corporation, 122 East 42nd Street, New York 17, N. Y.

CURTAIN CONTROLS & TRACKS

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired. Such equipment is available in heavy-duty (for large stage openings and heavy curtains) and in lightweight type (for relatively small stages, displays, etc.)

Equipment consists of electric control mechanism for controlling travel of curtain. A motor and special gear reduction unit are employed to operate curtain at proper speed. Equipment can be furnished so that curtain control unit may "fly" with track and curtain. A special track is now available which operates curtain around a corner having 4½" radius. This permits installation of curtains in front of screens where there is not enough space in which to fold them.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
VALLEN, INC., 225 Bluff Street, Akron, Ohio. See adjoining column.

DIMMERS

THESE ELECTRO-MECHANICAL devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the production of stage lighting effects commonly desired; their chief application to motion picture theatres, however, is gradually to raise or lower auditorium illumination before adn after performances.

Dimmers are available in types and capacities varying according to purpose. Resistance types without interlocking features are suited to small circuits subject to individual control (spotlight, floodlight, etc.). Interlocking models are for multiple-circuit installations (as needed for complex stage lighting). There are also reactance (electronic) dimmers for installations like the latter.

Autotransformer dimmers are adapted to simple auditorium house-lighting circuits; they may be installed for single-switch remote control (as from the projection room), or be bank-mounted in various interlocking assemblies for flexible control of a number of circuits (as for illumination of different colors or locations). Due to transformer action, dimming is smooth regardless of lamp load.

Dimming of cathode type light sources ("neon" and "slimline" fluorescent) is possible with equipment especially installed for this purpose according to the characteristics of the lighting installation (with regular dimming equipment, a flicker effect occurs just before the blackout).

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Bros., 351 West 50th Street, New York 19, N. Y.
SUPERIOR ELECTRIC COMPANY, Bristol, Conn. See page 33.
Ward-Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.
Westinghouse Electric Corporation, East Pittsburgh, Pa.



DISINFECTANTS AND DEODORANTS

THE SOURCE of a disagreeable odor in a theatre is almost always putrefaction of some organic substance. This is due to bacteria. Methods of destroying air-borne bacteria are dealt with under *Air Purification; Electrical and Chemical.* For cleaning of toilet bowls, lavatories and all surfaces so that they are free of bacteria as well as of dust, stains, etc., a really effective disinfectant must be used in the cleaning water or mixed with water to form a disinfecting solution of proper strength for the specific purpose.

Absolute cleanliness is the only way to prevent odors not arising from air-borne substances and the persons of people in the theatre, and a disinfectant of sufficient strength to destroy all bacteria rapidly must be used regularly in the cleaning routine, and additionally as conditions indicate.

Some disinfectants, particularly those of types widely offered for general household use, are too limited in their bacteria-killing action to meet all requirements of a theatre; some, moreover, give off a persistent penetrating odor which, even though it may not be disagreeable to every patron, nevertheless is objectionable because it suggests that extreme measures have been necessitated by an especially unwholesome condition. Disinfectants are available which quickly destroy practically all bacteria, yet do not introduce a persistent odor of themselves.

There are also a variety of spray compounds, perfume pellets, etc., for introducing a pleasant odor. These are sometimes used to conceal an objectionable smell, but such applications properly represent only emergency measures. "Para" (paradichlorobenzene) crystals and cakes, which are commonly placed in and around public urinals, are sometimes thought to be necessary also in theatre toilet rooms.

Fort-a-Cide Corporation, 160 East Illinois Street, Chicago, Ill.
Hospital Specialty Company, 1991 East 66th Street, Cleveland, Ohio.
Tanglefoot Company, 314 Straight St., S.W., Grand Rapids, Mich.
West Disinfecting Company, 42-16 West Street, Long Island City, N. Y.

DISPLAY FRAMES, POSTER

POSTER FRAMES built to desired size and in plain or moulded styles, are available in extruded aluminum, in decorative natural wood finish, and in metal-on-wood (kalamein). Extruded aluminum frames cost most (about 75% more than natural wood), but they require practically no maintenance, are not affected by normal settling of the building wall, and last indefinitely.

All-wood frames are obtainable in natural grains (such as walnut and bleached mahogany), with or without a protective coat of clear lacquer; and in common wood lacquered in desired color.

Kalamein frames may be had with finish in stainless steel, chromium, aluminum, bronze and other metals, also in plastic, such as Formica.

Recommended lamping is that which is concealed behind the frames, with distribution such as to prevent shadows on the poster. The most efficient type of lamp for the purpose is the lumiline (*see Lamps, Incandescent for Theatre Lighting*). It is preferable to place them entirely around the poster in cases 40x60 inches or larger; otherwise, the lamps should extend along the edges of greatest dimension.

Poster frames of all types are available complete with frames mounted on veneer case ready for installation in wall recess (the most desirable method) or on the surface of the wall.

Alto Manufacturing Company, 1647 Wolfram Street, Chicago 13, Ill.
Ames Metal Moulding Company, Inc., 225 East 144th Street, New York City.
Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
Colonial Sales Corporation, 928 Broadway, New York City.

Photo-Vision, Inc., 35 West 43rd Street, New York, N. Y.

POBLOCKI & SON, INC., 2159 S. Kinnickinnic Avenue, Milwaukee 7, Wis. See page 12.

Universal Corporation, 6710 Denton Avenue, Dallas, Tex.

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DRIVE-IN THEATRE EQUIPMENT AND SUPPLIES

MOST OF THE equipment of drive-in theatres is the same as that associated with regular theatres; a notable exception, however, is the loudspeaker. Early drive-in theatres used theatre type horns, placing them above or beside the screen, but the volume required was so great that the practice was repeatedly ruled a nuisance by the authorities. This led to the development and general adoption of relatively small speakers permanently installed along the automobile ramps (bi-post type) and still smaller speakers to be placed inside the automobiles (in-car type).

An in-car installation requires more units than the bi-post type, but may induce patronage during inclement weather, particularly when it is cold enough for patrons to prefer the car windows closed. Two in-car speakers are hung or housed (according to the make) on a post placed between each pair of automobile positions, making one speaker readily available to each car. The speaker unit is equipped for attachment to a car door or other suitable portion of the interior, and with a control for regulation of the volume according to the wishes of the car occupants. Some speakers are obtainable with a small electric lamp which may be switched on to signal a concession attendant that refreshments are desired.

Also especially for drive-in theatres there has been developed an admissions control system designed to prevent unauthorized free admissions or other box-office irregularities. Protection is afforded by the visibility to the management of an indicator on which the ticket seller registers the number of admissions. This indicator continues this registration until the car passes over a trip cable upon entering.

Autocrat, Inc., P. O. Box 37, Dayton, Ohio (in-car speakers).

DAWO COMPANY, 1015 Utica Street, Toledo 2, Ohio. (in-car speakers). See page 44.

DeVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. (in-car speakers). See page 67.

DRIVE-IN THEATRE EQUIPMENT CO., INC., 2110 Superior Avenue, Cleveland 14, Ohio. (in-car speakers). See page 48.

The Electronic Signal Company, 483 Willis Avenue, Williston Park, N. Y. (Admissions indicators).

INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See pages 2 and 65.

Jensen Manufacturing Company, 6601 South Laramie Avenue, Chicago 38, Ill. (in-car speakers).

Lima Speaker, Inc., 100-117 West North Street, Lima, Ohio (in-car speakers).

Miller Manufacturing Company, 16 Wallingford Road, Brighton 35, Mass. (admissions indicators).

MOTIOGRAPH, INC., 4431 W. Lake Street, Chicago, Ill. (in-car speakers). See page 53 and 68.

RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. (in-car speakers). See page 7.

Taller & Cooper, Inc., 75 Front Street, Brooklyn 1, N. Y. (admissions indicators).

Tarrytown Metalcraft Corporation, Tarrytown, N. Y.

Theatrecraft Manufacturing Corporation, 1878 East 18th Street, Cleveland 14, Ohio (in-car speakers).

Timber Structures, Inc., P. O. Box 3782, Portland, Ore. (screen towers).

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EFFECT MACHINES

PATTERN AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Simple and relatively inexpensive spotlights, with color wheel attachment, are also available in models for both short and long throws.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Kliegl Brothers, 321 W. 50th Street, New York City.

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EMERGENCY LIGHTING AND ELECTRIC POWER EQUIPMENT

AUTHORITIES IN some localities require, and all theatres should have, equipment which safely illuminates at least the auditorium and exit areas in the event of power line failure, going into operation automatically. Storage battery systems are available for this purpose. Small portable floodlights that merely plug into an electric outle and automatically go on when line power fails, taking their power from a dry cell battery, are also marketed for this purpose.

Plants capable of supplying current for continued operation of the theatre in case of line power failure, or where there is no public utility service, are obtainable with either gasoline or Diesel engine power in motor-generator units readily portable on trucks as well as for stationary installation. Such units are made in capacities approximately from 15 to 35 kilowatts. There are also water turbine types. In all cases, for emergency operation switching is automatic.

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.

Carpenter Manufacturing Company, 2 Bradley Street, Cambridge, Mass.

Consolidated Diesel Electric Corporation, 230 East Eighth Street, Mt. Vernon, N. Y.

Electric Equipment Company, 63 Curlew Street, Rochester 1, N. Y.

Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.

FAIRBANKS, MORSE & COMPANY, 600 South Michigan Avenue, Chicago, Ill. See below.



When power goes off, your Fairbanks-Morse generating plant goes on!

Automatic . . . instant . . . dependable! That's the best description of a Fairbanks-Morse generating plant—the kind you'll find in hundreds of hospitals, institutions, theaters, and other places where service *must* go on in spite of power failure! You, too, should take this precaution, plan to install a Fairbanks-Morse generating plant at once. Available in A.C. or D.C. types; automatic or remote control; 350 to 35,000 watts—a model for every need. For full information write Fairbanks, Morse & Co., Chicago 5, Illinois for folder ADB-400.

FAIRBANKS-MORSE

A name worth remembering

DIESEL LOCOMOTIVES • DIESEL ENGINES • STOKERS • SCALES • MOTORS • GENERATORS
PUMPS • RAILROAD MOTOR CARS and STANDPIPES • FARM EQUIPMENT • MAGNETOS

General Electric Company, Schenectady, N. Y.

D. W. ONAN & SONS, INC., 43 Royalston Avenue, North, Minneapolis 5, Minn. See page 6.

Portable Light Company, 216 Williams Street, New York City.

Universal Motor Company, 438 Universal Drive, Oshkosh, Wis.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

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EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector.

For quick and easy cutting of patterns out of paper, composition or wooden board, in making atmospheric lobby displays, etc., electric saws are available designed for such purposes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.

GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.

International Register Company, 2620 West Washington Street, Chicago, Ill.

F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.

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FABRICS FOR WALLS, CURTAINS & STAGE DRAPES

FABRICS ADAPTED to most drapery requirements of motion picture theatres are of four general types: cotton-rayon damask; fabric woven of glass filament; weaves combining glass and cotton; and fabrics woven of plastic filament.

Fabrics of these types are suited to stage drapes and curtains, to auditorium walls, either for covering acoustical materials or for purely decorative purposes, and for the decoration of all other public areas, as wall coverings, door and window drapes, etc.

Cotton-rayon fabric should be (usually must be) flame-proofed before erection and as necessary thereafter to maintain adequate resistance to fire. Fiberglas fabric is non-combustible. The cotton of fiberglas-cotton fabric is flame-proofed before weaving. Plastic fabric is non-combustible.

Chicopee Manufacturing Corp. of Georgia, Lumtie Div., 47 Worth Street, New York City. (plastic).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City.

CHARLES H. KENNEY STUDIOS, INC., 340 Hempstead Avenue, Malverne, N. Y. See page 10.

MAHARAM FABRIC CORPORATION, 130 West 46th Street, New York City. See page 14.

Plymouth Fabrics, Fall River, Mass. (Fiberglas-cotton).

THORTEL FIREPROOF FABRICS, INC., 101 Park Avenue, New York City (Fiberglas). See page 43.

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FANS (theatre ventilation)—See Air-Conditioning & Ventilation

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FIRE EXTINGUISHERS

FIRE EXTINGUISHING materials available for putting out small fires by means of personally portable equipment are of four basic types—liquids using carbon tetrachloride or of comparable compound (not injurious to fabrics), soda-acid, foam, and carbon dioxide. There are extinguishers of various design for applying them.

A guide in selection of the required or pre-

terred type is supplied by the Underwriters' Laboratories, which classifies fires as follows:

Class A—Wood, paper, textiles, rubbish, etc., with which quenching and cooling effect is of first importance.

Class B—Oil, grease, inflammable liquids, etc., which require smothering effect.

Class C—Electrical equipment, with which fire extinguishing material must be a non-conductor for protection of person applying it.

Some compounds are for more or less general use. Carbon dioxide, however, is specific in its efficiency for Class B fires and is effective at temperatures as low as 40° below zero.

Besides such pressure or pump equipment, small extinguishing "bombs" are available. Containing a material of general purpose, they are thrown into the fire; the container is shattered, releasing the extinguishing medium.

American LaFrance & Foamite Industries, 903 Erie, Elmira, N. Y.
General Detroit Corporation, 2272 East Jefferson Street, Detroit, Mich.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating element is usually a fusible link, which melts upon ignition of the film. There is also a safety sprocket which actuates the dowser by means of a speed-sensitive mechanism within the sprocket.

Control Engineering Corporation, 1069 Market Street, San Francisco 3, Calif.
Film Treatizor Corporation, 117 West 63rd Street, New York 23, N. Y.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Pyrene Manufacturing Company, Newark, N. J.
Red Comet, Inc., Red Comet Building, Littleton, Colo.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF SHUTTERS for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire,) operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, Ohio.

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FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which is efficient for marquee and sign travelling borders), and the *induction disc* type, which is readily adaptable to any type of display.

France Manufacturing Company, 10325 Berea Road Cleveland, Ohio.
Reynolds Electric Company, 2650 West Congress Avenue, Chicago, Ill.
Time-O-Matic, Decatur, Ill.

FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Such materials are obtainable in a variety of patterns, or in solid-color tiles to be laid in patterns, unless it is preferred to have the flooring in one color.

Composition flooring, preferably in a battleship grey without design, is usually recommended for projection rooms, being less tiring to the projectionists than a painted concrete floor.

Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Tile-Tex Company, 1232 McKinley Avenue, Chicago Height, Ill.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOUNTAINS AND WATER COOLERS

DRINKING WATER fountains are of two general types: (1) complete water coolers (cabinets with mechanical refrigeration equipment enclosed and mounted with bubblers; and (2) ornamental fountains, which may be directly connected to the main where water is available at suitable temperatures (without prolonged running), or be piped to a concealed mechanical refrigeration unit. (In some cities, among them New York, water cooling equipment must be isolated from patrons.)

The simplest kinds of ornamental fountains are white or tinted porcelain-finished pedestals or wall bowls, the latter sometimes being incorporated with mirror or tile ornamentation on the wall or in a niche. Also available are decorative fountains complete with lighting provisions. Most fountains may also be adapted to photocell actuation (*see Photoelectric Cell Mechanisms for Doors and Fountains*).

Cabinet fountains, or water coolers, are obtainable in finishes adapted to public areas of theatres where decorative considerations are not of first importance. The usual models for this purpose are approximately a foot and a half square and about 40 inches high, built of steel with baked enamel finish in a limited choice of colors, and equipped with either a. c. or d. c. motors for plugging directly into a power line outlet. To supply cooled water to an ornamental fountain, a unit of this type may be placed in a closet or comparable nearby compartment and piped to the fountain.

To assure sufficient drinking water where cooling is necessary, the equipment should deliver a gallon per hour for every hundred of seating capacity, and have storage provisions for several gallons.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Bradley Washfountain Company, 2203 North Michigan Ave., Milwaukee, Wis.
THE EBCO MANUFACTURING COMPANY, 401 West Town Street, Columbus, Ohio. See pages 58 and 69.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Charles E. Hires, Inc., 206 South 24th Street, Philadelphia, Pa.
Newman Brothers, Inc., 660 West Fourth Street, Cincinnati, Ohio.
Puro Filter Corporation of America, 440 Lafayette Street, New York 3, N. Y.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
Sunroc Refrigeration Company, Warren, Ohio.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1649 N. Broad Street, Philadelphia, Pa.

FURNITURE FOR FOYERS AND LOUNGES

FURNITURE DURABLE enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very inexpensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant but unbreakable tops (Formica in color is widely used for this purpose—*see listing under Architectural materials*) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood construction, with the frame fully covered in durable fabric (eliminating arm rests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of sturdy construction which is suited to theatres quite as well as to homes is that of birch and maple, which may be obtained in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(*For foyer and lounge furniture fabrics, see Upholstering Materials.*)

Admiral Chrome Furniture Company, Inc., 213 Greene Street, New York 12, N. Y.
Doehler Metal Furniture Company, Inc., 192 Lexington Avenue, New York, N. Y.
Kroehler Manufacturing Company, Naperville, Ill.
Royal Metal Manufacturing Company, 175 North Michigan Avenue, Chicago, Ill.

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GERMICIDAL LAMPS—See Air Purification.

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GLASS FABRICS—See Fabrics for Walls, Curtains and Stage Drapery.

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HEARING AIDS

THERE ARE two distinct types of group hearing aid systems on the market of interest in motion picture exhibition. Such systems are of value as creators of good-will, and are also of box-office significance, not only because of the patronage of deafened persons themselves, but of members of their families who may be expected to accompany them.

The latest development in this field is a system which is distinguished from the original type by the availability of the sound to persons in any seat of the auditorium. Using the principle of audio induction, this method consists physically in a series of loops of suitable electrical conductors, concealed beneath aisle carpeting, in baseboards, etc. This network is tapped into the theatre sound system amplifier through the hearing aid system amplifier. The deafened patron procures from the management a small "receiving set" which rests inconspicuously in the lap and is equipped with a lorgnette type earphone and volume regulator.

By the other general method, certain seats (usually from five to ten, each outlet serving two adjoining seats) are wired to the theatre sound system either directly or through a hearing aid system amplifier. The patron procures an earphone from the management and this is plugged into the jack box at the wired location to which the patron is taken.

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

TELESONIC THEATREPHONE COMPANY, Times Building, Times Square, New York 18, N. Y. (audio induction method). See page 40.

Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.

Western Electric Company, 195 Broadway, New York City.

Zenith Radio Corporation, 680 North Michigan Avenue, Chicago, Ill.

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INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communication of any but the simplest instructions.

House phones for more effective interdepartment contact are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adopted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.

S. H. Couch, Inc., Boston, Mass.

Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.

Philco Radio & Television Corporation, Philadelphia, Pa.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 West 38th Street, Chicago, Ill.

Dayton-Harker Company, 2337 Gilbert Avenue, Cincinnati, Ohio.

M & M Manufacturing Company, 7517 Hamilton Avenue, Pittsburgh, Pa.

Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.

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LAMPS, A.C. PROJECTION ARC

CARBON ARC projection lighting equipment is available for the use of alternating instead of direct current. A component of the equipment is a rotary transformer which alters 60-cycle line current to a frequency of 96 (twice that of shutter) for supplying the arc. The trim is 7-mm. x 14 suprex positive carbon, unrotated.

C. S. Ashcraft Manufacturing Company, 36-32 Thirty-eight Street, Long Island City, N. Y.

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LAMPS, D.C. PROJECTION ARC

PROJECTION ARCS of high-intensity characteristics for 35 mm. film for operation on direct current are of two general classes—*condenser* and *reflector* types.

Condenser type high-intensity projection arc lamps specifically adapted to theatres are those operating at 120 to 170 amperes, and 68 to 78 volts.

The *reflector type* arc, or Simplified High-Intensity Arcs, are adapted to medium-sized theatres and are operated at currents ranging from 42 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 7 mm. positive and 6 mm. and 7 mm. negative for from 42 to 45 amperes; 8 mm. positive, 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arc with a high-intensity light source in the smaller theatres, the "One-Kilowatt" arc employs a cored negative carbon specifically made to give smooth operation at very low current densities, with operation at 40 amperes, 27½ volts, or about 1 kilowatt at the arc.

For 16 mm. projection lamps, the high-intensity arcs operate at 30 amperes, 28 volts on 6 mm. positive and 5.5 mm. negative carbons.

The manufacturers listed below make equipment for the application of any of these arcs.

C. S. ASHCRAFT MANUFACTURING COMPANY, 36-32 Thirty-eighth Street, Long Island City, N. Y. See page 60.

The Ballantyne Company, 1707-11 Davenport Street, Omaha, Nebr.

Brenkert Light Projection Company (Subsidiary of RCA), 6545 St. Antoine Avenue, Detroit, Mich.

Forest Electronic Company, Inc., 34 Park Place, Newark, N. J.

Hopkins & Woods, Martinsville, Ind.

J. E. McAULEY MANUFACTURING COMPANY, 554 West Adams Street, Chicago, Ill. See pages 29 and 70.

Morelite Co., Inc., 600 West 57th Street, New York City.

Murch Electric Corporation, Franklin, Mass.

THE STRONG ELECTRIC CORPORATION, 87 City Park Avenue, Toledo, Ohio. See page 61.

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LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT LAMPS for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—the 2,100-watt, 60-volt T-24 bulb—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides fair illumination for images up to 16 feet wide at throws not to exceed 100 feet.

There are also available, 1,000-watt prefocus



base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at ordinary circuit voltages.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

Another type of 1,000-watt projection lamp designed to burn base down gives considerably greater output of light, and does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are a 500-watt short T-20, medium-prefocus base projection lamp, and a 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120 volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, INCANDESCENT FOR THEATRE LIGHTING

GENERAL SERVICE lamps —available in sizes from 15 to 1,500 watts —serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 40 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps are available in clear, inside-frosted and in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches). These tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

Fluorescent lamps (often referred to as F-lamps) are now available in straight tubes of the following sizes:

Length	*Diameter*	*Wattage*
9 inches	⅝ inch	6
12 inches	⅝ inch	8
21 inches	⅝ inch	13
15 inches	1½ inches	14
18 inches	1 or 1½ inches	15
24 inches	1½ inches	20
36 inches	1 inch	30
48 inches	1½ inches	40
60 inches	2⅛ inches	100

This new light source operates on different principles than does the familiar incandescent lamp. The luminous element is not a glowing filament, but rather a glowing phosphor, a chemical coated to the inside wall of the glass tube, glowing under the bombardment of short wavelength ultraviolet radiation from the mercury arc discharge. Electric energy is fed into the arc through two electrodes in the form of coated wire filaments. This construction permits lower starting voltages by heating these filaments. After starting, this filament heating current is not required, as the filaments are heated by the action of the arc.

The high efficiency of fluorescent lamps in producing colored light has opened entirely new vistas in theatre lighting. The following "whites" and colors are currently available in most sizes: 3500° white, 4500° white, 6500° daylight white, soft white, pink, gold, blue, green, red.

Slimline fluorescent lamps are a later type, similar to the F-lamps, but with instant starting made possible by a new cathode which does not require preheating. In addition, the *Slimline* ballasts are offered in two currents, 0.12, 0.2 and 0.3 amperes; thus giving a choice of three brightnesses for each of these lamps. The same colors will be made available as noted above for F-lamps. The sizes of Slimline currently available are:

Length	*Diameter*	*Wattage*	*Ballast Amperage*
42 inches	¾ inch	16	0.12
		25	0.2
		33	0.3
64 inches	¾ inch	24	0.1
		39	0.2
		51	0.3
72 inches	1 inch	22	0.1
		38	0.2
		51	0.3
96 inches	1 inch	29	0.1
		51	0.2
		69	0.3

Circline lamps, fluorescent lamps of circular shape, are useful for decorative effects, such as mirror lighting in the lounge. Only white lamps of 12 inches diameter in 1½ inches size tubing are available. 8½ inches and 16 inches are now in development.

The *Projector* lamps are provided with spot and flood lens cover glasses which produce narrow and wide beams respectively. These lamps differ from the usual type filament lamps in that they contain their own reflecting surface, which is hermetically sealed within the lamp, providing high-intensity beam of light for supplementary lighting. They are made of rugged, heat resisting glass and are suitable for service inside and outdoors. They are equipped with medium screw bases to fit regular sockets, PAR 38 bulbs and are available in the 150-watt size.

The *Reflector* spot and flood lamps also have built-in, mirror-like surfaces; however, they are made of ordinary glass and must be protected from the weather. Like the projector lamps, the spot type has a narrow light distribution of high intensity and the flood, a wide-beam distribution. They are equipped with medium screw bases to fit regular sockets, R-40 bulbs and are available in 150 and 300-watt sizes. (*See also Black Light Materials and Lighting Equipment.*)

Champion Lamp Company, Lynn, Mass.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Wabash Appliance Corporation, 331-335 Carroll Street, Brooklyn, N. Y.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

In addition to the regular optical glass projection lenses corrected for color and flatness of field, so called "coated" lenses are available. They differ in that the optical components have inner and outer surfaces chemically treated so as to affect a certain disintegration of surface and a resultant film or "coating" of pure silica. Focus is also sharpened by such coating.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
KOLLMORGEN OPTICAL COMPANY, 2 Franklin Avenue, Brooklyn, N. Y. See page 81.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses or lenses and prisms, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the smallest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Gundlach Manufacturing Company, Fairport, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Company, 2 Franklin Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

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LETTERS AND FRAMES FOR ATTRACTION ADVERTISING

FOR ADVERTISING the current program in luminous display on a marquee or adjoining location, changeable letter equipment is available in frame design and in styles and sizes of letters and accessories that allow forceful as well as highly legible announcements. Modern practice predominantly employs lighted white backgrounds with black aluminum silhouette or translucent colored plastic letters.

Frames designed to fit into marquee or comparable structures, with white translucent glass panels, variously provide for convenient servicing of the lamp box and for attachment of letters. In all, however, bars for letter attachment are spaced 7 inches and all letters (above 4-inch types) are designed to fit interchangeably. Regular sizes (though plastic letters have not yet been produced in all of them) are 8, 10, 12, 16 or 17, 24 and 30 inches. Four-inch letters are attached by means of a special interlinear frame. Plastic letters are obtainable in red, blue and green, and other colors may be had to order. Aluminum silhouette letters in color are also available.

Advertising accessories include pictorial transparencies (such as star portraits) and clip-on plastic colored letters for interior signs (such as coming attraction displays).

Additionally, the opal glass letters (luminous letters on black metallic backgrounds) once generally used for attraction advertising, are still available, largely on special order.

ADLER SILHOUETTE LETTER COMpany, 3021 West 36th Street, Chicago, Ill. See page 55.
Theatre Specialties, Inc., 1963 South Vermont Avenue, Los Angeles, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Avenue, Chicago, Ill. See page 49.

LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or fluorescent lamps.

For the public areas of the interior, lighting facilities are to be divided into two general classifications—(1) *built-in sources,* and (2) *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While incandescent lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(For data on color lighting and further information on light sources available today, see Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment.)

A. Adams, 152 West 42nd Street, New York 18, N. Y.
Art Metal Manufacturing Company, 3110 Park Place, St. Louis, Mo.
Curtis Lighting, Inc., 6135 West 65th Street, Chicago 38, Ill.
The Egli Company, Inc., 29 West 17th Street, New York City.
General Luminescent Corporation, 732 Federal Street, Chicago 5, Ill.
Gruber Brothers, 72-78 Spring Street, New York City.
Edwin F. Guth Company, 2615 Washington Blvd., St. Louis, Mo.
Kliegl Brothers, 321 West 50th Street, New York City.
McFADDEN LIGHTING COMPANY, Inc., 2308 South Seventh Street, St. Louis, Mo. See page 40.
Westinghouse Electric Corporation, East Pittsburgh, Pa.
Charles J. Winston & Company, Inc., 41 East 53rd Street, New York City.

LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting; arc sources for stage lighting from the projection room.

Incandescent spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 140 amperes.

Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Corporation, 2219-29 West Grand Avenue, Chicago 12, Ill.
KLIEGL BROTHERS, 321 W. 50th Street, New York City. See page 18.
Major Equipment Company, Inc., 4603 Fullerton Avenue, Chicago, Ill.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 West 52nd Street, New York City.
Westinghouse Electric Corporation, Lamp Division, Bloomfield, N. J.

LOBBY POSTS AND ROPES—See Crowd Control Equipment.

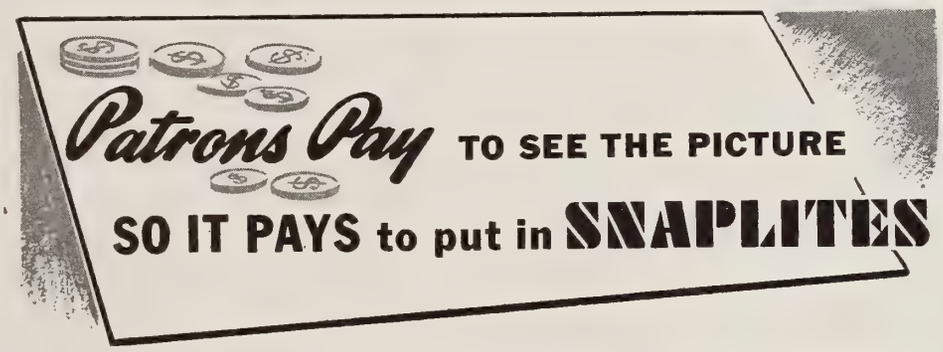
MAGAZINES—See Projectors and Accessories.

MARQUEES

MARQUEES have become more closely associated with the general architectural form of the theatre front than they originally were. They are usually constructed according to specifications supplied by an architect who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade; or by the design department of the fabricator.

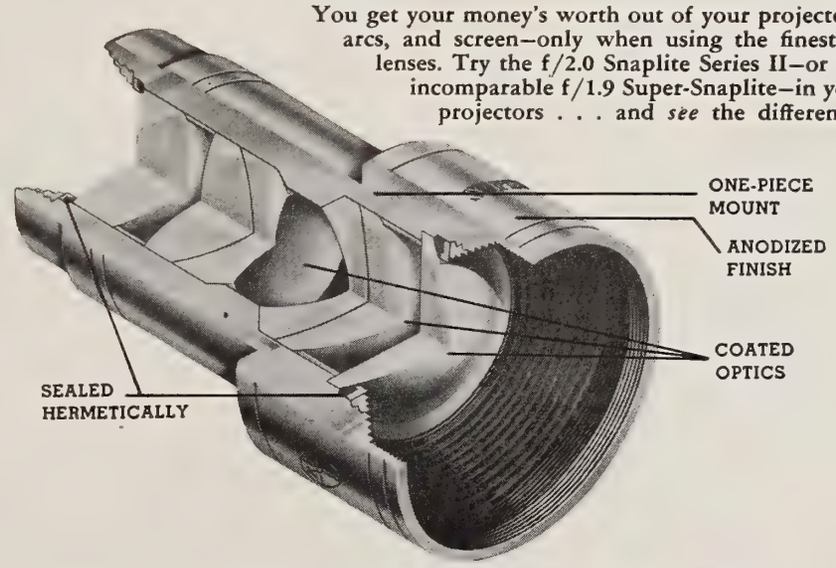
Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design ordinarily should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
Artkraft-Strauss Sign Corporation, 820 Twelfth Avenue, New York City.
POBLOCKI & SONS COMPANY, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis. See page 12.
Continental Signs, Inc., 550 E. 170th Street, New York City.
Textile, Inc., 2900 Factory Street, Dallas, Texas.
White Way Sign & Maintenance Company, 1850 W. Fulton Street, Chicago, Ill.



Fine theatres . . . fine films . . . fine equipment—they just naturally go together.

You get your money's worth out of your projectors, arcs, and screen—only when using the finest of lenses. Try the f/2.0 Snaplite Series II—or the incomparable f/1.9 Super-Snaplite—in your projectors . . . and *see* the difference!



SUPER-SNAPLITES Give You . . .

- **BRILLIANCE** . . . the fastest lenses made: f/1.9
- **CONTRAST** . . . with durable coated optics.
- **SHARPNESS** . . . that only a six-element anastigmat can achieve.

VALUE . . . one-piece mount, hermetically sealed to last a lifetime.



Get full details of all Snaplite lenses in Bulletin 204, from your local theater supply house.

KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 11, New York

MATS AND MATTING FOR ENTRANCE AREAS

HEAVY-DUTY corrugated rubber mats for vestibules, or corrugated and perforated rubber mats for the entire entrance area, are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of reducing to a minimum the amount of dirt carried into the theatres on the shoes of patrons and of preventing slipping which can result in costly damage suits.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile (if it has beveled approach edges), but preferably it should lay in recess, flush with the floor.

It is also desirable to place lighter rubber mats (corrugated, but not necessarily perforated) just inside the entrance to the carpeted area, laying them flush with the pile of the carpet. Smooth or pyramid-surface rubber mats are also available in patterns to match any figured carpeting.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

Metal and rubber link mats more rugged than regular lobby mats are advisable for use in vestibules or outer lobbies during wet weather.

Available for temporary laying over carpeting, to protect the fabric in main traffic lanes during wet weather, are various types of matting, of sisal fibre, of a canvas-like fabric, of cocoa fibres, etc. Some are available in designs; widths generally run to 12 feet.

Other types of matting applicable to theatre conditions include one of rubber and cord with heavy non-slip tread particularly adapted to areas behind refreshment counters and around popcorn machines; and a plastic friction mat that may be readily trimmed to fit box-offices and other areas of small size or irregular shape.

H. Altschul Company, 11 White Street, New York, N. Y.
American Mat Corporation, 2018 Adams Street, Toledo,
American Tile & Rubber Company, Foot of Perrine Avenue, Trenton, N. J.
Bird & Son, Inc., East Walpole, Mass.
Firestone Industrial Products, Inc., Akron, Ohio.
Heywood-Wakefield Company, Gardner, Mass.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
B. F. Goodrich Company, 500 South Main Street, Akron 18, Ohio.
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
Lorraine Rubber Engineering Company, 286 Fifth Avenue, New York City.
Musson Rubber Company, 888 East Market St., Akron 5, Ohio.
National Mat Company, 106 Kingsley Street, Buffalo 8, N. Y.
Perfo Mat & Rubber Company, Inc., 320 West 56th Street, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps, operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic, velocity, dynamic and cardioid are the types of microphones recommended. Where loudspeakers and microphones are closely associated, the cardioid principle greatly reduces the danger of feedback.

Amperite Company, 561 Broadway, New York City.
Electro-Voice, Inc., South Bend, Ind.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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MOTOR-GENERATOR SETS FOR D.C. ARC SUPPLY

CURRENT CONVERSION equipment to supply direct current to arc lamps from alternating current lines is available in types and capacities to meet specific projection arc demands, from the "one-kilowatt" arc to combinations of spot and arc lamp and to condenser lamps of super-high-intensity arcs. These generators are built with sufficient capacity to provide current for two lamps simultaneously with no change of output voltage so that one arc is not effected by the operation of the other.

Close-regulation motor-generator sets for large theatres and outdoor drive-in theatres are available up to 750 amperes continuous, or 1125 amperes at 100 volts for 30 minutes.

The type and capacity of motor-generator set indicated for a specific installation depends upon the type of arc and carbon trim, and whether d. c. current is required for effect projectors also. (*See Lamps D.C. Projection Arc.*)

AUTOMATIC DEVICES COMPANY, 1035 Linden Street, Allentown, Pa. See page 44.
Century Electric Company, 1806 Pine Street, St. Louis, Mo.
General Electric Company, 1 River Road, Schenectady, N. Y.
HERTNER ELECTRIC COMPANY, 12690 Elmwood Avenue, Cleveland, Ohio. See page 83.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
J. E. ROBIN, INC., 330 West 42nd Street, New York City. See page 58.
Westinghouse Electric Corporation, East Pittsburgh, Pa.

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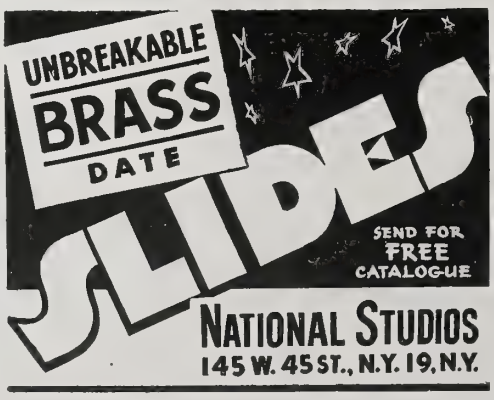
OZONE GENERATORS — See Air Purification.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound reproduction system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical enegry which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
Gordos Corporation, 86 Shipman St., Newark, N. J.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Rauland Corporation, 4345 N. Knox Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, East Pittsburgh, Pa.



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PREFABRICATED-BUILDING MATERIALS AND SERVICES

PREFABRICATED structures for the erection of industrial and agricultural buildings are also adaptable to theatres. For fireproof construction, steel supporting arches for the framework, and steel enclosing sheets designed for them, are available in 40- and 20-foot widths (which determine also the height). For non-fireproof construction there are trusses of wood, with which stock sheathing lumber may be used for the enclosure.

For adapting these structural members to the purposes of a theatre and development of plan and materials specifications for the remainder of the building and its interior treatment, design service specializing in this type of construction is available.

GREAT LAKES STEEL CORPORATION, Stran-Steel Division, 3750 Penobscot Building, Detroit 26, Mich. See page 41.
Poblocki & Sons, 2159 Kinnickinnic Avenue, Milwaukee 7, Wis.
Theatre Structures, Inc., 455 Park Avenue, New York City.
Timber Structures, Inc., 535 Fifth Avenue, New York City.

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PROJECTOR REPLACEMENT PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

All replaceable parts of a certain make of projector (provided the model has not been too long obsolete) are of course available from its manufacturer, while some parts are obtainable from other manufacturers for certain makes. When a projector head must be removed for overhauling at the factory, it is usually possible to replace it meanwhile with a head borrowed from the manufacturer or his dealer.

In selecting replacement parts it is highly important to be assured that the new part is precision-tooled for the projector to which it is to be applied.

Blue Seal Cine Devices, 5-45 49th Street, Long Island City, N. Y.
Century Projector Corporation, 729 Seventh Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
LaVezzi Machine Works, 4635 West Lake Street, Chicago 44, Ill.
Motiograph, 4431 West Lake Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York 18, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
EDW. H. WOLK, 1241 Wabash Avenue, Chicago, Ill. See page 68.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equip-

ment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity carbon arc lamps are obtainable for such equipment (*see listing under lamps, D.C. Projection Arc*).

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Natco, Inc., 505 N. Sacramento Boulevard, Chicago, Ill.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Victor Animatograph Corporation, Davenport, Iowa.

PROJECTORS & ACCESSORIES: STANDARD 35-MM., THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit removability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors.

Made by the manufacturer of the projector head and designed in integration with it, the necessary bases and magazines are separate items of purchase. Bases are adapted to any standard carbon arc lamp. The takeup device for the lower magazine is also a separate item (*see Takeups, Film*).

Blue Seal Cine Devices, Inc., 5-45 49th Street, Long Island City, N.Y.
BRENKERT LIGHT PROJECTION COMPANY, 6545 St. Antoine Avenue, Detroit, Mich. (subsidiary of RCA). See page 7.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 54.
Columbus Production Manufacturing Company, 249 East Fifth Avenue, Columbus, Ohio.
DeVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 67.
G-B Kalee, Ltd., 6066 Wardour Street, London, W.1, England.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J. (Pinhole aperture plate for light testing).
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 53.
Weber Machine Corporation, 59 Rutter Street, Rochester 6, N. Y.
WENZEL PROJECTOR COMPANY, 2509 South State Street, Chicago, Ill. See page 50.

PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be utilized for amplifying stage sound, for managers' announcements, etc.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office. (*See Speaker and Horns.*)

ALTEC-LANSING MANUFACTURING COMPANY, 1611 North Vine Street, Hollywood, Calif. See page 44.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Radio Corporation of America, Engineering Products Division, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are commonly referred to as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to projection arc lamps and to sound exciter lamps.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
GORDOS CORPORATION, 86 Shipman Street, Newark, N. J. See page 16.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric Corporation, Bloomfield, N. J.

RECTIFIERS AND POWER UNITS

RECTIFIERS ARE devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are tan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields or other parts of the sound system.

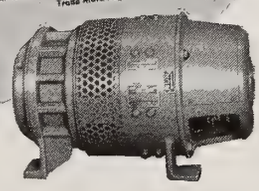
Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
FOREST MANUFACTURING COMPANY, 34 Park Place, Newark, N. J. See page 69.
GARVER ELECTRIC COMPANY, Union City, Ind. See page 67.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.
McColpin-Christie Corporation, Ltd., 4922 S. Figueroa, Los Angeles 37, Calif.

This ad started something every theatre operator should know...



"As the operator at the Colony theatre I've had the pleasure of using one of your Transverters five and one-half years — approximately 15,000 hours of duty . . ."

and after 5½ years the HERTNER TransVerteR needed only a set of new brushes!



THE statement of this operator* is representative of the satisfactory experience of thousands of users of Hertner Transverters all over the world.

After 5½ years of operation he at first thought his Transverter was due for an overhaul. But only a new set of brushes was necessary and the Transverter was good for many more years of service . . .

*Name on request.

User experience like this proves that with Transverter equipment you are sure of:
(1) reliable performance.
(2) constant screen illumination.
(3) quiet operation.
(4) low operating cost.
(5) long life.

Distributed by NATIONAL THEATRE SUPPLY
In Canada: GENERAL THEATRE SUPPLY COMPANY

THE HERTNER ELECTRIC COMPANY
Exclusive Manufacturer of the Transverter

A General Precision Equipment Corporation Subsidiary
12600 ELMWOOD AVENUE • CLEVELAND 11, OHIO

• "I can't see what this guy has to holler about," wrote a Louisiana theatre operator. "Right this minute I am using a Hertner Transverter which I bought in February, 1928, and it has been in constant use ever since—never missed a 'pop' since then, and the commutator has been cut only three times in all that time."*

And from New Haven, Conn.: "Hertner Transverter No. 11791 installed over nine years ago . . . has run an average of 57 hours per week for over nine years . . . a total of 25,000 hours during which the only expenditure has been for grease and a couple sets of brushes."*

Equip your projector with a Hertner Transverter for reliable performance, constant screen illumination, quiet operation, low operating cost, and long life.

*Names on request.

Distributed by
NATIONAL THEATRE SUPPLY
In Canada: GENERAL THEATRE SUPPLY COMPANY

THE HERTNER ELECTRIC COMPANY
Exclusive Manufacturer of the Transverter

A General Precision Equipment Corporation Subsidiary
12600 ELMWOOD AVENUE • CLEVELAND 11, OHIO

Richardson Allen Corporation, 15 West 20th Street, New York City.

J. E. ROBIN, INC., 330 West 42nd St., New York City. See page 58.

The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

REEL END ALARMS

WHILE APPROVED practice in the projection of American pictures (Standard Release Prints of the Academy of Motion Picture Arts & Sciences) calls for observation of the screen to note the signal provided for changeover in the standard print, reel end alarms supply a changeover signal for other prints. They are also sometimes regarded as helpful in projection rooms having but one projectionist. Attached to the upper magazines, they indicate, by bell or other audible signal, according to the particular design of the device, the approach of the end of the reel being projected.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.

ESSANNAY ELECTRIC MANUFACTURING COMPANY, 1438 N. Clark Street, Chicago, Ill. See page 54.

REELS AND REEL BANDS

REELS NECESSARY for takeup magazines of projectors (and in best practice, also in place of the film exchange reel in the upper magazine), and otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States takes 2000 feet of 35-mm. film Original specifications provided for a diameter of 14½ inches with a 4½-inch hub, but reel manufacturers regularly supply two diameters—15 inches with 5-inch hub, and 14 inches with 4-inch hub. Cast aluminum or stamped steel is used for the grades best able to provide maximum protection to the film. Reels of less protective design and cheaper construction are also available and may be practicable for purposes other than regular program projection in theatres.

Reels are also obtainable in 1000-foot sizes, having diameters of 10 inches and 2-inch hubs.

For protection of film in the handling of full reels, a plastic band is available which, while binding the film so that it does not unroll, prevents the reel flanges from pressing heavily against the film edges. It clips quickly into place.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 62.

Neumade Projects Corporation, 427 West 42nd Street, New York City.

Pro-Tex Reel Band Company, 9005 Marshall Avenue, Cleveland 4, Ohio (reel bands only).

Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.

Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

REFLECTORS FOR FILAMENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders, display lighting (some types as "spots") and similar uses.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Reynolds Electric Company, 2560 West Congress Street, Chicago, Ill.

REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

Projection arc lamp reflectors are obtainable in both glass and metal types.

Glass shields, called mirror guards, are obtainable for protection of glass reflectors against pitting. The guards themselves are pitted in time, but are much less expensive than the reflectors.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.

Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.

HEYER-SHULTZ, INC., 39 Orange Road, Montclair, N. J. (metal reflectors). See page 85.

International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.

Kneisley Electric Corporation, 500-2 South St. Clair Street, Toledo, Ohio.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

Clayton Products Company, 31-45 Tibbett Avenue, New York City.

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.

GOLDBERG BROTHERS, 3500 Walnut Street, Denver, Colo. See page 56.

GoldE Manufacutring Company, 1214-22 W. Madison Street, Chicago, Ill.

International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.

The Neumade Products Corporation, 427 West 42nd Street, New York City

Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

Edw. H. Wolk, 1241 South Wabash Avenue, Chicago, Ill.

RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods or varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder

Charles Bessler Company, 131 East 23rd Street, New York City.

General Electric Company, 1 River Road, Schenectady, N. Y.

The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.



Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

SAND URNS

THESE RECEPTACLES specifically for cigarette butts and used matches, usually needed at entrances, are available in either metal or ceramic, plain or modeled types, and in a number of sizes from about 12 to 18 inches high. Ceramic urns are vase-shaped and decoratively modeled. Those of metal are obtainable in cylindrical forms, with bright or satin finish of decorative quality, and also in vase shapes. All types, of course, are equipped with a removable bowl to facilitate emptying.

Atlas Products Company, 9237 South Houston Street, South Chicago, Ill.

Compco Corporation, 2257 West St. Paul Avenue, Chicago 47, Ill.

FABRIC COVER COMPANY, 926 South Fairfield Avenue, Chicago, Ill. See page 48.

GoldE Manufacturing Company, 1214-22 West Madison Street, Chicago, Ill.

The Hupp Metal Works Company, 1123 Broadway, New York 10, N. Y.

Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.

The F. H. Lawson Company, Cincinnati, Ohio.

SCREENS, PROJECTION

THE SCREEN, an integral and vital part of the projection-sound system, is properly selected according to the dimensions of the auditorium, including the distance from last row to screen.

Technically, screens are of three general types: *Diffusive,* for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; *Semi-Diffusive,* for auditoriums tending toward the narrow; and *Specular,* for auditoriums definitely elongated. Another type is *Translucent,* used with rear projection. Another distinct type is a screen of fiberglass fabric mounted in a frame that gives it a curvature based on the visual angles of the theatre in which it is installed, the curvature being for the purpose of overcoming image distortion at wide angles.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," "silver" (metallic) or "beaded" (glass.) Specular screens are either "silver" or "beaded."

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill.

Nu-Screen Corporation, 1501 Broadway, New York 18, N. Y.

Radio Corporation of America, Engineering Products Department, Camden, N. J.

Radiant Manufacturing Corporation, 1140-46 West Superior Street, Chicago 22, Ill.

Raven Screen Corporation, 314 East 35th Street, New York City.

VOCALITE SCREEN CORPORATION, 19 Debevoise Avenue, Roosevelt, N. Y. See page 60.

Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

SCREEN RESURFACING

THE RELATIVELY rapid deterioration of the reflection characteristics of coated motion picture screens (see Diffusive type under *Screens, Projection*) advises either replacement of the screen or resurfacing of it within eighteen months after its installation, and subsequently at somewhat more frequent intervals so long as resurfacing is practicable. For better standards of projection, the first resurfacing should take place in from nine to twelve months.

For this purpose various coating materials are available already made up into a paint of proper consistency for spraying without serious filling of the sound-transmission perforations, provided it is skillfully applied.

THE MECHANICAL RE-NU SCREEN COMPANY, 1922 Raymond-Commerce Bldg., Newark, N. J. See page 14.

NATIONAL THEATRE SCREEN REFINISHING COMPANY, 129 Zenner Street, Buffalo, N. Y. See adjoining column.

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal) framework with illumination provisons) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign contruction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination have been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to the marquee and even across its soffit.

Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
The Fluron Company of America, 1600 Broadway, New York City.
POBLOCKI & SONS COMPANY, 2159 South Kinnickinnic Avenue, Milwaukee, Wis. See page 12.

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SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

Art Metal Manufacturing Company, 1408 North Broadway, St. Louis, Mo.
ASSOCIATED TICKET & REGISTER CO., 346 N. 44th Street, New York City. See page 50.
L. BAHN COMPANY, 123 West Canton Street, Boston 18, Mass. See page 52.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Hub Electric Corporation, 2227 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 2308 South Seventh Boulevard, St. Louis, Mo.
Poblocki & Sons Company, 2159 South Kinnickinic Avenue, Milwaukee, Wis.
Texlite, Inc., 2900 Factory Street, Dallas 9, Texas.
Twentieth Cnetury Lights, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
VIO-GLO PLASTICS CORPORATION, 479 Sixth Avenue, New York 11, N. Y. See page 39.
The Voigt Company, 1649 North Broad Street, Philadelphia, Pa.

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SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Kansas City Slide Mfg. Co., 1719 Wyandotte St., Kansas City, Mo.
NATIONAL STUDIOS, 145 West 45th Street, New York 19, N. Y. See page 82.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.

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SOUND SYSTEMS, COMPLETE

ALL OF THE components of a sound reproducing installation may be purchased as an integrated system of a single manufacturer, with some of his own fabrication and the rest (notably speakers) the products of other manufacturers on which he has standardized. Thus are offered complete systems for regular theatres of different seating capacities, and also for large outdoor installations such as in drive-in theatres.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 10.
Blue Seal Cine Devices, Inc., 5-45 49th Avenue, Long Island City, N. Y.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York City. See page 54.
DeVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 67.
G. B-Kalee, Ltd., 60-60 Wardour Street, London; Canada: 591 Yonge Street, Toronto.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 53.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 7.
WESTERN ELECTRIC COMPANY (Westrex Corporation), 195 Broadway, New York City. See pages 20 and 65.

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SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it. A critical advance in soundhead design is the means of film propulsion so as to minimize flutter. Some type of rotary scanner is the usual means.

THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 10.
Blue Seal Cine Devices, Inc., 5-45 49th Seventh Avenue, New York 19, N. Y.
CENTURY PROJECTOR CORPORATION, 729 Seventh Avenue, New York 19, N. Y. See page 54.
DeVRY CORPORATION, 1111 Armitage Avenue, Chicago, Ill. See page 67.
G-B Kalee, Ltd., 60-66 Wardour Street, London; Canada: 501 Yonge Street, Toronto.
INTERNATIONAL PROJECTOR CORPORATION, 55 LaFrance Avenue, Bloomfield, N. J. See page 2.
MOTIOGRAPH, 4431 West Lake Street, Chicago, Ill. See page 53.
RADIO CORPORATION OF AMERICA, Engineering Products Department, Camden, N. J. See page 7.
S. O. S. Cinema Supply Corporation, 602 West 52nd Street, New York City.
Weber Machine Corporation, 50 Rutter Street, Rochester 5, N. Y.

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SPEAKERS AND HORNS

SPEAKER EQUIPMENT usually recommended for the picture sound system of indoor theatres is a horn system consisting in a low-frequency speaker housed in a suitable horn baffle, and a high-frequency speaker attached to a multicellular horn. Speaker systems are available in many models for the various seating capacities of theatres. (*Also see Drive-In Theatre Equipment and Supplies.*)

In large theatres these speaker systems may incorporate as many as six low-frequency, and four high-frequency units. An integral part of such a system is a dividing network which may, or may not, incorporate means for high-frequency attenuation.

Speaker equipment should be responsive to the full range of frequencies represented by the sound track. Minimum response requirements for speaker systems have been established by the Academy of Motion Picture Arts and Sciences (Hollywood).

The use of the multicellular horn provides uniform distribution over a given area, both horizontally and vertically, preventing "dead spots" in the auditorium. Common practice today, even for large theatres, calls for one multicellular horn for high-frequency distribution.

Introduction of permanent magnets for field excitation makes possible elimination of power units and much of the backstage wiring formerly required.

Loudspeaker equipment is commonly included in complete 16mm. sound projector equipment. When the equipment is portable, the speaker is usually housed in a carrying case (permanent 16mm. installations for theatrical performances may, of course, use theatre type horn systems).

Altec-Lansing Corporation, 1161 North Vine Street, Hollywood, Calif.
THE BALLANTYNE COMPANY, 1707-11 Davenport Street, Omaha, Nebr. See page 10.
International Projector Corporation, 55 LaFrance Avenue, Bloomfield, N. J.
Radio Corporation of America, Engineering Products Department, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.



SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Ace Electric Manufacturing Company, Inc., 1458 Shakespeare Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
C. GRISWOLD MACHINE CO., Port Chester, N. Y. See page 62.
Jeff Manufacturing Company, Inc., 4421 Jefferson Highway, New Orleans 20, La.
Neumade Products Corporation, 427 West 42nd Street, New York City.

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STAGE DRAPES AND CURTAINS —See Fabrics for Walls, Curtains and Stage Drapes.

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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights, mercury lamps for "black light," and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 1442 W. Van Buren Street, Chicago 7, Ill.
Capitol Stage Lighting Company, 527-529 West 45th Street, New York City.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
C. W. Cole & Company, Inc., 320 East 12th Street, Los Angeles, Calif.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 219-29 West Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.

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STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance. (*Also see Curtains and Stage Drapes, and Curtain Controls.*)

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
I. Weiss & Sons, Inc., 445 West 45th Street, New York City.

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STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Ames Metal Moulding Company, 225 E. 144th Street, New York City.
Safeguard Rubber Products Corporation, 250 West 49th Street, New York City.

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STEREOPTICONS

INSTRUMENTS MOUNTING incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Charles Beseler Company, 131 East 23rd Street, New York City.
Best Devices Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 6545 St. Antoine Avenue, Detroit, Mich.
GoldE Manufacturinf Company, 1214-22 W. Madison Street, Chicago, Ill.

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TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with tension on the film kept in adjustment as the amount of the rewound film increases.

Century Projector Corporation, 729 Seventh Avenue, New York City.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 55 La France Avenue, Bloomfield, N. J.

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TESTING INSTRUMENTS

THE NEED for instruments with which to check electrical installations, particularly in projection, sound and lighting, varies from theatre to theatre. Usually there is a need for only two such instruments, a voltmeter and an ammeter. The voltmeter scale should run from zero to 250, that of the ammeter to 150.

The functions of these two instruments are included with others in an electrical analyzer that is capable of giving readings for most any factor in electrical circuits, either a. c. or d. c., as well as for sound tubes. The cost is not too high to make its purchase unfeasible if electrical installations are serviced by the theatre staff to an appreciable degree. The analyzer should be of low- and high-reading type.

In every theatre a test lamp is a handy tool. To reduce the chance of short-circuits, it should have well insulated prongs (something the home-made variety seldom has).

Hickock Electrical Instrument Company, 10527 DuPont Avenue, Cleveland, Ohio.
Hulett-Packard Company, Palo Alto, Calif.
Precision Instrument Manufacturing, Inc., 57-02 Hoffman Drive, Elmhurst, N. Y.
Supreme Instruments Corporation, Greenwood, Miss.
Triplett Electrical Instrument Company, Bluffton, Ohio.
Weston Electrical Instrument Corporation, 628 Frelinghuysen Avenue, Newark 5, N. J.

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TICKET BOXES

ATTRACTIVELY FINISHED, sturdily balanced metal receptacles for disposal of tickets at the entrance are obtainable at prices rendering home-made boxes rarely feasible, even if they are designed as well for the purpose. These boxes are typically of steel construction on an iron base of proper weight, with a hinged top of aluminum or similar metal, and in color below.

Styles of ticket boxes on the market include one which automatically clips the ticket in two and "files" the half retained by the theatre on a string, so that the accumulation can be easily removed in the order of the ticket numbers, thus facilitating the tallying of admissions.

Ticket boxes with chopping knives are also normally obtainable for situations in which destruction of tickets to prevent re-use is indicated.

GENERAL REGISTER CORPORATION, 3620 33rd Street, Long Island City, N. Y. See pages 47 and 66.
GOLDE MANUFACTURING COMPANY, 1214-22 W. Madison Street, Chicago, Ill. See adjoining column.
Neumade Products Corporation, 427 West 42nd Street, New York 18, N. Y.
Newman Brothers, Inc., 660-670 West 4th Street, Cincinnati, Ohio.
Stud-Rod Control Corp. of America, 1501 Broadway, New York City.

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TICKET ISSUING MACHINES

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself, with anti-collusion provisions.

Ticket issuing machines are also available with the mechanism for the ejection of each channel of tickets built as a complete unit. If any unit gets out of order, it is promptly replaced without disturbing the rest of the equipment. Housings are available to accommodate up to three, and up to five units.

GENERAL REGISTER CORPORATION, 3620 33rd Street, Long Island City, N. Y. See page 47.
Ticket Register Industries, 218 South Wabash Avenue, Chicago, Ill.

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TOILET ROOM ACCESSORIES

THE PROVISION of soap, paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff.

The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock.



(They may be obtained in control type issuing only one section at a time).

A modern substitute for paper towels is the electric hand drier. Some patrons habitually throw the towel wads on the floor, while mischievous boys toss them into water closet bowls. Hand driers eliminate these nuisances. They may be obtained in wall and pedestal models, each with foot control, and in black as well as white finish.

For the patron to place over the seat, disposable tissue covers are available, and can be issued by a coin dispenser.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.

CHICAGO HARDWARE FOUNDRY COMPANY, North Chicago, Ill. (electric hand driers). See page 8.

Electric-Aire Engineering Company, 135 South La Salle Street, Chicago, Ill. (electric hand driers).

National Paper Products Company, 343 Samson Street, San Francisco, Calif.

Sonophone, Inc., St. Paul, Minn.

Sanymetal Products Company, 1705 Urbana Road, Cleveland, Ohio.

United Metal Box Company, 174 7th Street, Brooklyn, N. Y.

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TRANSFORMERS

THE PRINCIPAL use of transformers in theatres is to increase the voltage of the electric power line supplying neon lighting circuits. They are a regular component of a neon installation, but need occasional replacement.

Mercury lamps used in "black light" installations also require transformers, small one operating on 115 volts and consuming about 20 watts.

Comparable ballast equipment is needed to step up voltage of the current supply for each Slimline fluorescent lamp (*See Lighting, Architectural and for Public Areas*).

General Electric Company, Schenectady, N. Y.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Superior Electric Company, Bristol, Conn.

Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.

Ward Leonard Electric Company, 91 South Street, Mt. Vernon, N. Y.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

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UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and each season.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out, thus doubling the time that a single collar may be used before laundering.

S. Appel & Company, 18 Fulton Street, New York City.

Brooks Uniform Company, 1140 Avenue of the Americas, New York 19, N. Y.

MAIER-LAVATY COMPANY, 2141 Lincoln Avenue, Chicago, Ill. See page 43.

REVERSIBLE COLLAR COMPANY, 111 Putnam Avenue, Cambridge, Mass. See adjoining column.

Russell Uniform Company, 1600 Broadway, New York.

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UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *woven fabrics,* and (2) *coated fabrics.*

Woven fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, corduroy and plastic-filament.

There are two general classes of simulated leather, that having a pyroxylin-base, and that with a vinyl-plastic base. Each is available in different grades.

The vinyl-plastic base type is the most expensive, but it is also regarded more durable under stress of flexing, while it is not affected by perspiration, hair oil, grease, etc.

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available.

Fabrics are now being woven of plastic fibres, in a variety of patterns and colors. They are washable and fire-resistant.

Athol Manufacturing Company, Athol, Mass.

Bolta Product Sales, Inc., Lawrence, Mass.

CHICOPEE MANUFACTURING CORPORATION, 47 Worth Street, New York City (plastic fabric). See page 17.

Cotan Corporation, 331-359 Oliver St., Newark, N. J.

E. I. du Pont de Nemours & Company, Inc., Fabrics Division, Fairfield, Conn.

Firestone Industrial Products Co., Velon Div., Akron, Ohio.

GOODALL FABRICS, INC., 525 Madison Avenue, New York City. See page 25.

A. D. Juilliard & Company, Inc., 40 West 40th Street, New York City.

Manko Fabrics Company, 29 West 26th Street, New York 10, N. Y.

Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.

The Pantasote Corporation of N. J., 444 Madison Avenue, New York City.

THE TEXTILEATHER CORPORATION, 607 Madison Avenue, Toledo, Ohio. See page 57.

United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind.

Zapon-Keratol Div., of Atlas Powder Company, Stamford, Conn.

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VACUUM CLEANERS—See Cleaning Mechanisms.

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VOLTAGE REGULATORS

WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages.

Voltage regulators of inexpensive type, but fully automatic, are available for the control of such line fluctuations. For stabilizing current to all of the sound system except the motors (and the motors do not ordinarily need to be included), capacities of from 500 to 1,000 watts cover theatre requirements.

Allis-Chalmers Manufacturing Company, Milwaukee, Wis.

General Electric Company, 1 River Road, Schenectady, N. Y.

Raytheon Manufacturing Company, Foundry Avenue, Waltham, Mass.

Sola Electric Company, 2525 Clybourn Avenue, Chicago, Ill.

Westinghouse Electric Corporation, East Pittsburgh, Pa.

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WALL PAPER AND OTHER WALL COVERINGS

WALL PAPER of far more serviceable type than ordinary domestic papers are available in a large variety of patterns that include both large- and small-scale designs and color schemes that make wall paper entirely practicable for theatre foyers and lounges generally, and for some sizes and styles of auditoriums. Wall paper is particularly advantageous for the smaller auditoriums, or for balcony areas, in locations where competent interior decorating service is not locally available. There are heavy-duty papers which can be cleaned repeatedly with soap and water, with even ink stains being removed in this way. These papers also have shown considerable resistance to fire.

Besides papers of printed patterns, there are those with embossed patterns in rib and weave effects. Varnished over with clear plastic paint, they provide a durable surface that gives a wall a decorative texture.

Other flexible coverings for theatre walls that are comparably applied are linoleum, asphalt-base composition sheets, and coated fabrics. The coated fabrics are available in a variety of wall paper-like patterns, and also in leather-like types. The leather-like coated fabrics, which come in many different colors, give an especially luxurious effect when tufted with ornament-headed nails. Linoleum and asphalt-base coverings are particularly applicable to standee, stadium and cross-aisle rails were utilitarian rather than decorative values are emphasized. (*See also Fabrics.*)

Armstrong Cork Company, Lancaster, Pa. (linoleum).

Frederic Blank & Company, Inc., 230 Park Avenue, New York City (wall paper).

Congoleum-Nairn, Inc., Kearny, N. J. (linoleum).

Goodyear Tire & Rubber Company, 1144 East Market Street, Akron, Ohio (simulated leather).

Goodall Fabrics, Inc., 525 Madison Avenue, New York City.

Katzenback & Warren, 49 East 53rd Street, New York City (wall paper).

Marsh Wall Products, Inc., Dover, Ohio.

Masland Duraleather Company, Amber Street at Willard, Philadelphia, Pa.

The Pantasote Corp. of New Jersey, 444 Madison Avenue, New York City (simulated leather).

Textileather Corporation, 607 Madison Avenue, Toledo, Ohio (simulated leather).

United Wallpaper, Inc., Varlar Division, Merchandise Mart, Chicago 54, Ill. (wall paper).

United States Rubber Company, Naugahyde Division, Mishawaka, Ind. (simulated leather).

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WASTE CANS, FOR PROJECTION ROOMS

COVERED METAL waste cans for the disposal of scraps of film, rags and other inflammable material, are essential for safety in the projection room, also in any separate rewind room. The can should be of self-closing type, opened by a foot lever so that both hands are free.

Goldberg Brothers, Denver, Colo.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.

Neumade Products Corporation, 427 W. 42nd Street, New York City.

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WATER COOLERS—See Fountains.



NUMBER 5 OF A SERIES

Q & A

QUESTION: ***When will SRO release "THE PARADINE CASE"?***

– This question has come in from exhibitors all over the country.

ANSWER: Long-run engagements of "THE PARADINE CASE" will be arranged for certain selected Atlantic Seaboard cities in May and other key cities in June. Immediately upon the completion of these selected runs, "THE PARADINE CASE" will be released in those areas, and a national release will follow in late August or early September.

"THE PARADINE CASE" was personally supervised by David O. Selznick and produced and directed by Alfred Hitchcock. It stars Gregory Peck, Ann Todd (by special arrangement with J. Arthur Rank), Charles Laughton, Charles Coburn, Ethel Barrymore, Louis Jourdan and Valli. The last two stars, as you know, are the new sensations of the screen.

Neil F. Agnew

President of Selznick Releasing Organization



IN A TRADITION OF QUALITY

PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Emperor Waltz

***Paramount*—Crosby, Color and Canines**

The charm that is Bing Crosby, and which has given him practically a monopoly in recent years on first place in the MOTION PICTURE HERALD-FAME annual poll of Money-Making Stars, once again is decidedly in evidence here. With color of the finest, with opulent sets and the expected high order of production values, "The Emperor Waltz" looks very much like money in the exhibition till, in any situation.

There are, in addition, Joan Fontaine, very lovely to look at, and happily cast as a countess of the court of Emperor Franz Joseph in the Vienna of about 1900, and a couple of pooches, although the adjacency of the reference here is in no sense to be taken as of any significance.

As Billy Wilder and Charles Brackett have dreamed it up, with the former most engagingly directing and the latter in charge of the production, Mr. Crosby is, if you will, Mr. Virgil Smith, of Newark, N. J., U. S. A., traveling in Vienna with the latest thing, the talking machine, and to make his trademark complete, with Buttons, a fox terrier of uncertain origin but quite certain ambitions.

Well, Mr. Smith, in attempting to "sell" an endorsement of his product to the Emperor, gets himself well entangled with the countess, while Buttons does likewise by the countess' canine counterpart, a stylish French poodle. Things really take on the aspect of a problem when Mr. Smith falls for the countess, Buttons falls for Scheherazade (that's the big black poodle's name) and the Emperor decides to match his own French poodle (male) with the countess' pooch.

The above-cited feelings are reciprocated—man and beast—until the Emperor persuades Mr. Smith that he comes from the wrong side of the tracks. That looks like curtains for romance, but when Scheherazade gives birth to a trio of young Buttonses, instead of the black poodles they should have been, Mr. Smith saves them from oblivion, tells off the Emperor (this is fiction) and Mr. Smith and the countess aim for Newark as the curtain falls.

That's it, but wrap it up in color, the Austrian Alps, or reasonable facsimile of same, some singing and whistling and yodeling by Mr. Smith, fun with the canines, a brisk and engaging script, and keen direction, and you've got, Mr. Showman, what it should take to keep the turnstiles a-moving.

The patrons are unlikely to split their sides laughing, but they are reasonably sure to emerge from the theatre chuckling, probably humming, perhaps grinning to themselves—and more important, they are a cinch to tell cousin Mabel or friend Bill that there's a real slice of entertainment at the movies down the street this week.

Seen at a Normandie theatre trade screening in New York, where a miscellaneous collection of folks sounded and looked as though they had a right good time. Reviewer's Rating: Excellent.—CHARLES S. AARONSON.

Release date, July 2, 1948. Running time, 106 min. PCA No. 11995. General audience classification.
Virgil Smith .....Bing Crosby
Johanna .....Joan Fontaine
Roland Culver, Lucile Watson, Richard Haydn, Harold Vermilyea, Sig Ruman, Julie Dean, Bert Prival, Alma Macrorie, Roberta Jonay, John Goldsworthy

Silver River

***Warner Brothers*—The Midas Touch**

Here's a huge sprawling Western—a vast thing that includes every scenic postcard view in the west, every self-respecting mountain range west of the Mississippi, every type of villain and hero, at least 1,000 extras—and 110 minutes of Errol Flynn and Ann Sheridan.

Everything that Flynn touches in this picture turns to silver and he has one devil of a time with it, spending it lavishly, using it to terrorize an entire community, to buy a bride, to bribe government officials.

His story is this: unfairly cashiered from the Union Army after the battle of Gettysburg, Flynn determines to live by his own rules from then on. His rules for behavior aren't the pleasantest kind in the world, involving, as they do, crooked gambling, unscrupulous use of power, and the almost deliberate murder of his silver mine partner so he can get that partner's wife (Miss Sheridan) for himself. But his story is an adventurous one, a vivid one, a believable one, and consequently enjoyable.

His rise to power—he eventually controls by various forms of blackmail practically all the west's silver mines—and his fall to glory—he eventually realizes that money isn't everything—is told with considerable color and flair.

There's a good supporting cast backing up the two principals. Thomas Mitchell once again does his by-now familiar portrayal of the philosophical drunk whose words of wisdom save the hero from being strangled to death by money and power: Bruce Bennett is solid and convincing as the husband of Miss Sheridan, sent to his death in the Indian country by the conniving Mr. Flynn; Tom D'Andrea is amusing as Mr. Flynn's best friend and Barton MacLane is the villain of the piece.

Produced on a lavish scale by Owen Crump, directed by Raoul Walsh from a screenplay by Stephen Longstreet and Harriet Frank, Jr., "Silver River" adds up to an attractive package of adventure tales, tightly bound up by a sensational free-for-all finale that puts more hand-to-hand fighting on the screen that you've seen for a long time.

Reviewed at Warners' projection room in New York. Reviewer's Rating: Good.—RAY LANNING.

Release date, May 29, 1948. Running time, 110 minutes. PCA No. 12520. General audience classification.
"Mike" McComb .....Errol Flynn
Georgia Moore .....Ann Sheridan
John Plato Beck .....Thomas Mitchell
Stanley Moore .....Bruce Bennett
Tom D'Andrea, Barton MacLane, Monte Blue, Jonathan Hale, Alan Bridge, Arthur Space, Art Baker, Joe Crehan

River Lady

***Universal - International*—**
Romance in the Lumber Region

With romance and action as the keynote, Universal-International has taken the novel by Houston Branch and Frank Waters and with Technicolor cameras emerged with a robust story of the Mississippi lumber country. Starring Yvonne DeCarlo, Dan Duryea and Rod Cameron, producer Leonard Goldstein and director George Sherman have kept the story rolling at a brisk pace slowed only occasionally by the long familiar cinema dialogue and situations. Nevertheless, it is an outdoor action picture showmen should have little trouble in selling to the patrons.

Opening at the turn of the century, the story has Miss DeCarlo and her business manager, Dan Duryea, forcing small lumber companies either to sell out at her price or go broke. Rod Cameron, a handsome lumberjack with whom she is in love, takes over one of the mills, puts in on a paying basis and then, as a result of a lover's quarrel with Miss DeCarlo, marries Helena Carter, daughter of the mill-owner. Eventually they grow to love each other, and Miss DeCarlo's unscrupulous business tactics come to an end.

Woven throughout are the thrills and excitement of the lumber business, including several scenes of gang-fights which are broken up by the explosion of a log-jam. Touches of comedy are provided by Lloyd Gough, while Florence Bates, John McIntyre and Jack Lambert lend able support. D. D. Beauchamp and William Bowers wrote the screenplay.

Reviewed at the Universal projection room in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, June, 1948. Running time, 78 mins. PCA No. 12837. General audience classification.
Sequin .....Yvonne DeCarlo
Beauvais .....Dan Duryea
Dan Corrigan .....Rod Cameron
Stephanie .....Helena Carter
Florence Bates, John McIntire, Jack Lambert, Esther Somers, Anita Turner, Edmund Cobb, Dewey Robinson, Eddy C. Waller

The Fuller Brush Man

***Columbia*—The Skelton Touch**

Whether it is on the air or on the screen, Red Skelton always appears as the life of the party and as a fine comedian. In this Edward Small production he is given a chance to employ his talents to the fullest and the result augurs well for the box office.

This is a breathless, fast-moving slapstick comedy with no holds barred to keep the customers in stitches. At times, and especially toward the tumultuous end, the picture has a tendency to overdo it. But otherwise it stands to maintain Skelton in the favor of those who enjoy his antics and certainly will make him some new friends. The story must have been written especially for Skelton and it, as well as the dialogue, is good for that kind of picture.

To the exploitation conscious showman "The Fuller Brush Man" offers a veritable goldmine. There is very little Red doesn't do here and the Fuller Brush angle lends itself to some ambitious promoting. The supporting cast, co-star Janet Blair, Don McGuire, Hillary Brooke and Adele Jergens, all join in the fun with emphatic abandon. Direction by S. Sylvan Simon, who acted also as producer, missed no trick or comic effect. In some spots, Skelton's routines—such as his continual tripping over assorted objects—become repetitious. In others he is a riot.

Frank Tashlin and Devery Freeman wrote the screenplay. Red loves Janet, but the situation, considering his talent for getting into trouble, seems hopeless. Another suitor, Don McGuire, a Fuller Brush salesman, also is in the running. Red decides to become a brush salesman. Before he knows it, he is involved in the murder of his former boss. When he uncovers an important clue, everybody and his grandmother go after him.

He is about to turn his information to the police when he and Janet are kidnapped by the murderer. From here on the picture turns into pure slapstick. Bedlam breaks loose as Red and his girl battle a determined group of villains. The police arrive just in time.

Seen at Loew's State on Broadway, New York. The audience seemed to like the show. Reviewer's Rating: Good.—FRED HIFT.

Release date not set. Running time, 93 min. PCA No. 12881. General audience classification.
Red Jones ..... Red Skelton
Ann Elliot ..... Janet Blair
Keenan Wallick ..... Don McGuire
Hillary Brooke, Adele Jergens, Ross Ford, Trudy Marshall, Nicholas Joy, Donald Curtis.

The Brothers

***Prestige-UI*—Scotch Brogue**

This is a strong entry from Britain, well acted, excellently photographed and with a good story, but not the kind of a film a neighborhood audience is likely to rave about.

"The Brothers" unravels upon the shores of a small, remote island in the Western Isles of Scotland. It is a stark tale, charged with suspense in parts and lagging in pace in others. The actors, most of them magnificent types that seem taken right out of their simple surroundings, give memorable performances. Yet, none of them, with the possible exception of Patricia Roc, are known here. And their strong accents are likely to prove a drawback in many situations.

The lens consistently captures the mood of the story, which plays mostly against a background of a craggy, rocky coastline and windswept plateaus. The original story of this Sidney Box production, for which the script was written by Mr. Box and Muriel Box, was changed for American release and consequently has lost some of its point. It also is slightly confused in putting across its moral, which is that he who stands by while another man is killed without lifting his hand against the dead, is also guilty of the crime.

David MacDonald directed with a sensitive and knowing hand. Cedric Thorpe Davie composed the very effective background music. Miss Roc has the only female lead. Others starred include Will Fyffe, Maxwell Reed, Finlay Currie, Duncan Macrae and John Laurie. Stephen Dade's cameras managed to interweave the landscpe with the story so that both complement each other to the highest degree.

Miss Roc comes to the house of the Macraes as a servant girl. The Macrae family consists of the father and his two sons. All are engaged in smuggling and in a fight with another clan. An informer is cruelly killed after a brief trial. From then on the girl begins to bring troubles to the family. The two clans enter a rowing contest because of her and the old Macrae dies immediately afterwards.

The older brother falls in love with Patricia, but she will not have him. The younger brother loves but disregards her. Maddened with jealousy, the older brother suggests the girl be killed. The younger brother agrees to take the girl out, but actually does not drown her as planned. Finally the brothers are split wide apart, and a happy ending is contrived.

Seen at the Universal International projection room in New York. Reviewer's Rating: Very Good.—F. H.

Release date, May 6, 1948. Running time, 90 mins. PCA No. 12383. General audience classification.
Mary ..... Patricia Roc
Aeneas McGrath ..... Will Fyffe
Fergus Macrae ..... Maxwell Reed
Finlay Currie, Duncan Macrae, John Laurie, Andrew Crawford, James Woodburn, Morland Graham

Who Killed Doc' Robbin

***UA-Roach*—Child Comedians**

The same crew of kids used in a previous Roach picture, "Curley," here again is given a chance to apply its real talents in a "streamlined" comedy shot in good Cinecolor.

The film embodies all the well-known Roach touches that in the past have made these producers' comedies successes. In addition there is the unquestionable appeal of these youngsters, all well-chosen types, who go through their paces like veteran troupers and do their juvenile best to entertain, story and script notwithstanding.

"Who Killed Doc' Robbin," as the title implies, is essentially the tale of a murder which actually never happened. This is the kind of film that appeals most of all to children. Yet the story itself and the final action especially, is hardly what one might call "wholesome entertainment" for juveniles.

A house is blown up and a mystery doctor is supposedly killed. An innocent man is accused and the kids visit the doctor's old house to investigate. From here on it's tension tempered with a few laughs all along. Doors close mysteriously, pictures on the wall acquire moving eyes, knives are thrown from dark corners and, in the end, a huge gorilla (actually the doctor in disguise) chases the kids all over the house.

Grownups will find parts of the film very funny, especially the scene where the little colored boy is trapped in a washing machine. Children, those of a tender age in particular, will be more frightened than amused and probably no little confused.

Bernard Carr directed. Robert F. McGowan produced. Hal Roach, Jr., was executive producer. Maurice Geraghty and Dorothy Reid wrote the screenplay. Larry Olsen stands out as little "Curley," the tough guy. Virginia Grey and Don Castle perform adequately, as do Whitford Kane and George Zucco. Dale Belding is fine as "Speck," who loses his voice when frightened and Renee Beard and Donald King are entertainingly funny as the two little colored boys.

Previewed at the Beacon theatre in New York, the audience seemed to enjoy most of the picture. Reviewer's Rating: Good.—F. H.

Release date, April 9, 1948. Running time, 55 min. PCA No. 12313. General audience classification.
Ann Loring ..... Virginia Grey
Defense Attorney ..... Don Castle
Doc' Robbin ..... George Zucco
Whitford Kane, Claire Dubrey, Grant Mitchell, Larry Olsen, Eilene Janssen, Ardda Lynwood

Heart of Virginia

***Republic*—Horse Racing**

This is the story of a race horse and the efforts of its owners and trainers to have their entry win the important race. The horse racing scenes are packed with thrills. Janet Martin plays the owner of "Virginia's Pride," a horse with a good chance to win the event, Robert Lowery is a racing stable owner and Sam McDaniel gives an amusing performance as "Sunflower," the stable boy.

The girl's horse has a succession of mishaps, including being threatened with pneumonia, straining a ligament and problems with the jockey, played by Frankie Darro. He lost his nerve in one race but the girl wants to give him another chance. He mistakes her interest for love and when the girl and Robert Lowery announce their engagement on the eve of the big race, the jockey feels unable to ride again. However, he pulls himself together and realizes that his life is racing and wins the race.

Sidney Picker was the associate producer and R. G. Springsteen directed. Jerry Sackheim wrote the original screenplay.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, April 25, 1948. Running time, 60 min. PCA No. 12910. General audience classification.
Virginia Galtry ..... Janet Martin
Dan Lockwood ..... Robert Lowery
Jimmy Easter ..... Frankie Darro
Paul Hurst, Sam McDaniel, Tom Chatterton, Bennie Bartlett, Glen Vernon, Edmund Cobb.

I Wouldn't Be in Your Shoes

***Monogram*—Melodrama**

The fallibility of circumstantial evidence gets a double demonstration in this otherwise unextraordinary little melodrama, and it's this trick gimmick in the Steve Fisher screenplay that may be counted upon to give the regular followers of killer-diller fiction their money's worth. Don Castle, Elyse Knox and Regis Toomey are the principals, and William Nigh directed for producer Walter Mirisch.

The picture opens with Castle, an unemployed hoofer whose wife and partner is working in a dance hall, throwing his shoes out a window at a cat. This old fashioned gesture gets him convicted, via circumstantial evidence predicated upon his footprints, of a murder of a neighboring recluse possessed of a small fortune in old-sized bills, but his wife and the audience know he isn't guilty. The wife pretends to make a post-execution date with an ardent detective, who thereupon digs up a second suspect and all but succeeds in getting him convicted of the same crime by other circumstantial evidence, but a solid alibi thwarts that scheme. Finally, of course, she extracts a confession from the detective, whose pals on the force overhear and shoot him down.

Previewed at the studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, May 23, 1948. Running time, 70 min. PCA No. 12983. General audience classification.
Tom ..... Don Castle
Ann ..... Elyse Knox
Regis Toomey, Charles D. Brown, Rory Mallinson, Bill Kennedy, Ray Dolciane, William Ruhl, Esther Michelson

LIFE WITH JUNIOR (20th Century-Fox)

March of Time (Vol. 14—No. 9)

The world of the small child, a distinctive social world all its own, comes in for some humorous exploration in the latest March of Time release. A subject of wide appeal, it also deals seriously with the problems of the socalled "difficult" child, and comes up with some helpful answers for harassed parents. A highlight of the film outlines the activities of the Child Study Association of America, and shows in detail some of its clinical work. The subject has all the customary crispness and topicality of March of Time subjects.

Release date, April 16, 1948 18 *minutes*

ADVANCE SYNOPSES *and information*

GUNS OF HATE
(RKO Radio)

EXECUTIVE PRODUCER: Sid Rogell. PRODUCER: Herman Schlom. DIRECTOR: Lesley Selander. PLAYERS: Tim Holt, Nan Leslie, Myrna Dell, Richard Martin.

WESTERN. Tim Holt and his pal are accused of killing a man who has located the famous "Lost Dutchman Mine" and are put in jail. They stage a spectacular prison break and proceed to track down the killer. The mine is then turned over to the murdered man's niece.

WHIRLWIND RAIDERS
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Vernon Keays. PLAYERS: Charles Starrett, Smiley Burnette, Nancy Saunders, Fred Sears, Philip Morris, Jack Ingram.

WESTERN. When Texas discontinued its world-famous Rangers in favor of a State Police, all sorts of graft and corruption flourished for a while in local administrations. In one of the towns, Beaumont, and his cohorts, persuade Ross, honest local rancher, to take the job of Police Commissioner in order to hide behind his reputation for their various schemes. He is reluctant to take it, but the Durango Kid induces him to accept and use it to get evidence to put the grafters behind bars. After a series of typical western escapades, this is accomplished.

SECRET SERVICE INVESTIGATOR
(Republic)

PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Lloyd Bridges, Lynne Roberts, Trevor Bardette, Douglas Evans.

MELODRAMA. A young ex-captain is hired by the Secret Service to assume the identity of a recently released convict who has perfected the engraving of a counterfeit money plate. He goes to New York to contact the head of a gang syndicate who is bidding for the plates, but when he is recognized by the real convict's wife, he is knocked out and the plates are stolen. Returning to San Francisco, he is arrested for the murder of the convict, but when it is revealed that he had been hired by an imposter, he is allowed by the real Secret Service to resume the convict's identity. This ruse enables the Treasury Department officials to close in on the gang syndicate and he is made a permanent member of the Secret Service.

STAGE STRUCK
(Monogram)

PRODUCER: Jeffrey Bernerd. DIRECTOR: William Nigh. PLAYERS: Kane Richmond, Audrey Long, Conrad Nagel, Ralph Byrd, John Gallaudet, Anthony Warde, Pamela Blake.

MURDER MYSTERY. Nancy, disgusted with police efforts to find the murderer of her sister, a night club hostess, secures a position in the same night club and eventually gets information which reveals the night club owner and a mobster as the killers. She accuses them and finds herself in a tight spot when the two men realize they must do away with her also, but the police close in at the crucial moment. Love interest is supplied by Nancy and the police sergeant.

SHED NO TEARS
(Eagle Lion-Equity)

PRODUCER: Robert Frost. DIRECTOR: Jean Yarbrough. PLAYERS: Wallace Ford, June Vincent, Robert Scott, Frank Albertson.

MELODRAMA: Sam (Wallace Ford) fakes his own death and hides out to await his wife, Edna, who is to collect $50,000 life insurance. Sam's son, Tom, hires a private detective to investigate his father's "death." The detective discovers the deception but blackmails Edna while stalling Tom. Sam kills Edna's sweetheart when he overhears her planning to run away with him. Now, the detective turns to blackmailing Sam. By following Edna, the police trace Sam to his hideout. Discovering that he has killed her lover, Edna shoots him but falls to her death from the hotel. Police take the detective into custody and Sam, though wounded, tells Tom he prefers to pay the penalty of the law rather than go on paying blackmail.

SO EVIL MY LOVE
(Paramount)

PRODUCER: Hal B. Wallis. DIRECTOR: Lewis Allen. PLAYERS: Ray Milland, Ann Todd, Geraldine Fitzgerald, Leo G. Carroll, Raymond Huntley, Martita Hunt, Moira Lister, Raymond Lovell, Roderick Lovell.

DRAMA. Olivia, a widow, meets philandering Mark, who expresses love for her with an eye on her modest circumstances. When she acts as companion to Susan, Mark suggests that she blackmail Susan with letters she has, and although appalled at the idea she is so fascinated by Mark she does his bidding. When Mark goes to Susan's husband with the letters, he hires an investigator and uncovers that Mark is a murderer. In the meanwhile Susan unwittingly gives her husband medicine containing poison put in by Olivia, and after his death is accused of murdering him. Mark flees, and Olivia realizing to what depths she has sunk, follows and kills him, later giving herself up to the police.

JINX MONEY
(Monogram)

PRODUCER: Jan Grippo. DIRECTOR: William Beaudine. PLAYERS: Leo Gorcey, Huntz Hall, Billy Benedict, David Gorcey.

BOWERY BOYS DRAMA: After winning $50,000, a gambler is held up and fatally knifed by a trick umbrella. Later, the money is found on the street by the Bowery Boys and they keep it to lure out the murderer. Several underworld characters are killed by the mysterious "Reaper" but he is caught by the police when he attempts to get the money.

16 FATHOMS DEEP
(Monogram-Lake)

PRODUCER: James S. Burkett and Irving Allen. DIRECTOR: Irving Allen. PLAYERS: Lon Chaney, Arthur Lake, Lloyd Bridges, Eric Feldary.

ADVENTURE. At a sponge fishing center in Florida, an ex-Navy diver is hired by a fisherman just before the boat sails. An attempt to sabotage the boat is made, but it is thwarted and the vessel is finally brought into port in time to participate in the sponge auction.

THE BIG PUNCH
(Warner Brothers)

PRODUCER: Saul Elkins. DIRECTOR: Sherry Shourds. PLAYERS: Wayne Morris, Lois Maxwell, Gordon MacRae, Mary Stuart.

MELODRAMA. Divinity student Chris (Wayne Morris), who is a good boxer, is offered $50,000 to become a professional fighter. He refuses and accepts a pulpit in a small town. Johnny Grant (Gordon MacRae), a prize fighter, is scheduled to take a dive for his manager but double-crosses him. His manager kills a police detective and leaves all clues pointing to Johnny. Johnny takes refuge in Chris' home and the latter promises to help the boy. By a ruse, Chris forces one of the manager's own men to name the real murderer and Johnny is cleared.

MICKEY
(Eagle Lion)

PRODUCER: Aubrey Schenck. DIRECTOR: Ralph Murphy. PLAYERS: Irene Hervey, Bill Goodwin, Lois Butler, Hattie McDaniel, Skip Homeier.

SMALL TOWN DRAMA. A boisterous young tomboy is raised by her widowed father, a doctor whose dream is to become director of a new hospital under construction. When an attractive fashion editor visits the town, one of the local gossips spreads rumors which mistakenly involve the young tomboy in a distasteful scandal. At a meeting in the school auditorium, however, the girl, instead of singing as part of the program, tells the true story of the incident. The directors appoint her father as head of the hospital and he, in turn, discovers that he is in love with the fashion editor.

MELODY TIME
(RKO)

PRODUCER: Walt Disney. PLAYERS: Animated and live personalities.

ANIMATED FEATURE. During the title song "Melody Time," the credits are shown against backgrounds of sheet music. As the last sheet of music comes off a music stand, the camera moves through to an artist's easel, palette and brush. On the dark canvas, the brush paints a stage and curtain with theatrical masks. The curtain opens on a black screen, and the brush designs an introduction to "Little Toot" as the narrator describes the ensuing story of adventure on the sea with a little tugboat as the hero. There follows a series of six other features, each presented first on the screen with the brush painting the frame in unique settings. The voices and personalities of top entertainers are included in the live action shots.

I, JANE DOE
(Republic)

ASSOCIATE PRODUCER-DIRECTOR: John H. Auer. PLAYERS: Ruth Hussey, John Carroll, Vera Ralston, Gene Lockhart, John Howard, Benay Venuta, Roger Dann.

COURTROOM DRAMA. A young Frenchwoman enters the United States on a forged passport in order to locate an American flyer whom she had married in France during the war. She locates him only to discover that he is married and was, in fact, married at the time of their marriage in France. His treachery in bringing her to face immigration officials and the resultant degradations undergone while detained at Ellis Island causes her to kill him. She is found guilty at the trial which ensues but the birth of her baby postpones execution. The dead man's wife, meanwhile, becomes interested in the woman and her child and decides to resume her former law practice and reopen the case. At the second trial, the wife bares her own hatred for her husband and admits she would have killed him herself if the Frenchwoman had not. Her startling revelation wins acquittal.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4128-4129, issue of April 17, 1948.

Feature product listed by Company on page 4147, issue of May 1, 1948. For complete listing of 1946 - 47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	.....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4131
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4071
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	110m	May 1,'48	4145	4127	....
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	....
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	....
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	....
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	....
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	....
Arizona Sunset	Mono.	....	Jimmy Wakely-Jennifer Holt	May 9,'48	....	.....	....	4146	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	....	Gene Raymond-Noreen Nash	May 19,'48	65m	May 1,'48	4145	4139	....
† **BACHELOR** and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	4071
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	....	Edgar Buchanan-Anna Lee	May 6,'48	....	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	....	.....	....	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	....
Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	....
Big City	MGM	....	Margaret O'Brien-Robert Preston	June 10,'48	103m	Apr. 3,'48	4111	4103	....
Big Punch, The	WB	....	Wayne Morris-Lois Maxwell	June 19,'48	....	.....	....	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooks	July 30,'48	....	.....	....	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	....
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4071
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4131
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	58m	Nov. 29,'47	3955	3818	4011
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	..	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	....	.....	....	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	67m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	...
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	..
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	....
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	....	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	..	
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	...
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	....
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4071
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	.....	....	4127	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	....	.....	....	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Close-Up	EL	....	Alan Baxter-Virginia Gilmore	June 9,'48	72m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	....	.....	....	4086	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	....	.....	....	4127	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July 29,'48	....	.....	....	4139	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	Apr.,'48	....	.....	....	4139	....
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	June,'48	....	.....	....	4039	....
Design for Death	RKO	....	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	....	.....	....	4146	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	....	.....	....	4127	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	....
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	....	.....	....	4139	....
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	....	.....	....	4139	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	.	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4131
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	Not Set	93m	May 8,'48	4154	4139	....
Fun and Fancy Free (color) (Spl.)	RKO	801	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	4042
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	....
GANGSTER, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	....	.....	....	4146	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	818	Peggy Commins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	(T) May 11,'48	....	.....	....	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	....
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

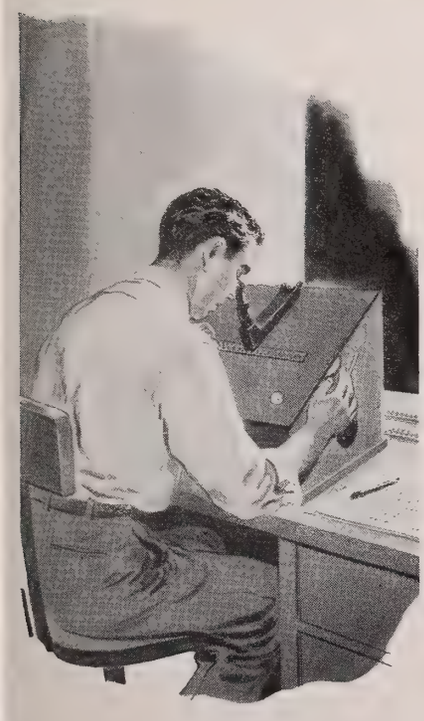
Title	Company	Prod. Number	Stars	Production or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4071
Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4131
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Price	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	....	.....	....	4155	....
Indian Summer	RKO	.	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4131
Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	....	.....	....	4127	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	....	.....	....	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805		..
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	.....	....	....	....
KEY Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	....	.....	....	4117	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LADY from Shanghai, The	Col.	....	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	....	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	....	Animated and live personalities	Aug.,'48	....	.....	....	4155	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Mickey	EL	....	Irene Hervey-Bill Goodwin	June 23,'48	....	.....	....	4155	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	.....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4131
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	July,'48	94m	Apr. 3,'48	4110	4010	4131
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4131
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	....

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OCTOBER Man, The (Brit.)	EL	816	John Mills-Joan Greenwood	Mar. 20,'48	91m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	....	.....	....	4095	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	....	.....	....	4127	....
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	Feb.,'48	107m	Feb. 7,'48	4049	4038	4131
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Open Secret	EL	813	John Ireland-Jane Randolph	Feb. 14,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
Personal Column (formerly Lured)	UA	....	Geo. Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	.....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	May,'48	102m	Apr. 3,'48	4110	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	.....	....	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	...
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	4042
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4071
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	....	.....	....	4146	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4071
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	....	.....	....	3931	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	65m	.....	....	3931	....
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	818	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	104m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4131
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	....
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl (T)	Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Secret Service Investigator	Rep.	....	Lloyd Bridges-Lynne Roberts	May 31,'48	....	.....	....	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shed No Tears	EL	....	Wallace Ford-June Vincent	July 21,'48	....	.....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4071
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	....
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Sitting Pretty	20th-Fox	810	Robert Young-Maureen O'Hara	Apr.,'48	84m	Feb. 28,'48	4077	4039	4131
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	....	Lon Chaney-Arthur Lake	July 25,'48	....	.....	....	4155	....
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4071
Snake Pit, The	20th-Fox	..	Olivia de Havilland-Leo Genn	Not Set	..	.....	....	4039	....
So Evil My Love	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	.....	....	4155	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

Title	Company	Prod Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
So This Is New York	UA	....	Henry Morgan-Virginia Grey	Apr.,'48	....	.....	....	4127	....
South of Pago Pago (R.)	EL	736	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000		....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	.....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 4,'47	77m	Oct. 11,'47	3874	....	4042
Spiritualist, The	EL	....	Turhan Bey-Lynn Bari	July 7,'48	....	.....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	....	.....	....	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4131
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4131
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	..	.....	....	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	....
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	.....	....	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4071
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	....
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
Tioga Kid, The	EL	....	Eddie Dean-Jennifer Holt	June 16,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4131
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Trapped by Boston Blackie	Col.	....	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4139	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4071
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4042
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	....	.....	....	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	....	Rosalind Russell-Leo Glenn	Aug.,'48	....	.....	....	4139	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4131
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	June 19,'48	77m	.....	....	3876	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	....	.....	....	4069	....
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	.....	....	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	....
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
YOUR Red Wagon	RKO	....	Cathy O'Donnell-Farley Granger	July,'48	....	.....	....	4146	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4071

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGE 4147





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REVIEWS

(In Product Digest

Fighting Father Dunne
So This Is New York
Waterfront at Midnight
Dear Murderer
Four Faces West
Return of the Badmen
Guns of Hate
Under California Stars
Stagestruck
Campus Sleuth
Sword of the Avenger
Whirlwind Raiders

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VOL. 171, NO. 7; MAY 15, 1948

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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 171, No. 7 — May 15, 1948

"FURTHER PROCEEDINGS"

NOW that the tumult of impact of the Supreme Court anti-trust decisions has subsided from a pitch of excitement into a resumption of the standard condition of conflict and chaos, the one shining, clear and irrefutable observation remains one of the first. Tuesday last, immediately following the announcement, Mr. Robert Wright, attorney in the Department of Justice, remarked under press pressure:

"About the only thing you can safely say, at this point, is that there will be further proceedings."

The motion picture industry is likely to be rather a while passing that point.

In sum, the high court has tended to support the Government charges pertaining to the industry and has sent the case back to the trial court for readjudication. Aside from such color of opinion on fact as has been cast by the Supreme Court, the actual status of the industry before the courts and the law is very much, indeed, as it was ten years ago when the action against Paramount et al was filed.

Plainly enough, now as always, the great issue is the question of divorcement of exhibition from production - distribution. That issue has preponderantly occupied the attention of the Department of Justice through the past decade of suit and negotiation, and it has been the equally preponderant interest of the principal defendants. There have been down the years evidences often enough that the defendants might be willing to settle for most anything but that.

However, the decision does not leave even that basic issue quite as clear cut as the facts appear to be. It is indicated that there are two orders of major control of theatres, one considered legitimate enterprise, the other pertaining to devices of monopoly. The differentiations apparently are to be established by the courts. That may take a lot of doing. There are numerous situations in which no expert of this industry, including the defendants concerned, would be able to make a legally precise answer. Also, the theatre acquired from one point of view, and for one purpose, may readily enough have evolved into another order of functioning in the distribution - exhibition structure. The opportunities, the inevitabilities, are magnificent with promises of confusion.

AN examination of the history of the cases concerned, and the occasionally pungent texts of the Supreme Court findings, bring one inescapably to the realization that this is not just a lawsuit. It is rather the legalistic documentation of changing economic and political order under a new kind of legislative authority acquired by non-legislative departments of Government.

Regardless of any political or economic position in the industry or alignment with any set of concepts and contentions, there is inevitable regret that, after a whole decade of earnest labour of debate and contention by distinguished experts of the law, the industry and under the attentions of eminent jurists there should be actually and effectively no decision. It is to be remembered, the while, that everywhere else in the world economic scene there is also continuing confusion and controversy — evolution, or revolution, as you may choose to call it — in process. Close up it looks confusing and disorderly. The perspective of history may make it look normal.

Once it was considered that one went to court to get things settled. Now, oftentimes, it seems that is where they are started.

As often set forth here before, long ago, the motion picture was elected as the arena of demonstration — even before there was a pinfeather on the Blue Eagle. And so it continues. We may be near the end of the beginning.

■ ■ ■

THE AMERICAN WAY

WITH poignant words Mr. Cecil B. DeMille appeared in Washington this week to declare there for a restoration of balance between labour and the employers of industry. Just twelve union leaders, he observed, could bring the nation to a standstill in "just half an hour." This was in his testimony before the House Labor Committee concerning his own dispute resulting in his being barred from employment on the air for refusing to pay a one dollar political assessment by the American Federation of Radio Artists, in 1944.

There was notable objectivity in Mr. DeMille's expression in which he remarked that we have seen danger to employment from employers on the one hand and the far swing of the pendulum in which "the unions have gone too far."

He wants a federal "right-to-work law." Maybe we do need a law, but there used to be a state of mind which considered that right implicit in the American Way. Unhappily we have come to a political state in which it seems that every natural human right needs protection.

Speaking of the American Way, this week, Tuesday we came to the sixtieth birthday of a perhaps somewhat "underprivileged"—as the popular cant of the day goes—person born Isadore Baline. And it is just forty years ago now that he became a singing waiter at Nigger Mike's place in Chinatown, and shortly got his name on a songsheet as Irving Berlin. Thence onward down the four decades he has made a march of success reaching deeply into the hearts and sentiments of his fellow Americans, and always in a manner contributing to his world fame and distinction—up from Nigger Mike's and Tin Pan Alley. That is achievement.

It is appropriate, too, to here take note of the eightieth birthday, that same Tuesday, of Al Shean, of Gallagher & Shean fame, beloved of the multitudes through a long career. It continues. He has a play revival coming up out in Louisville. He is reading scripts, and has a picture project in the making. He has made a lot of money, still has some, and says he does not want to be a millionaire. He is doing very well, the American way.

■ ■ ■

¶ The Pennsylvania Railroad has an express car named "Victor Herbert". —*Terry Ramsaye*

THIS WEEK IN THE NEWS

The Remedy

"THE BEST WAY to meet a depression is with expansion," says Samuel Broidy, president of Allied Artists and Monogram. "Instead of talking about a depressed condition within the film industry and doing nothing about it, we are increasing our production."

Allied, he announced Monday, will produce 13 high budget features during the next 12 months, representing a total expenditure of $13,000,000, or $3,000,000 more than originally planned for the year. Monogram, he said, will produce 41 features during the 12-month period.

On the current Allied schedule are: "The Babe Ruth Story," "Red Light," "The Last of the Badmen," "When a Man's a Man," "North of Nome," "Little Shepherd of Kingdom Come," "Bad Boy," "Land of the Sky Blue Waters," "Stampede," "Strike It Rich," and two features to be made in England, "The Highwayman" and "The Maze."

No Discrimination

Washington Bureau

THE OLD BELASCO theatre here, once a legitimate house but now used as a storehouse for Treasury Department records, may return to theatre status as the first legitimate theatre in the capital which will not discriminate against Negroes. The National theatre here, the only one presenting plays at present, will be banned by Equity—the actors' union—after August 1 because the house refuses to admit Negroes. Leading applicant for the theatre is Joseph H. Curtis, son of Jack Cohn, of Columbia Pictures. He has pledged that he will admit the public without regard to race, color or creed.

German Censorship

Berlin Bureau

THE QUESTION of voluntary vs. State censorship is still keeping the German motion picture world and its publications busy. The discussion has been fanned by the recent ban by the City Council of Trier on the Hans Albers picture, "Grosse Freilheit No. 7." Because of its suggestive scenes and dialogue, the feature has also been banned in the Saar Territory. Other German pictures, some of them pre-war productions, some of recent vintage, have been considered objectionable by various church and civic groups. Copies of the American Production Code have been submitted to the heads of the German industry, the press and all Catholic and Protestant church authorities, as well as to the Ministers of Culture and Education of the various German lands. This Code has been studied and so far the response has been satisfactory. The Association of German Catholic Youth has begun publication of a survey of features considered from the Catholic youth point of view. The Association uses a rating system resembling the one used by the American Legion of Decency.

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for May 15, 1948

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PROTECT the right to work, DeMille tells Congressional committee — Page 24

SMPE will stress color and television at convention on the coast — Page 28

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MGM Invites

MGM IS DOING something different in the way of trade screenings for its "Easter Parade," the Irving Berlin musical starring Judy Garland, Fred Astaire and Peter Lawford. Instead of inviting the exhibitors up to the impersonal projection room, the company is trade screening the feature in various theatres throughout the company, starting in New York May 17 when the boys will be invited to occupy reserved seats at Loew's State when a "sneak" of the picture is pulled. Other dates scheduled include Boston, the Fine Arts, June 7; Charlotte, Manor, June 7; Cincinnati, Ridge, June 7; Chicago, Vogue, June 10, and Los Angeles, Four Star, June 7. Governors, mayors and other civic dignitaries will be invited to attend.

Donation

Washington Bureau

LOUIS B. MAYER, who long has been the top wage-earner in the U. S. as head of MGM's production, has authorized Carter T. Barron, MGM's local representative, to donate to charity the $2-a-day fee he was paid by the Government for serving as a witness in the contempt of Congress trials of John Howard Lawson and Dalton Trumbo.

Show Goes On

IT WAS 16mm to the rescue at Toronto's Uptown when the city's electrical power was cut off. While the other Toronto houses were dark for 45 minutes, the Uptown went smugly along with its show via 16mm films and projectors. The house has two power lines—one 550 volts, the other 120. Only the 550 one was turned off—as a power conservation measure. The 16mm projector ran on the 120-volt line and, lit by a carbon arc, using a two-inch lens, the machine threw an image 120 feet that was only a shade smaller than the 24-foot screen. So successful was the experiment, that few in the audience noticed or commented. The experiment lasted for three weeks and when it really got going, the 16mm and the 35mm projectors were run simultaneously, both at 24 frames to the second.

Denmark Open

Copenhagen Bureau

THE GOVERNMENT of Denmark has opened the Danish film market to the unlimited importation of American productions. Eight distributors have made plans to import 81 features. The new arrangement will permit the remittance of $120,000 for the rest of the year for all companies.

Free Advice

"THE MOVIE INDUSTRY is looking for friends," the editorial columns of the Philadelphia *Evening Bulletin* recently announced. And, as one of those friends, the *Bulletin* has some advice for the industry: "Hollywood might fare better with longer vision. Instead of tossing out news of the latest color of Lana Turner's hair, tell about the great job Hollywood did in the war. Instead of throwing a big premiere, put the money in a program for children's movies. This advice is free of charge." What brought on this editorial advice? Well, said the paper, "Hollywood is greatly worried about what you think of it. Never has (the industry) faced so many hostile forces. . . . The industry has always suffered because of its short-range viewpoint. It has always been concerned with selling today's stars and today's picture and letting tomorrow take care of itself."

Add Impossible

IMPOSSIBLE PICTURES, INC., has signed a contract with Republic Pictures, promising to deliver a series of Trucolor cartoons for release beginning July 1. Leonard L. Levinson, president, and David Flexer, vice-president of Impossible, will deliver four cartoons during the first year, cartoons "stressing camera animation rather than figure animation." The series will be called "Jerky Journeys," subtitled "Little known visits to lesser known places by completely unknown people." The first, "Romantic Rumbolia, the Seat of the Rhumba," has been completed. The others: "Glamorous Hanky-Panky," "Jingle Jangle Jungle," and "The Three Minnies, Sota, Tonka and Ha-Ha."

Red Show

TUESDAY NIGHT there were 2,000 red hot crusaders and a sizeable contingent of police in front of New York's Roxy fighting over Twentieth Century-Fox's new feature, "The Iron Curtain."

Although it was generally understood that there was to be a 10:30 p. m. preview of the show Tuesday night—those thousands of people had to come from some place—20th-Fox said there had been no announcement of any preview. The film opened Wednesday morning. But there had been an announcement in *The Daily Worker,* the Communist Party organ, that the Roxy was to be picketed, so that brought out the Reds. And the Reds brought out the Catholic War Veterans, to picket the pickets.

The sidewalk show didn't get underway, however, until a little after 11 o'clock that night, shortly after the Madison Square Garden rally for Henry A. Wallace broke up. Then fists were swung, women wielded their pocketbooks, the cops used persuasion and made four arrests, and finally the show was broken up. Police reported a number of the demonstrators wearing Wallace buttons.

One of the organizations back of the picketing was the National Council of American-Soviet Friendship, headed by the Rev. William Howard Melish. That group has been sending out letters to exhibitors characterizing "The Iron Curtain" as a war-mongering piece of propaganda.

Along with that organization, the New York Committee Against War Propaganda has warned exhibitors that if they show the film they may be involved in damage actions arising from the film's "unauthorized use of the names and music of four world-famous Soviet composers."

Charles Schlaifer, 20th-Fox director of advertising-publicity, has comforted exhibitors with the news that the company will protect them "against legal liability."

On Wednesday morning, 1,500 persons stood in line in the street waiting for the theatre doors to open.

For Love

HOLLYWOOD has technical advisors on boxing and technical advisors on dueling and technical advisors on just about everything else you can think of, but it evidently hasn't got any technical advisors on love. And that, says Dr. James Barbee, is a shame, because the kind of love you see on the screen today, he says, "is puerile and retarded. For the most part it's puppy love." The doctor is a counselor on marital relations and director of Atlanta's Family Relations Institute. He took the floor at the Georgia School of Technology the other day and announced: "I have studied the problem of film love technique, and during the last several years I have looked at many feature-length pictures. Of this number not more than half a dozen exhibited any intelligence in the approach to love scenes."

To Be Contd.

THERE'S GOING to be another Al Jolson picture. Seems that there were some episodes of Al's life left out of "The Jolson Story" that Columbia so successfully produced and that since the picture's been released Al's done some more high and fancy living. So—another picture. Columbia will produce this follow-up, but Columbia hasn't said yet whether Al is going to play Al or Larry Parks is going to play Al.

PEOPLE

JOSEPH S. HUMMEL, Continental manager for Warner Brothers with headquarters in Paris, has been made a member of the French Legion of Honor in recognition of his services to that country during the war. He was decorated with the Cross of the Chevalier of the Legion of Honor.

JOSEPH BERNHARD, president of Film Classics, Inc., was guest of honor last Friday at a luncheon in New York given by the home office personnel to celebrate his 59th birthday.

HERBERT H. TONKS, Universal-International manager in the Philippines since 1946, has been promoted to the post of Far East supervisor for the company. His territory will now include the Philippines, China, Hong Kong, Korea and Japan.

F. D. (DINTY) MOORE was guest of honor at a dinner Monday night at the William Penn Hotel in Pittsburgh celebrating his promotion to Warner eastern district manager.

WILLIAM WYLER, Paramount producer-director, was awarded the French Legion of Honor at ceremonies at the French Consulate Monday in Los Angeles.

THOMAS JEFFERSON, for eight years advertising and publicity director of Paramount theatres in Miama, Fla., has resigned, effective June 1, to form the advertising and publicity firm of Jackson and Jefferson in that city.

EDWARD A. WHEELER, former Astor franchise holder in Cincinnati, has been appointed special sales representative for Sack Amusement Enterprises for the exchange territories of Cincinnati, Cleveland, Indianapolis, St. Louis and Pittsburgh.

SAM GRAHAM, one of Great Britain's leading independent exhibitors and an influential member in the Cinematograph Exhibitors Association, left England for New York on the *Queen Mary* Monday.

FREDERICK C. SCHANBERGER, Keith's theatre executive in Baltimore, Md., will be guest of honor at a Variety Club dinner May 21. Mr. Schanberger is the former chief barker of the club.

RICHARD HODGSON, director of technical operations for Paramount's television division, was in Canada this week to discuss theatre television and channel allocations with CBC and Famous Players officials.

ROBERT O. SCHOHAM, Loew's International special home office representative in Scandinavia, with headquarters in Sweden, has been appointed the company's temporary manager in Belgium. He replaces SELIM HABIB, who has resigned because of ill health.

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THIS WEEK the Camera reports:



ELECTION SMILES. In Atlanta, at the convention of the Theatre Owners of Georgia, last week, the new officers pose in the lobby of the Henry Grady Hotel, two-day convention site. From left to right are J. S. Tankersley, Jr., vice-president; O. C. Lam, vice-president; E. D. Martin, treasurer; J. H. Thompson, president, and John Thompson, secretary.



By the Herald

PRESIDING. Dan Murphy, president of the Independent Exhibitors of New England, at the unit's 20th anniversary convention in Boston, last week.



TESTIMONIAL. Herman Levy, TOA general counsel, flanked by friends at the dinner tendered him last week in New Haven. Left to right, Raymond Clark, of New Haven post office; Morey Goldstein, Monogram sales manager; Mr. Levy; Henderson M. Richey, MGM sales promotion manager, and Frank Durso of New Haven. Top Connecticut officials and many industry friends attended the Racebrook Country Club affair.



IN LITTLE ROCK, Arkansas, at the ITO convention there last week. In usual order, Robert W. Coyne, TOA executive director; Claude Mundo, TOA director; Leon Bamberger, RKO sales promotion manager; E. W. Savage, president; B. F. Busby, vice-president, and Sam Kirby, secretary-treasurer.



IN ATHENS, King Paul of Greece and picture industry executive Spiros Skouras, at the preview of "Anna and the King of Siam" in the Rex Theatre. Profits went to aid displaced children.



IN ROME, Margaret O'Brien, in the Square at St. Peter's, after having been received by the Pope, from whom she received a white Rosary.



AT BING'S birthday party, last week, in Radio City's Rainbow Room, New York, at which the advent of "The Emperor Waltz" was duly mentioned. In left to right order around the birthday cake are Adolph Zukor, Paramount board chairman; Barney Balaban, Paramount president, and Mr. Crosby



IN LONDON, discussion, at the left, of the new Constellation Film's first production, "The Small Voice". Producer and company founder, Anthony Havelock-Allan, Valerie Hobson and Harold Keel.



ROBERT RUSSELL, city manager of Shea Theatres at Ashtabula, Ohio, is marking his 25th year with the company. He began with them as an usher.

THAT SUPREME COURT DECISION

This Is What They Say!

This week the world of the motion picture was as busy with post mortems on the United States Supreme Court's anti-trust decisions in the Paramount, Griffith and Schine cases, as the gallery at a bridge tournament. There were about as many opinions, conjectures and forecasts as there were experts, and every one was an expert.

One thing was settled—the issue of divorcement was going back to court again for another try for a decree that should decide what order of theatre affiliation was legitimate, what kind was illegal.

It was also agreed that there would be a lot of more lawing in the courts, "for some years," with some estimates of two and some of ten. Since the Paramount case has been in the toils for about ten already, anything seemed reasonable.

It was admitted, too, that the eventuation, up to now, could be in any event considered a great victory for the lawyers, who have enjoyed such intensive employment so long. Out of Washington and the offices of Government came an unofficial estimate that the majors alone in the past two decades have spent on the issues involved not less than thirty millions of dollars in court and law costs. Had the figures taken in the service of the certified public accountants and like services attendant on the litigations, that figure would probably be considered most conservative.

The acerbid nature of the Supreme Court's observations anent the industry, stacked on top of the sweeping precedent of the judgment won by William Goldman of Philadelphia in his Erlanger theatre case against the majors gaining a judgment on an issue over product, was widely held to be an encouragement of a new flood of kindred anti-trust damage suits, with claims in the millions.

District Court Action Not Expected Until Autumn

Action by the District Court is not expected until autumn. The Supreme Court will send its mandate to the lower court, which will issue a new decree affirming those sections upheld and dropping those set aside. Further hearings then will be sought on the open issues. In view of the crowded conditions of the Justice Department's schedule and the New York Federal docket it appears nothing will be done until after the summer recess.

The Department of Justice has given no indication of when it proposes to seek new hearings.

The Government's lawyers were saying little but claiming victory, forecasting complete divorcement of exhibition from production-distribution.

On the other side, which is to say the defense, the lawyers were talking only to themselves, but beginning to speak to each other by mid-week.

From exhibitors and exhibitor organizations expressions were as varied as individual and organization position—most all having won, they felt.

A new flood of papers were in the drafting stage, and some old ones were being dusted off for a filing long delayed.

From the field:

Down in Atlanta sits an observer, a party at interest and a philosopher of maturity, regarding the state of affairs in the industry consequent upon the action of the United States Supreme Court in the three anti-trust cases ruled upon last week. He is the contemplative Robert B. Wilby. Pressed for an opinion and reaction, he postponed answer with the assertion that he was thinking it over. Meanwhile, he was considering the over-all impact and the reception of the tidings on all sides across the industry. For that he had an allegory:

"Elmer Pearson used to tell a story about an able crap shooter who had his dice switched by a shooter who used other methods.

"He thereupon threw a twelve when a seven should have occurred. He shouted with consternation:

" 'It ain't true — it just can't be!' "

ABRAM MYERS
Allied General Counsel

Predicted to Washington reporters at the weekend that the Supreme Court's refusal to review the anti-trust suit won by William Goldman over bookings for his Philadelphia Erlanger theatre would result in "a flood of damage suits." Although stressing that he was not inviting exhibitors to launch damage suits, he admitted that "quite a few Allied members" who had been holding off such suits would probably start them soon.

"The Jackson Park decision partly cleared that up," he said, "and the Goldman decision removes the last problem for damage suits: how to get a decision for a theatre that has never opened."

Mr. Myers is of the opinion that the decisions have "broken the back of the motion picture trust for all time."

TOM CLARK
Attorney General

Following the Supreme Court's decision, Mr. Clark jubilantly told reporters that "the only thing the Government lost is time—the months it will take us to get another decision in the lower court and another Supreme Court ruling. But even that shouldn't take too long."

He believes that at the "very least" the Government will eventually win partial divorcement, since he does not see how the New York District Court "can find anything but a monopoly in at least the 92 larger cities," and he thinks there is "a very good chance" of getting complete divorcement.

He indicated that the Government would not need to introduce much—if any—new evidence in the lower court, but could argue on the existing record, plus the Supreme Court's decision.

SIDNEY SAMUELSON
Allied of Pennsylvania

Mr. Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pennsylvania, believes that "these decisions mean that monopoly is finished in this business. . . . For years, Allied has battled the motion picture trust. And now the victory has been won. . . . The future of this industry will belong to the independent theatre man."

HERMAN M. LEVY
Theatre Owners of America

Although the high court ruled that the competitive bidding system "uproots business arrangements and establishes relationships with no apparent overall benefit to the small independent exhibitor," that small independent exhibitor must still be on his guard, Mr. Levy, TOA's general counsel, believes.

In a bulletin to his membership, Mr. Levy warns:

"It is important to be kept in mind that while the Supreme Court has discarded

competitive bidding it has sent the case back to the lower court with wide discretion to make the decree more 'effective.' Thus, it would seem, that the lower court is privileged to evolve a system of licensing, other than competitive bidding. . . . Exhibitors will, therefore, have to be on guard no less vigilantly than before to protect themselves against any future degree of the lower court which may adversely affect them . . . "

ROBERT WRIGHT
Justice Department

Mr. Wright, who argued the suit for the Government before the New York Court and the Supreme Court, believes it is "quite clear" that the high court's decision in the Paramount case directed the lower court to enter a more drastic decree on theatre divestiture.

Mr. Wright declares that the question is no longer whether theatres should be divested, but how many and which ones. The Department of Justice, he says, regards the decision as a Government victory.

"In the Schine case," Mr. Wright told reporters, "the whole relief question has been reopened, and what will ultimately result there is anybody's guess. It's perfectly clear that there must be some divestiture, but how much and where is still open. The same holds true for the Griffith case, of course, but at least the (Supreme) Court there did hold a clear violation of the law, which the District Court hadn't."

Mr. Wright indicated that the U. S. is not likely to submit any new evidence.

SAMUEL GOLDWYN

The optimistic Mr. Goldwyn is not talking about the "if" of divorcement; he is talking about the "when." In Hollywood last week he told correspondents that "it will be necessary to see to it that when divorcement comes it will mean more than just the transfer of circuit control from one set of hands to another." He was of the opinion that the Paramount decision "will be a major assistance in the process of eliminating illegal tactics of exhibition monopolies which have been drying up the well of motion picture production."

STILL IN COURT ON TRUST SUIT FRONT

Anti-trust action continues. That four-barrelled blast from the Supreme Court last week didn't stop anything. Here is what was happening in the anti-trust field this week:

William Goldman, whose first suit against the majors has been upheld by the Supreme Court, has announced he will press a second anti-trust suit against the companies, seeking damages of $8,400,000 for the period between December, 1942, and December, 1946. The suit is pending in District Court in Philadelphia.

A mis-trial was declared Tuesday in the $2,100,000 anti-trust suit brought by the Fifth and Walnut Corporation, operators of the National theatre, Louisville, and Albert J. Hoffman, owner of the theatre. Trial opened Monday in New York Federal Court. The suit was against the eight distributors, charged with refusing to permit a bid on first run product.

Judge Richard S. Rodney, in District Court at Wilmington, has granted delays in the two civil actions pending against Texas Consolidated Theatres, Interstate Circuit, Inc., and the eight major distributors brought by Tivoli Realty Co., operator of the Delman at Dallas, Texas, charging the defendants with restraint of trade and asking $750,000 damages, and by I. B. Adelman, president of Tivoli, asking $2,436,000 damages from the defendants in the action.

In Philadelphia, last week, U. S. District Judge William Kirkpatric heard arguments from Twentieth Century - Fox, Warners and William Goldman on his decree in the Goldman anti-trust suit. Mr. Goldman argues that the two companies are not selling his theatre first-run programs. The two companies argue that they are not violating the decree by their refusal. The judge took the arguments under advisement.

BEN BERGER
North Central Allied

Mr. Berger, president of North Central Allied, was one of those disappointed with the Paramount decision. The Supreme Court's action in ordering the divorcement issue back to the lower court for further study was "a great disappointment," he said.

Echoing Mr. Berger's disappointment, Stanley Kane, NCA executive director, told Minneapolis newsmen that "it would seem divorcement will have to come through the court of last resort—the U. S. Congress and state legislature."

THE MAJORS

Mr. Goldwyn's sentiments were those of an independent. The majors, the producer-distributor-exhibitors, were not saying anything for the record. Reading the Paramount, Schine and Griffith decisions as a single decision, they admitted off the record, and "no names, please," that they believe large-scale theatre divestiture inevitable; that circuit-wide selling is ended; that independent film buying and booking combines are illegal; that the defendant companies—and perhaps the non-defendants as well—are barred from showing product at increased admissions.

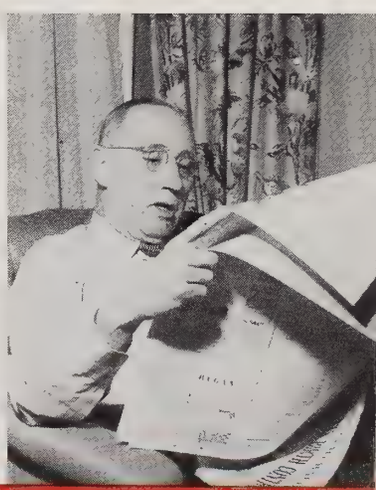
Official and firm answer to the attorneys' guesswork on the fate of their employers' theatre holdings, to the ifs, ands, whys and wherefores of the Supreme Court's decision, will be a time coming.

THURMAN ARNOLD
American Theatres Association

Mr. Arnold, who represented the now defunct American Theatres Association in its unsuccessful attempt to intervene in the suit, regards the Paramount decision as "a complete victory for ATA." ATA, now merged with Motion Picture Theatre Owners of America in Theatre Owners of America, sought to intervene to knock the competitive bidding provisions out of the lower court's decree. The Supreme Court eliminated those provisions.







WHAT DID IT MEAN? Call Myers. Where are the newspapers? The scene at the Somerset Hotel, Boston, last week, as news of the court decision reached Allied leaders. Left, William Ainsworth, president, and Trueman Rembusch, Indiana chief, reopen the brief cases; in the center, Nathan Yamins, New England leader and a lawyer, explains; right, Mr. Ainsworth again consults a newspaper.

The Next Precision-Planned, 20th Showman

268-THEATRE, 12-STATE V
DECORATION DA

Mary O'Hara's

GREEN GRASS O

Color



Hear
BURL IVES *sing:*
"WHERE OH WHERE IS DEAR LITTLE SUSIE"
(Way Down Yonder in the Papaw Patch)
"I MARRIED A WIFE"
(I Wish I Was Single Again)
"THE BALLAD OF THUNDERHEAD"

Starring
Peggy CU
with **LLOYD N**
Directed by **LOU**
Screen Play by Marti

Styled Industry Event!

RLD PREMIERE
WEEK!

"Assures large, happy crowds and BULGING BOXOFFICES!"
—Showmen's Trade Review

"Wide appeal and resultant RECORD-CEILING GROSSES!"
—Boxoffice

WYOMING

FECHNICOLOR

NS · Charles COBURN · Robert ARTHUR

· BURL IVES · GERALDINE WALL

NG · Produced by ROBERT BASSLER

· Based on the Novel by Mary O'Hara

20th CENTURY-FOX

That big deal

RKO—ODLUM—HUGHES

Positively, this time

Control of RKO passed to Howard Hughes Tuesday when the plane manufacturer and film producer officially and formally acquired the 929,020 common shares of the company held by Floyd B. Odlum's Atlas Corporation.

This controlling block of stock, amounting to about 24 per cent of the common stock outstanding, was purchased for approximately $9,000,000, or a per-share price slightly higher than Tuesday's closing New York Stock Exchange quotation of 8⅞.

Mr. Odlum, however, keeps his foot in RKO's door by retaining possession of 327,812 of RKO option warrants for the Atlas film portfolio.

These warrants would enable Atlas to purchase RKO stock at $15 a share. Asking price for these warrants on the Curb Exchange Tuesday was 2¼; the bid was $2. As of December 31, 1947, the option warrants had a book value of $655,624.

While Mr. Hughes had no statement for the press concerning his purchase, Mr. Odlum, chairman of the board of RKO, released this statement Tuesday:

The tentative contract that Howard Hughes and I entered into several days ago permitted me to withdraw if within a period of time I should obtain a higher cash offer from others. I have received such an offer but notwithstanding this I have today made the purchase agreement with Howard Hughes firm and final, and the shares will change hands within the next day or two.

"I accepted the Hughes deal in preference to the alternate bid having in mind Mr. Hughes' indicated plans with respect to the future of the company. These plans are important to Atlas Corporation not only because it has been the sponsor for RKO during more than 12 years past, but also because Atlas Corporation eliminated from the sale to Howard Hughes, and will continue to hold, a large block of RKO option warrants and is therefore maintaining a direct and heavy financial interest in the company's progress and future."

Monday night in Hollywood the RKO Studio made public a statement from N. Peter Rathvon, RKO president, to company employees. He said:

"The protracted negotiations between Mr. Hughes and Mr. Odlum have given rise to many groundless rumors and the circulation of much misinformation.

"I have had numerous conversations with Mr. Hughes and we seem to be in agreement in all matters of policy and there is no reason to assume that it will be otherwise in the future."

"Mr. Hughes has no hungry army of relatives looking for your jobs or substitutes waiting to step into the RKO management.

"Mr. Hughes has many and wide business interests and much experience in our industry. I believe he will be a valuable and constructive influence in our company.

"Now that the excitement is over, let us all settle back to work."

Monday, the *New York Times,* in a dispatch from its Hollywood bureau, reported that William Dozier, now associate production chief at Universal-International, characterized as completely premature the report that he would move to RKO as head of production. He admitted that he had talked over the possibilities with Mr. Hughes, but at that time Mr. Hughes had not acquired control of the stock and, thus, was in no position to offer the production post. Mr. Dozier's contract with Universal runs until July, 1949.

Dore Schary, present production chief of RKO, has the privilege of abrogating his contract with the studio in case of a change of management, the *Times* concluded.

RKO stock on the New York Exchange varied considerably during the two and a half months since the negotiations between Mr. Odlum and Mr. Hughes began. It rose from a low of 7⅛ on February 27 to 8¾ on March 15, immediately after the settlement of the British tax, and to a high of 9⅛ May 4 after the tentative announcement of the sale last week. The closing price Tuesday, May 11, was 8⅞.

B. P. Turnbull Dies

Barton P. Turnbull, 58, president of Rockefeller Center, Inc., since 1945, died Tuesday at his home in Summit, N. J. With the Center since 1934, Mr. Turnbull served also as president and director of the Center Theatre Corporation and the Radio City Music Hall Corporation.

Buys Holmes Laboratory

The Burton Holmes Films Laboratory, Chicago, has been purchased by Crescent Film Laboratory, subsidiary of Twentieth Century-Fox's De Luxe Laboratories, Ella Smith, Crescent president, has announced. Burton Depue is retiring as Holmes president.

Decision Topic Of Kansas Meet

Kansas City Bureau

The first convention of Allied Independent Theatre Owners of Kansas and Missouri was held Wednesday and Thursday at the Muehlebach Hotel, Kansas City, with a discussion of the recent Supreme Court anti-trust decisions by Abram Myers, national Allied's general counsel, a highlight of the meeting.

O. F. Sullivan, president, discussing the anti-trust decision, said that there was never a better time for a strong exhibitor organization now that "the chains have been broken on exhibitors' economic servitude."

William Ainsworth, newly elected president of national Allied, was the principal speaker at Wednesday's session. He was followed by Sidney Samuelson, general manager of the eastern Pennsylvania unit; Edward Lachman, president, Allied of New Jersey; Trueman Rembusch, president, Allied of Indiana, and H. M. Richey, of MGM. A forum on checking, Ascap, taxes and 16mm film was held Wednesday.

Iowa-Nebraska Owners Meet at Des Moines

The Supreme Court decision in the Paramount anti-trust suit was the highlight of the two-day convention at Des Moines of Allied Independent Theatre Owners of Iowa and Nebraska. Abram Myers, Allied States' general counsel, and Sidney Samuelson, chairman of Allied's Caravan, led the discussions. The meeting, opening Monday, was at the Hotel Fort Des Moines with Harold Field, Minneapolis president of the Pioneer Circuit, presiding. Speakers at the sessions included: Myron Blank, vice-president of States, on 16mm operation; Mr. Field, on drive-ins; H. M. Richey, of MGM's public relations department, and David Palfreyman, of the Motion Picture Association.

Disney Dividends Declared On Preferred Stocks

The board of directors of Walt Disney Productions has declared quarterly dividends of 37½ cents per share on the preferred stock payable July 1, 1948, to stockholders of record June 12, 1948, and on October 1, 1948, to stockholders of record September 11, 1948. Subject to finalization of a proposed loan of $1,000,000, to be secured by an assignment of future royalties from a recently signed 10-year book and magazine publication, the board has declared two dividends of $2.25 per share on the preferred stock payable July 1, 1948, and October 1, 1948. The board has further declared it intends to pay the remaining preferred dividend arrearages in installments of $2.25 per share on January 1, 1949, and April 1, 1949, subject to funds being legally available.

GO TO BLAZES!

Go and see for yourself the remarkable photographic record of America's burning problem, dramatized in M-G-M's newest sizzling 2-reel Short Subject "GOING TO BLAZES!" now available at M-G-M Exchanges.

It packs the box-office dynamite that made "Traffic With The Devil" a sensational ticket-seller.

"GOING TO BLAZES!" was written and produced by exploitation-wise Herbert Morgan and was directed by Gunther V. Fritsch, the same showmanship team that gave the public the thrills of "Traffic With The Devil."

The tie-ups on "GOING TO BLAZES!" are sure-fire for promotion and plentiful. Produced in cooperation with The Associated Press! (*Also Los Angeles Fire Department*) It's a Theatre of Life Release.

Also in current release from The Theatre of Life: "GIVE US THE EARTH," the dramatic story of the world's most vital problem—Food! Book it now at your M-G-M Exchange!

In Shorts as well as Features, when they come from Leo the Leader they've got that zip and pep of VITAMIN M-G-M!

ON THE MARCH

by RED KANN

UNCERTAINTY and speculation over the Supreme Court decisions in the Schine, Griffith and Paramount, *et al,* cases partially gave ground during the week to certainty and conviction that the high court really threw the book at the industry—the five major circuits and independent circuits with equal imperturbability.

Pinpoints of light seem to be breaking through impenetrable gloom, but what such meager light throws into relief is not encouraging from where the defendant companies sit. Heard, ex-officio or what have you, are reports that, by lawyer insistence, two or more of the national chains intend taking the dilemma by its horns by implementing long-prepared blueprints for painful surgery leading to removal from the parent body of a number of its nutritive theatre organs.

In the main, however, decisions as to general procedure either are lacking or formulating slowly. Mr. Justice Douglas covered an encompassing area in the three decisions which are best appraised when approached as a group. His specifics leave no room for doubt, of course. But in his philosophical discussions of the Sherman Act and the theories and effects of conspiracy and monopoly, established and potential, it becomes inevitable to contemplate how the high bench's pronouncements will affect the thinking of the district courts to which the three cases are now remanded; and how that thinking may show up in the final decree.

It is well to repeat that lawyers can be wrong even as they believe themselves to be right and that nobody, but nobody, is in a position to pontificate on final answers.

This applies with no exceptions to an interesting idea, speculation or theory — you name it—on competitive bidding. The mere fact that several distributors, encouraged by their legal departments, believe themselves to be correct must be recognized as no guarantee that the district court, or finally the Supreme Court again, will bear them out.

The Supreme Court ruled out competitive bidding, described in the majority opinion as "perhaps the central arch of the decree designed by the district court," on the ground it might have served as an alternative to theatre divorcement. But this is not viewed as the only circumstance under which competitive bidding may apply. Here is a hypothetical case which just between us, is not so hypothetical after all:

Exhibitor A is an independent competing with an affiliated theatre not identified with the distributor peddling a film. The independent yells for first run and is willing to meet terms. But the affiliated house, accustomed to first run and unaccustomed to any change in its years'-old habits, proceeds in accord with its ways. The poser is: What does the distributor do? Does he make a deal with the affiliated theatre, which is his established customer, and run the danger of a damage suit from the unsuccessful and disgruntled independent? Or does he consider it the better part of valor—and good business—to entertain competitive bids with the film going to the theatre which meets the terms and thereby avoid the possibility of legal action?

The distributors are to be found who maintain this is what they have the right to do and, what is more to the point, intend doing unless their legal giants stop them.

Hypothetical Case No. 2; but not as valid as No. 1:

More than two theatres want the same film at the same time. Does the distributor dare take the chance of closing out all others by sticking with his old-time customer? Or does he throw the can of film on the floor, outline his terms for one or all to accept and depart the premises muttering "a plague o' both [or all] your houses"?

THE occasional distributor, at least, is to be found who asserts this is proper and decidedly feasible if he wants to run his business without spending his ensuing days in the court house. His kind of thinking is best typified by a quoteless sales manager:

"Let 'em all have it. Furthermore, they can charge what they like or run it for free. Or they can take the damned print home and run it for the family. All I want to do is to get off the hook and stay off it—and out of the law courts, too, for that matter."

There is no mystery about the origin of this approach. It flows in a straight line to the Supreme Court decision in the Goldman case. There, the court refused to review a lower court decision upholding the treble damage judgment awarded William Goldman Theatres, Inc., of Philadelphia against the "Big 5" as well as Columbia, Universal and UA. This piece of anti-trust litigation, swinging around the alleged refusal of the defendants to sell Goldman's Erlanger theatre first run, has had the distributors wringing their hands for months.

However, the precise connection between the Philadelphia case and the new approach on competitive bidding ties to the added fact that the Supreme Court upheld the injunction of the lower court compelling each distributor-defendant to offer Goldman an equal opportunity to negotiate for first run before licensing any film to any other defendants. The "other defendant," obviously, is the Warner circuit in the City of Brotherly Love.

Philadelphia is only one city, and there are hundreds of others sprawled all over these United States.

And so it is that this and other matters posed by Washington persuade a celluloid philosopher to remark:

"Between television and these decisions, we're in one fine fix."

Eagle Lion Plans Move to Expand Europe Market

Eagle Lion, now selling its pictures individually in countries serviced by the Motion Picture Export Association, is planning a drive to widen its European market, aided by a particularly favorable remittance situation as the result of its contract with the J. Arthur Rank Organization, it was learned this week.

The company for some time has been taking advantage of restrictions against MPEA pictures in the "Iron Curtain" countries. Recent sales have included nine films to Hungary; five to Poland and four Czechoslovakia. H. W. Auten, assistant to Sam Seidelman, Eagle Lion's foreign head, will go abroad soon for a tour of Europe.

As part of its expansion drive, Eagle Lion plans to release "Love from a Stranger" in France in August. This is the first of the Eagle Lion product to play that country where all income is blocked. "Red Stallion" will be next. No financial participation in French production is planned. Eagle Lion, together with the Rank Organization, also is surveying the European 16mm market and plans cooperative coverage of the continent to take advantage of the wide-spread Rank distribution system.

The company for some time has been selling its films in Holland. The impression is that MPEA will relinquish that territory to the individual companies.

Remittances on Eagle Lion pictures are paid in pounds sterling in most of the countries where the company competes with the pooled MPEA films. The sterling currency is sent to London where the Bank of England permits conversion into dollars on the ground that, under the current Eagle Lion contract with Rank, which runs until 1954, it is "foreign income" and does not fall under the Johnston agreement. Eagle Lion is neither a member of the Motion Picture Association of America nor of the MPEA.

The Bank of England has indicated that this arrangement may not be continued after the Eagle Lion-Rank contract expires. Eagle Lion gets a 40 per cent distribution contract in all the "Iron Curtain" countries it sells. These countries dub these pictures themselves and there is no check on editing once the contract has been signed.

Two Georgia Towns Decide Against Sunday Shows

There will be no Sunday shows in Dalton or Thomson, Ga., for the time being. At Dalton, the proposal to permit Sunday shows failed last week when the Mayor and the City Council decided to table the matter indefinitely. In Thomson, residents voted May 4, 453 to 246, against a measure which would have permitted the Sunday screenings.

Picture Contacts in Washington Know Way Around

by J. A. OTTEN
in Washington

If you have the combined talents of a diplomat, economist, newspaper reporter, research worker, professional host and military strategist, then you might be able to qualify for the position of Washington representative of a major motion picture company.

During the past 10 or 15 years, the area of contact between the Federal Government and the film industry has broadened immeasurably. The picture companies go to Government agencies for advice, information and aid. The Government asks the industry to help put across a particular bond drive or defense message.

A Half-Dozen Men

And what's the channel through which all this activity streams? About half-a-dozen men—the companies' Washington representatives.

Sometimes he's the head of the Washington newsreel bureau, like Twentieth Century-Fox's energetic Tony Muto, who operates out of a swank suite, complete with a plush projection room, opposite the Hotel Statler. Warner-Pathe's able George Dorsey is another newsreel chief. He conducts his business to the staccato accompaniment of a news ticker in the corner of his spacious, seventh-floor office in the newly redecorated Warner Building.

Still others who combine newsreel duties with those of company representation are Paramount's dapper Robert Denton and Universal's James Lyons, who came here to cover the Hoover inauguration back in 1929 and "just stayed on."

Manage Local Theatres

RKO's Hardie Meakin and MGM's Carter Barron do no newsreel work, but keep idle time at bay by managing their companies' local theatres, in addition to running all Washington errands for their home offices. Mr. Meakin operates in a compact office in the RKO Keith theatre. Facing him on his desk is a miniature statuette of a Variety Club barker, memento of his service as chief barker of the Washington tent.

Mr. Barron, another former Washington barker, carries on MGM's and Loew's business from a red-carpeted suite in Loew's Capitol. Trophies and pictures of his fishing exploits alternate on his walls with signed portraits of film notables.

In a unique category is lawyer-economist-television expert Joseph Borkin, whose book-lined office in the new Ring Building is the focal point for the Washington interests of J. Arthur Rank, Eagle Lion and Universal, as well as Colonial Airlines, Decca Records and the other manifold holdings of Robert R. Young.

To the Pentagon

Suppose a company wants to make a picture involving one of the armed services—as was the case when RKO wanted to make "Berlin Express"—first feature to be shot in occupied Germany after the war.

George Dorsey, who was representing RKO here at the time, took the idea to the Pentagon Building. Officials there passed the buck to the Zone Commander in Frankfurt, Germany. After enough correspondence to fill several file cabinets, the "go" signal came through and work on the passports, exit permits, entry permits and other documents to be obtained from the State Department was begun.

First job of the Washington representatives in a film involving the services, however, is simply to tell someone in the Army, Navy or Air Force the idea behind the picture. That has a two-fold purpose: to make sure no other company is working on the same idea and to find out if the service will cooperate.

"They won't play at all unless they believe it's something top flight," says one of the film officials.

Mr. Muto had long sessions with the FBI for 20th-Fox's "The Street With No Name" and with the Department of Agriculture for a film on the 4-H Clubs. RKO's Mr. Meakin got help from the Atomic Energy Commission for one of his company's shorts.

Sometimes Government Asks

Sometimes the Government does the asking. All bids for shorts or trailers are supposed to clear through the Motion Picture Association, but frequently a Senator or Congressman will call a newsreel chief and ask, "How about doing a sequence on my meeting with some Indians back home?" or "How about a brief speech on a new bill I'm introducing?" The newsreel men always give a polite refusal to such requests.

No small part of the Washington representative's day lies in the field of public relations. Some companies have small, comfortable, well-furnished screening rooms where special films are previewed before special audiences, frequently foreign embassies which might have a special interest in the pictures' locale.

Then there are the meet-the-press cocktail parties for visitors from Hollywood—a special headache in a town where every other person seems to be a newspaper reporter. And, more important, there are the Government appointments.

Perhaps the greatest strain yet placed on the Washington men came last February when practically the whole industry descended on the town to listen to three days of argument before the Supreme Court in the Paramount anti-trust case. Denton, Barron and Company piled overtime on overtime that week, making hotel reservations, meeting trains.



CARTER BARRON



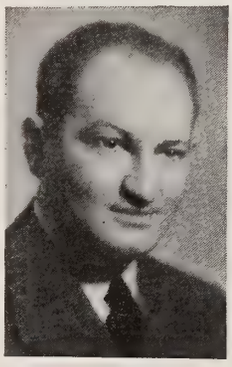
TONY MUTO



GEORGE M. DORSEY



ROBERT DENTON



JOSEPH BORKIN



JAMES LYONS

Sing out the news

FIRST REVIEWS FLASH THE WORD THA NEW-LOOK MUSICAL IS:

"**Breath-taking**...and earmarked for the niftiest grosses. Should solve any ticket-buyer's entertainment problem. A natural parlay: Crosby, Strauss Melodies, comedy and gorgeous color. Multiple functions of Brackett & Wilder have given film an infectious quality, zing dialogue, zippy pace."—VARIETY

"**Lavish,** quality fare. It's going to kick its heels into the high brackets where the season's big boxoffice money will be found. The stuff of sock audience satisfaction. Strewn with gags and the telling is sheer delight."—FILM DAILY

"**Different.** Will bring joy to the boxoffice and even more to those who go to see it. One of the most delightful in many a year. Patrons will chuckle throughout its whole unreeling. Brackett & Wilder get better with every picture and this is their crowning creation."—HOLLYWOOD REPORTER

"**Laughladen** yarn in which blueblood and snobbishness are subjected to as thorough a ribbing as the screen has ever essayed. Add the mighty magnetism of No. 1 Boxoffice Star Crosby and the offering undoubtedly totals top popularity."—BOXOFFICE

"**Delightful** humor in the foreground. Bing was never better, and not as good since 'Going My Way' as he is in this one. He was fortunate in having the clever Brackett & Wilder guiding his enterprise. They've embroidered their situations with chuckles and charm."—M. P. DAILY

f a Great New Hit

ARAMOUNT'S



"**Boxoffice** picture . . . adds up to topnotch entertainment for moviegoers of all ages. Highly imaginative—a gem. Crosby a standout. Extra playing time seems destined."—SHOWMEN'S TRADE REVIEW

"**Super** production numbers, glittering Technicolor and oh-so-solid new tunes. There's a long, long line of greenbacks in store for it. One of the year's big boons for the exhibitor. Paramount obviously opened the floodgates for this one."—DAILY VARIETY

"**Excellent;** money in the till in any situation. Has what it takes to keep the turnstiles moving. The customers are a cinch to tell Cousin Mabel and Friend Bill that there's a real slice of entertainment at the movies down the street."—MOTION PICTURE HERALD

BING CROSBY ★ JOAN FONTAINE

in

"The Emperor Waltz"

Color by TECHNICOLOR

with ROLAND CULVER · LUCILE WATSON · RICHARD HAYDN · HAROLD VERMILYEA

Produced by CHARLES BRACKETT · Directed by BILLY WILDER

Written by Charles Brackett and Billy Wilder

GALA PREMIERE, NIGHT OF MAY 26, AT PARAMOUNT HOLLYWOOD

COMPANIES SELL OUTRIGHT TO ITALIAN DISTRIBUTORS

Bypass Import Rules, Lira Freezing; Normal Price Range $5,000 to $10,000

by ARGEO SANTUCCI

in Rome

Under the stimulus of Italian import restrictions and the freezing of lira earnings in this country, American companies, both major and independent, are selling some pictures outright to Italian distributors on condition that dollar payment is made available in the United States. Asking prices range from $1,000 for reissues or "B" pictures to, in one case, $200,000.

[Foreign departments of the distributors in New York this week would not officially confirm or deny that the rights to their pictures were sold outright to Italian distributors and a spokesman for the Motion Picture Association said, "We have absolutely no information on it." An executive of one company, however, said the practice had been common, but "you will not find any of our pictures among them now."]

The practice was begun two or three months ago, reportedly for the following reasons:

1. The recent threat of a victory of the leftist parties in the elections which could have stopped or limited the importation of films from Western countries in favor of productions from eastern powers beyond the iron curtain.

2. The chance to get dollars available in New York. This in view of the fact that while direct distribution is much more profitable, it is subjected to Italian restrictions on the import of films. Proceeds of pictures which are directly released by foreign companies are frozen in blocked lira accounts under the current Italian laws and may be used only in Italy after proper application to the State Secretary for Foreign Trade.

Almost all of the American companies established in Rome are now practicing this system of outright sale. Particularly this is true of United Artists, which perhaps was the first, followed by Universal-International, RKO, MGM and others. Warner Bros. reportedly are the only exception.

Product Includes Reissues And Top, Late Product

Some of the films being sold are very old, others are reissues of old outstanding productions. Others, again are very recent productions. The films already sold include "It's a Wonderful life," "The Best Years of Our Lives," "Scarface," "Ball of Fire," "Atlantis," "Daniel Boone," "Monsieur Verdoux," "The Eagle," starring Rodolfo Valentino, "Body and Soul," "The Secret Life of Walter Mitty," "Captain from Castile," "Thunder Birds," "Crash Dive," "Belle Starr," "Springtime in the Rockies," "Coney Island" and others, including a lot of "B" productions.

Whenever possible, the American companies sell their pictures in a group which includes one or two outstanding films and some other "B" films. For instance, the picture "The Best Years of Our Lives" was sold together with four lower-grade films. Almost all of the Italian distributors are purchasing the royalties. Nevertheless, the lucky hit made by Continentalcine—of which Comm. Moriello and Mounty Banks are the owners—was a great surprise here.

Buys Six in Technicolor From Twentieth Century-Fox

Continentalcine bought outright for Italy the rights to six color films produced by Twentieth Century-Fox. This group included "Captain from Castile," "Thunder Birds," "Crash Dive," "Belle Starr," "Springtime in the Rockies" and "Coney Island." Generally speaking the Italian distributors prefer black and white films owing to the difficulty of getting prints for color pictures. No Italian studio or laboratory is equipped to make color prints. For this reason only net royalties are sold for black and white films, while for color pictures several prints usually are included in the deal.

The terms of such outright sales are generally very simple with quotations covering only the net royalties and providing that all further expenses are to be paid by the Italian distributor. Payment in dollars is made available in the U. S. Usually 20 per cent of the price is paid when the deal is signed and the rest at the time of delivery of the master negative. Quotations vary from a minimum of $1,000 to a maximium of $200,000. "It's a Wonderful life," for instance, sold for $35,000. "The Best Years" sold for $110,000 together with four lesser pictures. "Gone With the Wind" is offered by MGM at $200,000. This price includes also 12 prints free. Most productions are offered at from $5,000 to $10,000.

Want Either "B" Films Or Surefire Hits

The present tendency of Italian distributors is to buy either "B" pictures or reissues of old films at a very low price or outstanding, special films, starring such well-known players as Ingrid Bergman, Gary Cooper, Spencer Tracy, Jennifer Jones, Claudette Colbert, Clark Gable, Gregory Peck, Cary Grant and others. Stars like Miss Bergman or Mr. Tracy are so popular here that no Italian citizen would fail to see them.

Two leading factors influence the price paid for pictures. One is the remarkable expenses Italian importers have to face after having purchased the rights to a film. The other concerns the petty proceeds a distributor can get from pictures, even American ones, owing to the very high import tax and the large number of films released in Italy at present.

Expenses Cut Profits Down to 25 Per Cent

Expenses which have to be paid by importers include customs duty, which embodies also a license fee and a tax on receipts; dubbing, printing of copies and advertising. In all this comes to about $10,000. Therefore, even should a film be given free to the Italian distributor, it still would cost him about $10,000. This drives Italian importers toward films which are very cheap or, on the other hand, toward pictures which are certain of success at the box office.

Proceeds at this time are very limited. The gross profit of the distributor is hardly more than from 20 to 25 per cent of the gross income. Tax on the import fee swallows 50 per cent of it and the exhibitors get 25 to 30 per cent. As already mentioned, the Italian market is flooded with foreign pictures. During 1947 about 800 import permits were issued, 507 for U. S. films.

The Italian agencies of the American companies reportedly have protested the outright sale practice to their home offices and it has further been reported that the companies have decided to credit their Italian branches with 15 per cent of the amounts which they receive from the sale of their films to Italian independents.

The outright sale practice has several drawbacks. Titles are completely changed and the films are cut without control and arbitrarily to make them more acceptable to exhibitors. Also, the sound track may be completely changed. Such uncontrolled changes may affect and damage the prestige of the American producers.

Universal-International To Produce in Italy

Universal-International will produce in Italy in the autumn the recently acquired "Paradise Lost—1948," William Goetz, U-I production executive has announced. Three to five American stars, together with producer Robert Buckner, a director, and production men from U-I's West Coast studios will handle the Italian work. The company has previously announced it will produce two features in England, using J. Arthur Rank studio facilities.

A Famous Best-Seller Becomes Dramatic Leader in The March of Hollywood's Greater Motion Pictures. You Will See Our Finest Emotional Drama Since "To Each His Own" at the



More enthralling than any fiction ever written is this strange, true drama of a romantic obsession and the good woman it destroyed.

PARAMOUNT

TRADE SHOWS

FRIDAY, MAY 21st

CITY	PLACE OF SCREENING	"SO EVIL MY LOVE"	"BIG TOWN SCANDAL"
ALBANY	FOX PROJ. ROOM, 1052 Broadway	8 P.M.	2:30 P.M.
ATLANTA	PARA. PROJ. ROOM, 154 Walton Street, N.W.	10 A.M.	2:30 P.M.
BOSTON	PARA. PROJ. ROOM, 58 Berkeley Street	2:30 P.M.	10:30 A.M.
BUFFALO	PARA. PROJ. ROOM, 464 Franklin Street	1:30 P.M.	3:30 P.M.
CHARLOTTE	PARA. PROJ. ROOM, 305 So. Church Street	10 A.M.	1:30 P.M.
CHICAGO	PARA. PROJ. ROOM, 1306 So. Michigan Avenue	1:30 P.M.	3:15 P.M.
CINCINNATI	PARA. PROJ. ROOM, 1214 Central Parkway	2:45 P.M.	1:30 P.M.
CLEVELAND	PARA. PROJ. ROOM, 1735 East 23rd Street	2 P.M.	11 A.M.
DALLAS	PARA. PROJ. ROOM, 412 So. Harwood Street	2:30 P.M.	10:30 A.M.
DENVER	PARA. PROJ. ROOM, 2100 Stout Street	3 P.M.	2 P.M.
DES MOINES	PARA. PROJ. ROOM, 1125 High Street	1 P.M.	2:50 P.M.
DETROIT	PARA. PROJ. ROOM, 479 Ledyard Avenue	2 P.M.	10:30 A.M.
INDIANAPOLIS	PARA. PROJ. ROOM, 116 West Michigan Street	2 P.M.	11 A.M.
JACKSONVILLE	FLORIDA THEATRE SCREENING ROOM, 128 Forsyth St.	8:30 P.M.	7:30 P.M.
KANSAS CITY	PARA. PROJ. ROOM, 1800 Wyandotte Street	3 P.M.	1:30 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Streets	1:30 P.M.	3 P.M.
MEMPHIS	PARA. PROJ. ROOM, 362 South Second Street	3 P.M.	2 P.M.
MILWAUKEE	PARA. PROJ. ROOM, 1121 North 8th Street	3 P.M.	2 P.M.
MINNEAPOLIS	PARA. PROJ. ROOM, 1201 Currie Avenue	1:30 P.M.	10:30 A.M.
NEW HAVEN	PARA. PROJ. ROOM, 82 State Street	2 P.M.	3:45 P.M.
NEW ORLEANS	PARA. PROJ. ROOM, 215 South Liberty Street	1 P.M.	10:30 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	10:30 A.M.	
NEW YORK CITY	FOX PROJ. ROOM, 345 West 44th Street		2:30 P.M.
OKLAHOMA CITY	PARA. PROJ. ROOM, 701 West Grand Avenue	1 P.M.	10:30 A.M.
OMAHA	PARA. PROJ. ROOM, 1704 Davenport Street	2 P.M.	10:30 A.M.
PHILADELPHIA	PARA. PROJ. ROOM, 248 North 12th Street	2 P.M.	11 A.M.
PITTSBURGH	PARA. PROJ. ROOM, 1727 Boulevard of Allies	2 P.M.	10:30 A.M.
PORTLAND	PARA. PROJ. ROOM, 909 N.W. 19th Avenue	2:15 P.M.	1 P.M.
ST. LOUIS	PARA. PROJ. ROOM, 2949 Olive Street	2 P.M.	1 P.M.
SALT LAKE CITY	PARA. PROJ. ROOM, 270 East 1st South Street	2:30 P.M.	1 P.M.
SAN FRANCISCO	PARA. PROJ. ROOM, 205 Golden Gate Avenue	1:30 P.M.	3:20 P.M.
SEATTLE	PARA. PROJ. ROOM, 2330 First Avenue	2:15 P.M.	1 P.M.
WASHINGTON	PARA. PROJ. ROOM, 306 H Street N.W.	3:30 P.M.	2:30 P.M.

RAY MILLAND • ANN TODD

(By courtesy of J. Arthur Rank)

GERALDINE FITZGERALD

in

HAL WALLIS' PRODUCTION

"So Evil My Love"

with

Leo G. Carroll • Raymond Huntley

Martita Hunt • Raymond Lovell

Moira Lister • Roderick Lovell

Directed by LEWIS ALLEN

Screenplay by Leonard Spigelgass and Ronald Millar

Based on a novel by Joseph Shearing

PLUS

Latest Sensation-Packed Drama in the BIG TOWN screen series based on the famous radio program.

PINE-THOMAS'

Big Town Scandal

starring

PHILIP REED • HILLARY BROOKE

with

Stanley Clements • Darryl Hickman

Carl "Alfalfa" Switzer • Roland Dupree

Tommy Bond

Directed by WILLIAM C. THOMAS

Original Screenplay by Milton Raison

"PROTECT RIGHT TO WORK"—DeMILLE

Tells House Committee Congress Should Enact Law to Back Principle

Washington Bureau

The right to work—violated in many instances before and since the passage of the Taft-Hartley Act—should be guaranteed by Congress through a Constitutional Amendment or through the enactment of a Federal "right-to-work" law just as the Government now insures workers of the right to strike, Cecil B. DeMille, Hollywood producer, told the House Labor Committee here Tuesday. The group is holding hearings on "the right to work."

Mr. DeMille was the first of a series of witnesses. He was followed on the stand by Donald Richberg, labor relations authority. The committee, under the chairmanship of Fred S. Hartley, Jr., also was shown newsreel pictures of recent strike violence.

Court Upholds AFRA

Attention was focused on Mr. DeMille recently when the U. S. Supreme Court upheld the right of the American Federation of Radio Artists to levy special assessments on its members for political or other purposes and to suspend members unwilling to comply. The issue arose in 1944, when Mr. DeMille was barred from the air by AFRA for refusing to agree to a $1 assessment on members for avowedly political purposes.

Stating that, while both an employer and a union officer, he did not speak for either business or union management, Mr. DeMille stressed that his concern was for the individual and that he was opposed to reaction in any form.

Declaring that the framers of the Bill of Rights knew that some of the fundamental rights embodied in the Constitution would sooner or later have to be outlined in detail, Mr. DeMille told the committee that "one of the most fundamental of those rights is the right to work. I submit . . . that the time has come for Congress to declare it to be the public policy of the United States that every individual should have the right to work, when he pleases, where he pleases, for himself or for whoever wants to hire him—and that the full protection of the Government should be put behind this right to work."

Quotes Court Decisions

To support his stand, Mr. DeMille quoted from several court decisions, but went on to say that the right to work had been violated many times, quoting his own experience with AFRA as an example. "The right to strike is a valuable and necessary right," he declared, "but what man in his right mind would say that the right to strike is more important than the right to work!" And he went on to say that, since the Federal statutes do not emphasize or defend the right to work, "an entirely unwarrantable interpretation of the right to strike" had been produced.

He pointed out that while peaceful picketing and other lawful strike means were in order, the right to strike had been stretched to mean also the right of strikers to prevent fellow workers, who want to work, from going to their jobs. A Federal right-to-work law—backed up by provision for stiff penalties—would go far to clarify the just limits of the right to strike and, at the same time, would protect Americans who want to exercise their right to work, Mr. DeMille declared.

Citizens Committee Urges Trade Pact Extension

Washington Bureau

The Citizens Committee for Reciprocal World Trade, which includes Eric A. Johnston, MPAA president, Spyros Skouras and other industry officials in its membership, Monday told the House Ways and Means Committee there was grave danger of impairing the nation's security and economy and of jeopardizing the success of the European Recovery Plan unless the Reciprocal Trade Agreements Act is extended for three years. The House Committee had been holding closed sessions all week at the request for an extension of President Truman, who hopes to have the bill by May 15.

Warner Branch Heads Meet in New York

Warner Brothers branch managers concluded a two-day session on sales policy for forthcoming product at the home office last Friday. Ben Kalmenson, general sales manager, presiding, the managers discussed "Silver River," "Wallflower," "The Big Punch" and "Romance on the High Seas." District managers who attended were: F. D. Moore, Sam Lefkowitz, Robert Smeltzer, Charles Rich, Harry A. Seed, Hal Walsh, John F. Kirby, Doak Roberts, Henry M. Herbel and Haskell M. Masters.

Martin Theatres Divided Into Four Districts

Martin Theatres of Florida, Inc., Columbus, Ga., has set up four district headquarters for its circuit, E. D. Martin, president, announced this week. The headquarters and their managers are: Marietta, Tenn., Matt Bates, manager; Eufaula, Ala., G. N. Goldwire; Milledgeville, Ga., J. N. Morgan, and Fitzgerald, Ga., I. T. Taylor, manager.

MPAA in Move For Unfreezing Money Abroad

The Motion Picture Association of America is participating in a commercial plan to unfreeze some of the funds tied up in countries such as Italy and France by finding and developing new world markets for their product, it was learned this week.

Reportedly conceived by Gerald M. Mayer, managing director of the MPAA's international division, the plan has been adopted by the World Commerce Corporation, an international trading association with offices in the principal cities of the world. The project is finding its first application in Italy and is aimed principally at countries that ordinarily would be unable to release American film earnings to any appreciable degree until after the European Recovery Program had put their economy on a sounder basis.

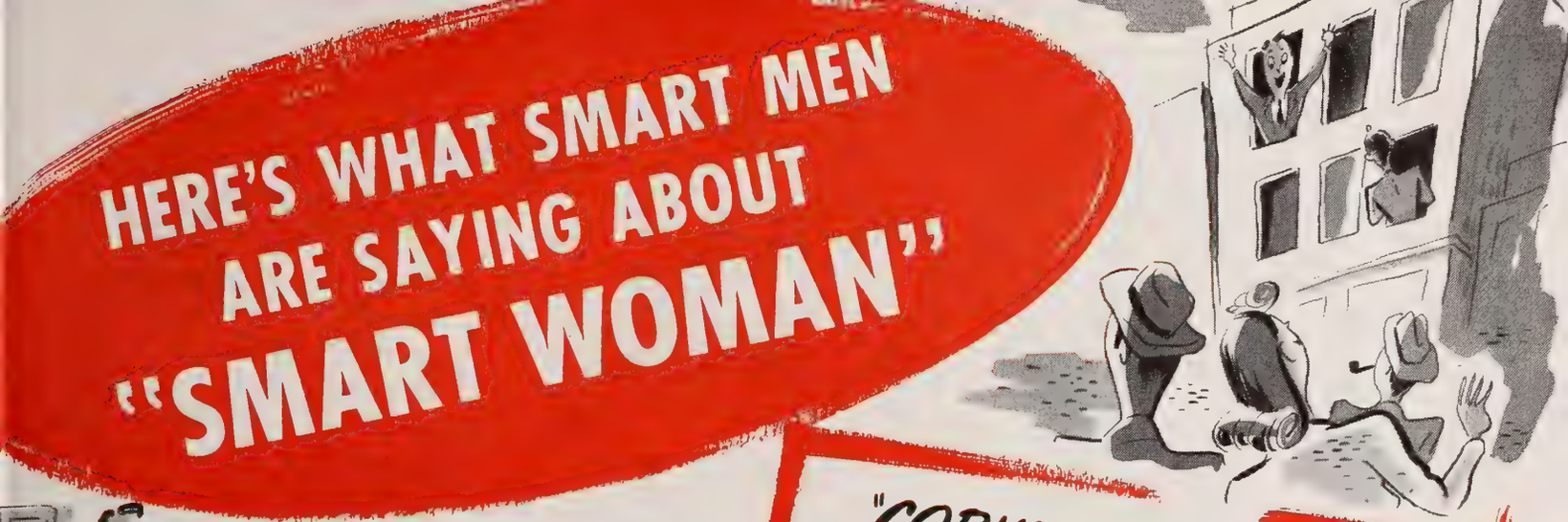
The World Commerce Corporation, backed by banking institutions of international prestige and by other large organizations of worldwide stature, is reportedly representative of film interest to a degree. Some members of its board of directors are said to be prominently identified with the American industry. The whole program to recoup frozen currency is said to have been set up by Mr. Mayer and John A. R. Pepper, WCC vice-president.

It calls for WCC to convince European manufacturers, growers and commodity producers in general that new world markets can be found for their products. This presumbably means that WCC, which functions more or less like a brokerage organization, would attempt to place European wares in South American countries as well as the United States. Once the manufacturers are persuaded to align themselves with the scheme, WCC approaches the government of the country wherein the manufacturer operates and proposes an agreement whereby frozen American film earnings equal to the manufacturer's earnings in the new market will be turned over to the manufacturer while an equivalent of the amount in dollars goes to the U. S. film companies.

Allied Rocky Mountain Owners To Discuss Buying Combine

The convention of Allied Rocky Mountain Independent Theatres in Denver, May 18-19, will discuss the possibility of establishing a booking and buying combine for members and the group buying of candy, popcorn and theatre supplies. Principal speaker will be Abram Myers, general counsel of national Allied, who will speak on the Supreme Court decisions in the Paramount, Schine, Griffith and Goldman anti-trust cases. Election of officers and directors will close the convention, to be held at the Cosmopolitan Hotel immediately following on National Allied's board of directors meeting, May 17.

HERE'S WHAT SMART MEN ARE SAYING ABOUT "SMART WOMAN"





"CORKING MELODRAMA HEADED for CLEAN-UP AT BOXOFFICE!" says FILM DAILY... "SWELL CAST BACKS UP STRONG STORY!"



"IT'S ROUND, FIRM and FULLY PACKED!" says MOTION PICTURE DAILY "BOXOFFICE STRENGTH IN THE ROSTER OF NAMES... SURPRISES IN THE SCRIPT!"

"DEFT FILM, BOUND for NIFTY PAY-OFF!" says HOLLYW'D REPORTER "CLEVER STORY ANGLE MAKES A SOLID PEG FOR EXPLOITATION."





"BIG LEAGUE PRODUCTION!" says BOXOFFICE "SHOULD ASSURE PROFITABLE GROSSES WHEREVER BOOKED!"



and HERE'S HOW SMART SHOWMEN WILL SELL IT!

(See next page, please!)



FIVE MEN... FIVE DANGERS!

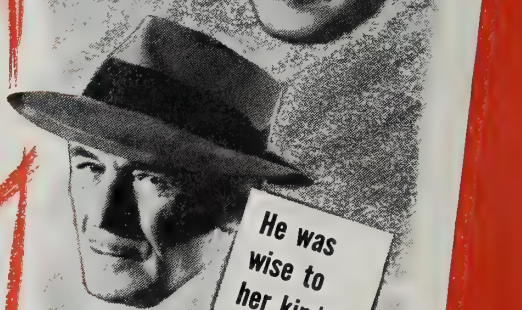
What secret would a smart woman like Paula Rogers pay any price to hide?

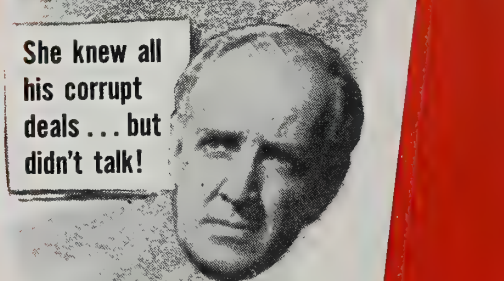
Why did she "front" for an infamous corruption ring?











ALLIED ARTISTS PRODUCTIONS presents

"SMART WOMAN"

starring BRIAN AHERNE · CONSTANCE BENNETT · BARRY SULLIVAN

with MICHAEL O'SHEA · JAMES GLEASON

OTTO KRUGER · ISOBEL ELSOM · RICHARD LYON · SELENA ROYLE

Produced by HAL E. CHESTER · Directed by Edward A. Blatt · Screenplay by Alvah Bessie, Louis Morheim and Herbert Margolis · Adaptation by Adele Rogers St. Johns

It's Another Big One from ALLIED ARTISTS!

Impact of British—U. S. Deal on Production Is Worrying Hollywood

by WILLIAM R. WEAVER
Hollywood Editor

The production level stood unchanged at 32 for the third week in succession, as seven pictures were completed and seven others started, but professional Hollywood's spirits, long sustained by hopes of a production upsurge just around the corner, sagged sharply when guild and union officials, meeting at midweek on another matter, compared notes with respect to the local import of the new Anglo-American pact and the resultant imminent increase of American production abroad.

It had taken a bit of time for them to analyze the effect of the new deal on Hollywood in terms of employment, and none of the officials who had analyzed it were prepared to suggest measures of counteraction, but alarm was unanimous.

And it was underscored by the California Bureau of Labor Statistics' monthly report, which showed that employment in motion picture production for the month of March had reached the lowest point in modern times.

Screen Actors Guild Sees Hardship on Members

From the point of view of the Hollywood professional, the picture shapes up about like this, as guild and union officials unofficially describe it:

The Screen Actors Guild view is that the British limitation on the sending of American players to England to work in American pictures produced there—which figures out at the rate of two players per picture—is going to work severe hardship on its members if American producers go through with anything like the splurge of overseas production they have announced.

The Screen Directors Guild is studying the future implications of British limitations which in 1947 permitted only five foreign directors to work in England and permits only seven to do so in 1948. (Britain limits the use of foreign directors to 10 per cent of the number of "first features" produced in that country).

The Screen Writers Guild, due to a reciprocal agreement with its British equivalent, anticipates no difficulty, although its reliance is strictly upon that organization's recommendations in behalf of American writers.

Craft Unions Face Fact Technicians Do Not Go

The craft unions are faced with the flat fact that no American technicians of any kind can be taken over to work on an American producer's pictures made in England.

Considered strictly in terms of employment, the implications of the pact are giving Hollywood guild and union heads much to think about, but they are considering the prospect in other terms as well. None are taking at face value the recent reports to the effect that not more than a dozen American pictures will be made in England this year, for they know that many more than that are planned.

And the more thorough among the officials studying the portents point out that the pattern of limitation established by Britain is quite likely to be adopted by other nations in which similar monetary conditions prevail, and in many of which American production is planned.

Finally, in the not unselfish view of the professional who regards Hollywood as the natural capital of film production, there is the unencouraging prospect of a flow of films bearing American trademarks which, made in England with English players, settings, etc., will actually be British pictures in all visible respects.

The more pessimistic predict for Hollywood the ultimate status of a sort of ghost town, where little pictures would be ground out more or less regularly, and sound stages, scarcer than gold two years back, could be leased at bargains by used car dealers. This type of prediction got no laughs.

The more optimistic argued that American film companies have a greater stake in Hollywood than in all their frozen foreign assets added together, and will not go too far in the presently indicated course, but the optimists were in minority.

Bette Davis and Montgomery In Warners' "June Bride"

Warner Brothers started "June Bride," a Henry Blanke production, directed by Bretaigne Windust, co-starring Bette Davis and Robert Montgomery, with Fay Bainter and Betty Lynn in support.

Universal International launched "You Gotta Stay Happy," a Rampart Production, with Joan Fontaine, James Stewart, Eddie Albert and Roland Young. Karl Tunberg is writer-producer, and H. C. Potter is directing.

Producer Harry M. Popkin went to work on "My Dear Secretary," a Cardinal Picture for release through United Artists, presenting Laraine Day, Kirk Douglas, Rudy Vallee and Keenan Wynn. Charles Martin is the director.

Columbia started three. "Undercover Man," produced by Robert Rossen and directed by Joseph E. Lewis, offers Glenn Ford and Nina Foch. "Loaded Pistols" is a Gene Autry number, with Barbara Britton opposite, Armand Schaefer producing, and John English directing. "Gentleman from Nowhere" is produced by Rudolph Flotow and directed by William Castle, presenting Warner Baxter and Fay Baker.

Screen Guild Productions started "Sting of the Lash," with Lash LaRue, Al St. John and Peggy. Ron Ormond is producing, Ray Taylor directing.

STARTED

COLUMBIA
Undercover Man
Loaded Pistols
Gentleman from Nowhere

SCREEN GUILD
Sting of the Lash (Western Adventure)

UNITED ARTISTS
My Dear Secretary (Cardinal)

UNIVERSAL-INTERN'L
You Gotta Stay Happy (Rampart)

WARNER BROTHERS
June Bride

COMPLETED

COLUMBIA
Ladies of the Chorus
Black Eagle

PARAMOUNT
The Great Gatsby

REPUBLIC
Marshal of Amarillo

SCREEN GUILD
Dead Man's Gold (Western Adventure)

UNITED ARTISTS
All's Well that Ends Well (Bogeaus)

UNIVERSAL-INTERN'L
Kiss the Blood Off My Hands

SHOOTING

EAGLE LION
29 Clues

ENTERPRISE
No Minor Vices

MGM
Sun in the Morning
Command Decision
Words and Music

MONOGRAM
The Babe Ruth Story (Allied Artists)

PARAMOUNT
Dark Circle
Special Agent (Pine-Thomas)
The Accused (Wallis)
The Tatlock Millions
Sorrowful Jones

REPUBLIC
Drums Along the Amazon
Nighttime in Nevada

RKO RADIO
Bodyguard
Weep No More

20TH CENTURY-FOX
Burlesque
Road House
That Wonderful Urge

UNIVERSAL-INTERN'L
Rogue's Regiment
Countess of Monte Cristo (Westwood)
Larceny

WARNER BROTHERS
My Dream Is Yours (Curtiz)
Silver Lining
A Kiss in the Dark
Smart Money

SMPE WILL STRESS VIDEO AND COLOR

Meeting on Coast to Hear Record 71 Papers, with 1,500 Due to Attend

With a record number of 71 papers scheduled for 11 technical sessions, the Society of Motion Picture Engineers' 63rd semi-annual convention will open at the Ambassador Hotel, Santa Monica, Cal., Monday, May 12, and continue through Friday, May 17. Attending will be some 1,500 delegates from the film industry, equipment manufacturers, scientific foundations and experimental laboratories of the United States, Canada and other countries.

Originally the convention had planned only nine technical sessions, but the large volume of data to be presented necessitated an increase to 11, with sessions set for Tuesday and Thursday afternoons. Most papers will be accompanied by demonstrations, sound films or slides.

Television to Be Studied

Subjects to be covered include color photography, magnetic sound recording, television, sound recording, the functions, operations and accomplishments of the Motion Picture Research Council, theatre loud speakers, film flicker, theatre sites, audio-visual educational films, and others.

W. W. Watts, vice-president in charge of the RCA Engineering Products Department, will be the principal speaker at the opening luncheon, it was announced by Loren L. Ryder, SMPE president. Mr. Watts will talk on television and the motion picture industry, discussing RCA's latest progress and developments in this field. He directs engineering, merchandising and sales activities for RCA television broadcast equipment.

Among the convention's highlights will be two papers on color. In one, to be delivered Thursday evening, Dr. Ralph M. Evans, color superintendent at Eastman Kodak, Rochester, N. Y., will present "Seeing Light and Color," accompanied by demonstrations designed to show that "what we see depends as much on ourselves as on the external reality which the light presents to our eyes."

Color Demonstrations Set

On Thursday afternoon Professor Isay Balinkin, of the University of Cincinnati, will discuss "color phenomena" and offer 20 demonstrations to show that color is not a thing in itself, but the result of interacting influences. His demonstrations include "the light of the firefly," the manner in which under sodium light all colors look the same, premature graying, how all colors eventually turn white, and other phases.

Another demonstration which will be a highlight of the convention will include home sound color motion pictures projected through radio sets by a device resembling and operating like a record player. Specially constructed turntable plates receive 12-inch records about half an inch thick and will play 10 minutes of sound films projected on a standard home projection screen.

Within the player device is a 300-watt pinpoint cold light, control of which determines the brightness of the picture. The records are metal disks. On top is a specially cut phonograph record. Sealed underneath is a film tape which contains the picture. Once locked together the sound and film remain in synchronization.

Among the delegates to the convention will be experts from the Inter-Society Color Council, a national organization composed of representatives from such industries as textiles, women's wear, paint and ceramics.

Newsreels Pledge Support To TOA Youth Committee

Newsreel editors of all companies pledged their support to Theatre Owners of America's Youth Month Committee at a New York luncheon held at the St. Moritz Hotel last Friday. Charles P. Skouras, chairman of the committee, and Ted R. Gamble, TOA president, outlined the Youth Month program to be staged in September.

The program will be launched during the summer, when an educational film will be shown to local conference committees in the 1,100 communities participating in the campaign. John W. Andrews, of the Department of Justice and administrative vice-president of the National Conference for the Prevention and Control of Juvenile Delinquency, praised the promised cooperation of the reels, characterizing the support from the industry as "manna from heaven."

Newsreel men attending the luncheon included Alfred Butterfield, George Doran, Jack Haney, Arthur De Titta, Walter Bredin and Peter Levathes.

Discuss Financing of Saranac Hospital

Plans for the financing of the industry's Lake Saranac hospital were to have been discussed Thursday when directors of the Will Rogers Memorial Fund and a group of industry leaders were to have been guests of G. S. Eyssell, president of Radio City Music Hall, at a luncheon meeting in New York. Those invited included Walter Vincent, Harold Rodner, Edmund C. Grainger, Dan Michalove, J. Henry Walters, Will H. Hays and Herman Levine, all officers of the Fund, and Barney Balaban, Leonard Goldenson, Lewen Pizor, Leslie E. Thompson, Morton G. Thalhimer, W. Stewart McDonald, Leopold Friedman, John J. O'Connor and Abe Montague.

TOA Aim 43 Units 11,500 Theatres

Completion of the Theatre Owners of America national organization by the end of the year, with 43 individual units representing 11,500 member theatres in the TOA fold, was predicted last week by Robert W. Coyne, executive director.

Present TOA strength is founded in 28 units representing a membership of 9,000 theatres. TOA's New York headquarters from now on will intensify efforts to organize theatres, Mr. Coyne declared, adding that it was "more work to sweep in the strays, so to speak, than to 'sign up' units at the outset." A Washington state unit is likely to be organized next by TOA, he indicated. In that state as well as in a number of others, TOA has a substantial number of member theatres which have yet to set up organizational machinery.

TOA at present has units in New England and the following states: Alabama, Arkansas, Mississippi, Tennessee, California, Connecticut, Florida, Georgia, Illinois, Kansas, Missouri, New Jersey, New Mexico, North and South Carolina, Oklahoma, Pennsylvania, Delaware, Rhode Island, Texas, Virginia, West Virginia and Washington, D. C. A few states have more than one unit, while in some cases two or more states comprise a single unit.

Music Clubs Cite Ten Films For Musical Backgrounds

The New York Federation of Music Clubs last week released its list of 10 motion pictures cited as outstanding during the year because of "unusual background music that complemented the theme and mood of the production. The Federation's scroll of honor includes: "The Paradine Case," "Sitting Pretty," "The Bishop's Wife," "Relentless," "Escape Me Never," "Mourning Becomes Electra," "I Remember Mama," "The Secret Life of Walter Mitty," "The Senator Was Indiscreet" and "The Treasure of Sierra Madre."

Edison in Gift to Academy For Picture Restoration

Thomas A. Edison, Inc., has given a $1,000 grant to the Academy of Motion Picture Arts and Sciences to aid the Academy Foundation's program of restoring historic motion pictures. The Academy is converting to celluloid those early 1894-1912 pictures now in the archives of the Library of Congress as paper photographic records.

Three File Percentage Suits

Universal, Paramount and Loew's each filed a separate percentage suit May 10 in Federal Court at Detroit against Jeff Williams, C. S. Ruedisueli and Kenneth D. Newton, co-partners operating the East Detroit theatre in East Detroit and the Roseville in Roseville, Mich.

We think this is one of the most *remarkable* raves ever printed in a top-ranking newspaper!

LOS ANGELES
HERALD and Express
AN INDEPENDENT NEWSPAPER

Largest Daily Circulation in the West's Largest City

By JIMMY STARR
Motion Picture Editor

Last Tuesday night I saw a mint in celluloid...a picture that literally rocked the Ritz Theater with laughs and excitement —REAL entertainment...the King Brothers—Frank and Maurice came through with a ditty called "The Dude Goes West" that is as refreshing and as new as the morning dew...

It's something different...even the tried and true audience at the Ritz Theater thought so, too...with tongue-in-cheek, authors Richard Sale and Mary Loos have told a western story in a delightful unique manner... and Director Kurt Neumann caught their gay, whimsical spirit —as did the performers—and the result is truly an outstanding motion picture...

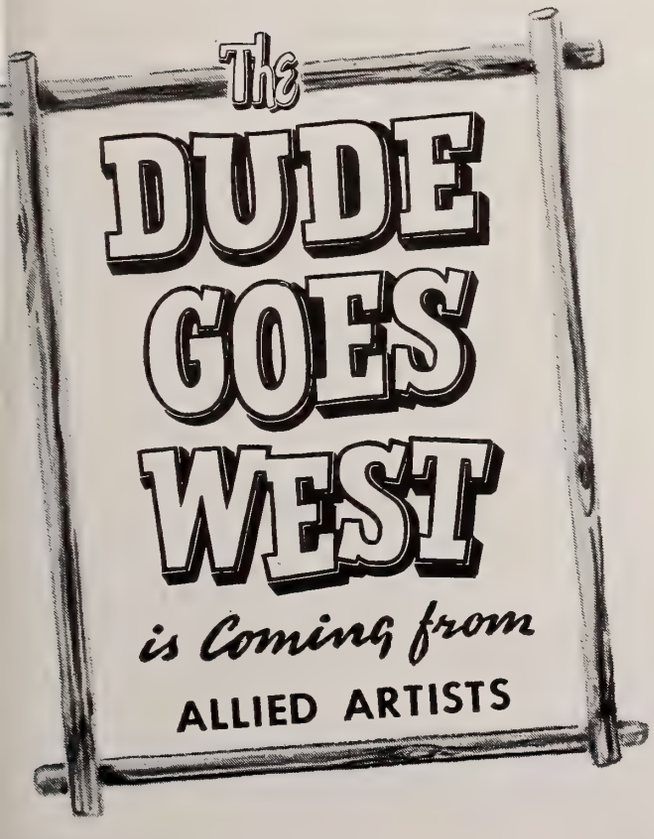
It's the kind of movie that will make you laugh on the way home, instead of thinking of the grocery bill or why film plots usually are so dull...

Eddie Albert and Gale Storm are expert as the leads in the picture, and are splendidly supported by James Gleason, Binnie Barnes, Barton MacLane, Gilbert Roland, Olin Howlin, Douglas Fowley, Edward Gargan and many others...

Albert portrays the timid soul (from Brooklyn, no less) who goes West and practically outwits bandits, Indians (hey, kid, this is great shootin') and the girl who says she'll "never marry him until Death Valley freezes over)...

Congratulations to Allied Artists, the King Brothers and everyone who had anything to do with this genuine giggle-getter...

* * *



Allied Artists

ALBANY

The Palace played "State of the Union" with "Return of the Whistler" as the second feature. The Strand dualed "Winter Meeting" with a reissue of "The Fighting 69th." The Ritz, after an 18-day run of "Naked City," booked "Black Bart" and "Are You With It?" The Grand had a near jackpot hit in "T-Men." The Colonial screened "Adam Had Four Sons" and "The Doctor Takes a Wife," its second straight reissue show. . . . The drive-in which John Gardner, of the Colony in Schenectady, is building in Burlington, Vt., will be the first for that state. . . . Henry Frieder and Henry Grossman, who have three theatres in Hudson, have announced they will build a drive-in at Stottville, below Hudson. Harry Lamont expected to have his new drive-in at Mayfield ready by May 15. . . . S. J. Ullman, division manager for Fabian, is a member of the general committee for the Albany Jewish Welfare Fund drive. . . . Frank Benz is the new assistant manager of the Ritz, succeeding Roger Apple, resigned. . . . Mrs. Helen Hadley is managing a new 190-seat theatre in Schaghticoke. . . . Charles and John Rossi, Schroon Lake exhibitors, were on Film Row for the first time in months.

BALTIMORE

Mixed weather started week beginning May 6, remaining cool. Overall picture for first runs good. Four new pictures at five first runs. "Scudda Hoo! Scudda Hay!" good at New theatre. "Woman in White" very big at Stanley. "Fort Apache" very good at Town. "Joe Palooka in the Knockout," plus "Arsenic and Old Lace," very good at Times and Roslyn. Second week holdovers included "State of the Union," at Century; "Lady from Shanghai," at the Hippodrome, with vaudeville; "Are You With It?", at Keith's; "Torment," at Little; "Panhandle," at Mayfair. . . . Harry Goodman, brother of Julius Goodman, Ideal theatre, died in Baltimore. . . . Sunday *Sun* carried back page story about gains in television sets and outlined that there are in the Baltimore area over 10,250 television set owners. . . . Mrs. Paul A. Hornig, wife of part owner of the Horn theatre, died. . . . Inventory on file in Orphans Court here showed assets left by F. C. Schanberger, Sr., father of J. L. and J. C. Schanberger, Keith's theatre, to total $118,823.66. He did not leave a will, so the estate, according to Maryland law, will go to his widow, his daughter and his two sons. . . . O. D. Weems, chief barker, Baltimore Variety Club, Tent No. 19, sent letter to all members outlining what was done at Miami and paid a compliment to William K. Saxton, Loew's city manager, Baltimore, for the way he presented the heart report of the Baltimore Tent.

CHARLOTTE

The new Stanley theatre, at Stanley, N. C., owned by Lewis Ballard and Charles Lowe, will open about June 25. . . . H. D. Hearn and D. H. Reinhardt, of Exhibitor's Service, who recently purchased the New theatre at Black Mountain, N. C., plan to close the house for extensive remodeling and will reopen it under the name of the Pix. . . . The Skyline drive-in, Morgantown, N. C., owned and operated by Joe Accardi, opened May 1. . . . The new Carolina drive-in, at Concord, N. C., opened May 7. House is owned by D. H. Jernigan and A. J. Biggart, Lancaster, S. C., and R. G. Covington, Greensboro, N. C. . . . Davidson theatre, Davidson, N. C., until recently operated by F. C. and S. T. Stough, is now operated by Northmeck Theatre Corporation, stockholders of which include T. A. Little, F. H. Beddington and T. B. Aughtry, all of Charlotte. . . . The local branch of Film Classics has moved its office from the Latta Arcade to Brevard Court. . . . Selznick is to open a branch in Charlotte, and Sam Hinson has been appointed manager.



CHICAGO

Business was extremely spotty last week, with grosses ranging from excellent to very poor. Accountable for this is that patrons are shopping for films, being reluctant to come downtown when they can see films in the neighborhoods immediately after the Loop runs. High spot is the Milton Berle-Joan Blondell package show, which looks headed for a huge $65,000. "State of the Union" opened satisfactorily, although under expectations. "Naked City" is fine in its second week. Disappointing is "Three Daring Daughters," while second weeks of "Sitting Pretty," "To the Victor" and "Lady from Shanghai" are way off. . . . William C. Gehring, 20th-Fox assistant sales manager, wound up a two-day sales huddle Friday with Jack Lorentz, Fox district manager, and Tom Gilliam, branch manager here. James J. Donahue, Paramount's Midwest division manager, started duties in his new offices here Monday. . . . The Gem Theatre, Chicago's only burlesque house, is now called the Gem Follies theatre. . . . Walter Immerman, B&K vice-president, and his wife, left this week for a vacation. . . . Herbert Paul, manager of the Star and Garter theatre, died May 1.

WHEN AND WHERE

May 15–17: Allied States Association national board meeting in Denver.

May 17–21: Society of Motion Picture Engineers semi-annual convention at the Ambassador Hotel, Santa Monica, Calif.

May 18–19: Allied Rocky Mountain Independent Theatres annual convention in Denver, Colo.

May 21: Annual dinner of the Motion Picture Associates at the Waldorf Astoria in New York.

May 24: Southern California Theatre Owners Association meeting in Los Angeles.

June 16–18: Annual territorial exhibitor-distributor "Round - Up" of the Salt Lake City Motion Picture Club at Salt Lake City.

June 20–22: Theatre Owners of North and South Carolina summer meeting at Myrtle Beach, S. C.

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel in West End, New Jersey.

CLEVELAND

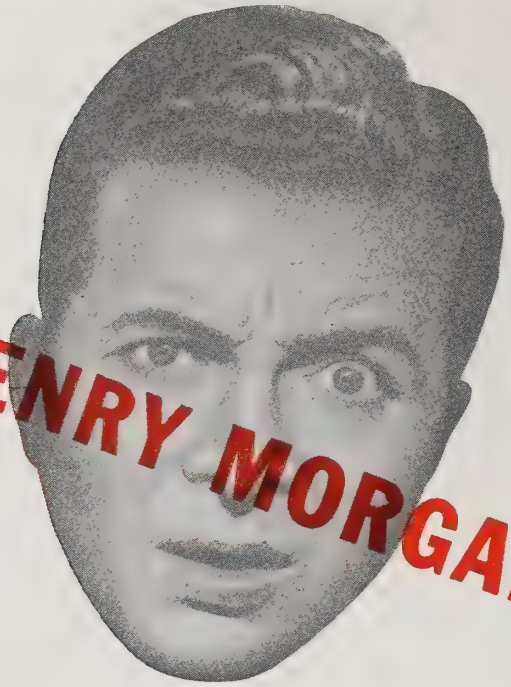
Akron goes on Daylight Saving Time as result of Tuesday's election. . . . Sigmund Clayman, Warner head shipper, on the Republican ticket for State Senator, polled 11,056 votes, but not enough for election. . . . Warners' Vogue theatre celebrates its first anniversary the week of May 23 with a merchants' cooperative promotion program which includes a $300 cash prize and 13 merchant gifts. Merchants give coupons with each purchase during the week, entitling holder to a chance to win the cash prize. . . . Nat Wolf, Warner zone manager, and Henry Greenberger, of the Community Circuit, are co-chairmen of the motion picture division of the Jewish Welfare Drive. . . . Gold life membership cards in Local 160 IATSE were presented to Leo Kolb, 25-year member of the executive board, and Martin Blum, attorney, former state representative and one-time projectionist, in appreciation of their services. . . . Norman Levin, former Republic branch manager, who became ill while attending the ITOO convention in Cedar Point last August, is back from California. . . . William S. Shartin and Jack Gertz of Theatrical Enterprises, handling theatre promotions in the Cleveland and Cincinnati exchange areas, have opened an office in Pittsburgh. . . . Allen Shaw, former Screen Guild salesman, is now with Film Classics. . . . "Duel in the Sun" returns May 20 for a popular priced engagement at Loew's State.

COLUMBUS

"State of the Union," playing a single feature week at Loew's Ohio, was the top box office attraction and one of the better draws of the year. "The Miracle of the Bells" drew attention to the Palace. The broad, with a 50-50 billing of "Tenth Avenue Angel" and "Are You With It?", registered fair business, and the Grand had average results with "The Adventures of Casanova." Rainy weather didn't help business. . . . The Columbia Theatre Company stock season at the Hartman closed with "Design for Living" after three sparsely-attended weeks. A 10-week season had been project-

(Continued on page 34)

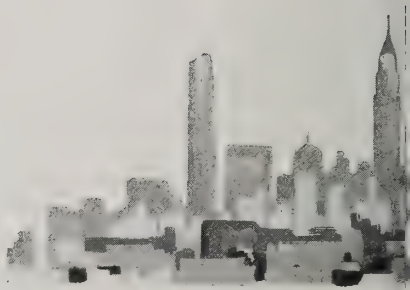

Who is Henry Morgan?

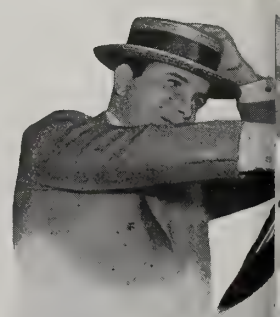


HENRY MORGAN is the something new tha









He's the guy **LIBERTY** says is "a fire ball performer to fit American humor and satire!" *and* **TIME** says is "the freshest and funniest in years" *and* **LIFE** says is "radio's freshest new funnyman!" *and* **LOOK** says "will lead the field in popularity" *and* the **N.Y. TIMES** says is "an oracle of laughter!" *and* **LIFE** says (again) is "the funniest fellow on the air!" .



...And This is "Gerard"!



as been added to motion pictures!

The ENTERPRISE STUDIOS present

HENRY MORGAN in

SO THIS IS NEW YORK

with Rudy Vallee · Hugh Herbert · Bill Goodwin

Virginia Grey · Dona Drake · Jerome Cowan · Leo Gorcey · Arnold Stang

Screenplay by Carl Foreman and Herbert Baker Based on the novel "THE BIG TOWN" by RING LARDNER

Directed by Richard O. Fleischer · Produced by Stanley Kramer

A Screen Plays, Inc. Production



Something new...something BIG from UA

(*Continued from page 30*)

ed. . . . Coliseum seating 20,000 for basketball, commencements and other activities is envisioned in a "dream" program of expansion at Ohio State University. . . . Federal Communications Commission granted construction permit for the Hocking Valley Broadcasting Corp., Lancaster, Ohio, for a daytime 500-watt station to operate on 1320 kilocycles. . . . New Simplex sound and projection equipment, valued at $7,500, originally intended for installation in the new Galion theatre, Galion, Ohio, has been installed instead in the State at Galion. Construction of the Galion has been delayed.

DENVER

Charles J. Duer, special representative for Selznick Releasing Organization, formerly a Paramount salesman, was named branch manager at Denver for Paramount, succeeding Walter P. Weins, resigned. Weins went to Dallas without announcing plans. . . . Hugh Rennie, formerly 20th-Fox salesman, has joined the Monogram exchange here as sales manager. . . . Atlas Theatres buy building containing the Gem, operated by them, and will spend $150,000 making theatre over, increasing seating capacity, etc. John Thomas resigns as Monogram salesman, going with Central Booking, managing their Denver theatres. . . . William Hastings, manager Orpheum, to N. Y. attending Motion Picture Foundation meeting. . . . Sam Feinstein doing extensive remodeling job on Rialto, Haxtun, Colo.

DES MOINES

Spring weather and summer temperatures kept box office receipts low last week. Even "State of the Union" at Des Moines just broke even. . . . F. C. Ingram, manager of the Grand, Estherville, has been named secretary-treasurer of the Estherville Chamber of Commerce. . . . Tom Brooks, Des Moines, has bought the Anita, Anita, from F. E. Shipley of Lennox. . . . L. E. Davidson has resigned his post with Tri-States at Sioux City to take over operation of a new drive-in near Sioux City. . . . The Dayton, Dayton, which burned February 8, has been rebuilt and will open for business soon under the management of John LeValley. . . . Stockholders of the Elma Building Corp. voted 40 to 28 to begin erection of a new theatre in Elma. . . . Dean W. Dickson of Ames, has bought the Zearing, Zearing, from Mr. and Mrs. L. F. Schoenbeck. . . . The Waucoma, Waucoma, has been purchased by Fred Henry of Oelwein. . . . The Valley, Missouri Valley, is now open for business twice each week. . . . New stenographer at Universal exchange is Katherine Quinn; new in the inspection department there is Theo Anderson.

HARTFORD

Sam Rader, formerly with National Screen and Warner Bros., has opened a 16mm motion picture and slide service for business and industrial firms. The company, Cal-Rich Productions, is located in the Palace Theatre Building, Hartford. . . . Walter Murphy, manager of the M&P Capitol, New London, Conn., has been named that city's chairman for the United Nations Drive for Children. . . . Certificates of organization have been filed at the Connecticut Secretary of State's office for the following



new firms: Nutmeg State Amusement Co., Inc., Hartford; president, Fred C. Butterfield; treasurer, Daniel G. Nesta; secretary, Rocco A. Nesta; Crown Management Corp., Hartford; president, Henry Opper; treasurers, Mami D'Amato and S. Bennett Alderman (new company operates Crown theatre, Hartford); Theatre Sales, Inc., Naugatuck; president, Ralph S. Pasho; vice-president, Eugene W. Pasho; secretary, Anne M. Pasho; treasurer, Edward Lindenheld. . . . Visitors: Norman Rolfe, Maine district manager, Lockwood and Gordon Theatres; Lou Brown, ad-publicity manager, Poli-New England Theatres, Inc.

INDIANAPOLIS

After playing "Shoe-Shine" twelve days on a test basis, Joe Cantor has arranged consecutive bookings of "Mayerling" and "The Barber of Seville" at the Esquire, northside neighborhood house, and is going ahead with his "art" film policy. . . . New Variety Club committee heads include Foster Gauker, heart; Ralph Iula, house; Laddie Hancock, finance; Ken Collins, entertainment; Tom Newcomb, publicity; A. C. Zaring, sick; and Dick Frank, annual golf tournament. Tentative date for the tournament is September 20. . . . With his new Hartford open at Hartford City, M. H. Scheidler has closed the Jefferson. He will continue operation of the Orpheum there, however. . . . "State of the Union" took a big $19,000 to lead the first runs here last week and earn a holdover at Loew's.

KANSAS CITY

Patronage at theatres spurted last week when the heat wave broke and some rain fell. . . . The Folly, burlesque house, opened May 6 with screen bills for the summer. . . . The Roxy played "Women in the Night" and "For You I Die." . . . Ray Handley has taken on the Royal, Tonganocie, Kans. Virgil Moore operated it for several years. . . . Audrey Flynn was to open his drive-in at Great Bend, Kans., May 15. . . . Fox Midwest has transferred Roy Cato from the Fairway to manage the Warwick. He replaces George Mullare, resigned. H. D. Carroll goes from the Esquire to the Fairway. Joe Redmond, recently assistant to Barney Joffee at the Tower, is now Esquire manager and Bob Collier has been transferred from the Uptown to assistant at the Tower. . . . Film Row visitors: Audrey Flynn, Great Bend; Roy Wilson, Grenola; Eddie Henderson, Marysville; Louis Steen, Parsons; Dale Danielson, Pattonsburg; Lee Sproule, Wichita; L. Mahon, Burlingham; Mr. and Mrs. J. R. McElwee, Blue Springs; W. C. Silver, Cameron; C. H. Martin, St. Joseph. . . . Julian King, Jr., has joined King Enterprises and Screen Guild as film salesman.

LOS ANGELES

Extensive remodeling and enlarging of the Belleflower theatre, in Belleflower, is scheduled to start soon. The theatre will be known as the Nubel. Upon completion of construction and alterations, new equipment and a new refrigeration plant will be installed at a cost of $150,000. . . . Murray Gerson is the new Monogram booker, replacing Howard Case, who has been transferred to the Portland exchange as head booker. . . . Ed Lebby, former film salesman in Pittsburgh, has joined the Bank of Knowledge distributing company, a theatre quiz game. . . . Fred Hershorn, owner of the Garden theatre, and John Rennie, San Fernando Valley theatre owner, were on the Row. . . . W. C. Ricord, with Fox West Coast for over 20 years, has resigned to take a position with Sero Enterprises as assistant to Bill Oldknow, president. . . . Bobby Goldhammer is the new booker at Exhibitors Service. . . . Moze Burles has been added to the SRO sales force. . . . Bill Wasserman, former zone manager in Cleveland for Warner Brothers, is replacing Bill Grant as salesman for Eagle Lion. . . . Shirley Gilbert, former Columbia employee in New York, is the new stenographer at Eagle Lion. . . . John DeCosta, RKO office manager, is in the hospital. . . . Bob Clark, Paramount salesman, has been assigned to the late Jack Curry's zone, and Tom Gray, of the San Francisco office, has been transferred to the Los Angeles office, taking over Clark's zone.

LOUISVILLE

New product was brought into the majority of Louisville's first runs. "Sitting Pretty" opened at the Rialto. "Winter Meeting" was brought into the Mary Anderson. The Scoop played "Shoe-Shine." The Strand doubled "The Smugglers" with "Blonde Savage." In the holdover class was "The Big Clock," coupled with "Caged Fury," which moved to the Brown after a week at the Rialto. Loew's held "State of the Union" for an additional week. The National played a stage show with "Bush Pilot." . . . Film Row visitors: F. X. Merkley, Columbia; Lyell Webb, Burkesville; Clark Bennett, Taylorsville; E. L. Ornstein, Marengo; A. N. Miles, Eminence; Louis Pumphery, Campbellsville; Mr. and Mrs. Joseph Brauer, Paoli; Bob Enoch, Elizabethtown; Walter L. Campbell, Ravenna; Oscar Hopper, Lebanon; J. V. Snook, LaGrange, and J. T. Kennedy, Stanton.

MEMPHIS

Thousands of visitors were in Memphis this week for the annual Cotton Carnival. . . . First run theatres noted a pickup in week attendance was about average. . . .

(*Continued on page 36*)

TRADE PRESS TIP-OFF FOR A TIMELY HIT!

"Sure-fire boxoffice . . . melodrama comparable with the best." — FILM DAILY

"First-rate melodrama . . . superb touches of realism and on-the-spot background photography." — M. P. DAILY

"Fast melodrama backed by solid cast and authentic backgrounds . . . might ride headlines into the boff B.O. class." — VARIETY

"First-rate mystery thriller . . . Strong cast . . . Background shots outstanding." — BOXOFFICE

"Exciting melodrama . . . most of the film was made on the scene—Paris, Frankfurt, Berlin . . ." — M. P. HERALD

"Exciting . . . well made and maintains interest on high . . ." — THE EXHIBITOR

"Thrilling, absorbing, timely, dramatic . . . Extensive exploitation recommended." — SHOWMEN'S TRADE REVIEW

"As action display and exploitation item, geared for quick, profitable playoff." — HOLLYWOOD REPORTER

"Shots of bombed-out Berlin and Frankfurt alone make it worth the price of admission." — DAILY VARIETY

COMPARTMENT D

Berlin Express



There, a man was murdered . . . a boy and girl fell in love. There—mystery, danger, suspense crowd every mile of this one night journey from Paris to Berlin!

RKO PRESENTS

Merle OBERON · Robert RYAN · Charles KORVIN · Paul LUKAS

in

Berlin Express

DORE SCHARY in Charge of Production

R·K·O RADIO PICTURES

Produced by BERT GRANET • Directed by JACQUES TOURNEUR • Screen Play by HAROLD MEDFORD

(*Continued from page 34*)

attendance the first day of the carnival. Last Loew's State is in its second big week with "State of the Union." Loew's Palace has "Sitting Pretty." Malco is showing a double bill, "Thunder in the Valley" and "Tender Years." Warner has "The Prince of Thieves." Ritz showed "13 Rue Madeleine." Strand had "Angels' Alley" and "Village Barn Dance." All reported steady attendance. . . . Mid-south exhibitors shopping and booking on Film Row: Henley Smith, Pocahontas; Norman Fair, Somerville; Jimmy Sharum, Walnut Ridge; Mr. and Mrs. Orris Collins, Paragould; L. F. Haven, Jr., Forrest City; Amelia Ellis, Mason; L. J. Denning, Bemis; H. C. Langford, Marks; J. K. Jamison, Bald Knob; Bruce Young, Hayti; Nathan Reiss, Bruce; G. L. Helms, Scott's Hill; J. M. Mounger, Calhoun City; Louise Mask, Bolivar; Jack Watson, Tunica; D. D. Flippin, Bragg City; Jeff Singleton, Carlisle, and J. W. Crabtree, Clarendon.

MIAMI

After gubernatorial and local primary elections last Tuesday, the Paramount held a special screening of "State of the Union" for all candidates, winners and losers. . . . After tedious electioneering and voting, local voters relaxed in the theatres. "Casbah" and "If You Knew Susie" had better than average grosses. . . . Monday the Mayfair theatre was the scene for the local screening of "Give My Regards to Broadway" for all managers and assistants only. . . . "Relentless" at the Miami and Lincoln this week is grossing well. . . . The Regent theatre, for the first time, is offering a midnight show: "The Secret Life of Walter Mitty." "Winter Meeting" is here at the Paramount midnight show, while "The Tender Years" plays for the first time at the 12 o'clock show at the Town. . . . "The Great Waltz," a reissue, is making big time at the Florida and Sheridan theatres. "Perilous Waters" is a first showing at the State.

MINNEAPOLIS

The weather, gardening and baseball, along with other outdoor activities, provided strong competition for the theatres and another slack week was recorded. "State of the Union" drew a good $18,000 at Radio City, but it was below expectations. Other business was below average all the way down the line. . . . Television broadcasts of the Minneapolis baseball club's night games is another factor in the business picture. . . . Jay MacFarland, manager of the Minneapolis National Screen Service branch, will attend the company's managers' meeting in Los Angeles, May 25. . . . Al Pinet and associates have established the Motion Picture Service of America, a film ad company, with studios in Mendota, a St. Paul suburb. . . . The Pix, a Welworth theatre at Sleepy Eye, Minn., has been sold to Mr. and Mrs. John Brandt, theatre operators from Oregon, Mo. . . . William Smithers has purchased the Lyric at Le Center, Minn.

NEW ORLEANS

"State of the Union" held its place at the top of the picture lineup last week, being held over at Loew's State for a second week.



At the Saenger, "Scudda Hoo, Scudda Hay" was featured. "The Miracle of the Bells" played simultaneously at RKO's Orpheum and Liberty. The Joy showed "Lady from Cheyenne." "High Wall" was the Center attraction. The Tudor showed "Gentleman's Agreement" and the Globe had "Saigon." . . . Sue Stewart, formerly with the St. Charles here, will open her drive-in theatre in Hattiesburg, Miss., About May 20. . . . Cora Millie recently celebrated her thirtieth year as cashier of the Century theatre, Mobile. . . . Exhibitors on Film Row: Charles Lamantia, Hammond; Nick Lamantia, Bogalusa; Frank Olah, Albany; O. J. Gaude, Port Allen; Ernest Delahaye, Maringouin; Abe Berenson, Gretna; Mrs. O. J. Barre, Luling, and D. B. Fiske, Oak Grove. . . . Joel Bluestone, former salesman for Eagle Lion, is now affiliated with the Auslet Company.

NEW YORK

Twentieth Century-Fox's "The Iron Curtain," a filmization of Communist spy activities in Canada, opened at the Roxy theatre Wednesday. The only other newcomers scheduled were Film Classics' "Will It Happen Again?", a camera study of Hitler's private and public life, at the Rialto, and "Clandestine," a French film of the resistance movement, at the Stanley. . . . At last week's meeting of the Walter Reade Theatres circuit James A. Watson announced his resignation, effective May 31. At the same time it was announced that Guy Hevis, city manager in Morristown, N. J., won the circuit's first prize cash award for the best exploitation campaign during the company's six-week drive. . . . Seymour Weintraub has been appointed director of television for Film Highlights. Inc. . . . Edward Lachman, president of Allied of New Jersey, has left for an extended business trip which will take him to California.

OKLAHOMA CITY

Vernon Adams, branch manager of the Republic exchange, has been transferred to the Dallas office. Gene Livingston, Republic salesman, has replaced him. . . . E. L. Ray, office manager for Republic, has resigned and is now office manager for Eagle Lion. . . . Jess Sloan has sold the Cement theatre at Cement, Okla. . . . M. Donner has sold the Mel theatre at Thomas to James Christenson and Dick Frans. . . . The Bee-Gee drive-in southeast of the city, opened May 8.

OMAHA

A building show that drew more than 40,000, continuation of the packing strike and the addition of several other smaller ones held the lid on receipts. From a longer range viewpoint, needed rains boosted future business prospects. . . . A. Don Allen, Tri-States advertising chief, is the new circuit city manager at Sioux City. . . . Theatre changes include: F. J. Weatherly taking over the Snyder, Snyder, Neb., from Omar Brazda; Reubel Hutching, the Allen at Allen, Neb., from Vernon Wheeler; and Gordon Hartin the Pier at Pierson, Ia., from Benson & Shipley. . . . Fred Fejfar, MGM head booker, takes on the added duties of office manager following the resignation of Mrs. John Kemptgen. Bill Nedley is the new booker. . . . Howard Brookings, president of the Independent Theatre Owners of Iowa and Nebraska, has filed for the Iowa House of Representatives from the Council Bluffs district.

PHILADELPHIA

Ground was broken this week for a 15-acre shopping center at suburban Willow Grove, where the Penn Fruit Co. will construct a giant supermarket and a motion picture theatre. . . . The Berks County Orphans Court approved a renewal of the lease by the Warner Theatres, Inc., of the Warner in Reading, Pa., for a 12-year period. . . . Other theatre activity in the territory included the opening of the new Sidney in Bridgeville, Del., by the Ayers interests; the opening of Walter Yost's 500-seat Valle in Mechanicsburg, Pa., which is being managed by Mrs. Anna Handley, who manages the Paramount there; the opening of the Markan in Duncannon, Pa., by George Ickes, a member of the board of governors of Eastern Pennsylvania Allied; the reopening of the Star, long closed, by John Tally in Elmer, N. J., and the change in name of the Bandbox to the Pix, in Mifflinburg, Pa. . . . Norman Whitman is the new student booker at U-I, coming in from New York. . . . John Howard Smith is the new city salesman at 20th Century-Fox, and Dennis Cohallan is the new salesman for the Scranton, Pa., territory. . . . Mary Schneider is the new booker at the independent Capitol exchange. . . . Herman Hirschorn, formerly with Monogram, is now selling for Eagle Lion in the New Jersey territory. . . . Stanley Peters announced that the Affiliated Theatre Circuit here is no longer buying and booking for his Ritz in St. Claire, Pa. . . . At Warner theatres, Jay King, manager of the Yorktown, and Lou Colantuono, manager of the Lane, returned after a siege of illness; George Rudloff is the new assistant at the Grand, Wilmington, Del., with Ralph Borroto moving over to the Queen there is assistant.

PITTSBURGH

The summer months offer a gloomy outlook for managers of the first run houses here. The Pittsburgh Pirates have sched-

(*Continued on page 38*)

* "A BOMBSHELL from TODAY'S Headlines!"

Fighting Sweeps The Holy Land

Cecil B. DeMille's

"THE CRUSADES"

With

Academy Winner Loretta Young

and

Henry Wilcoxon • Ian Keith • Katherine DeMille

C. Aubrey Smith • Joseph Schildkraut • Alan Hale

George Barbier • Montagu Love • Pedro De Cordoba

and a cast of thousands

Screen Play by Harold Lamb, Dudley Nichols and Waldemar Young

The Critics Agree:

*Edwin Schallert, Los Angeles Times

"'The Crusades' is sure-fire. It has Academy Winner Loretta Young and a bombshell from today's headlines. Its story is being re-enacted in Palestine today . . . the age-old fight for the Holy Land.

Louella O. Parsons, Motion Picture Editor, International News Service

"'The Crusades' is in the great DeMille tradition . . . a magnificent show . . . timely as today's headlines . . . the story of the struggle for possession of the Holy Land, a battle that is taking place today in the towns and hills of Palestine."

Harrison Carroll, Los Angeles Herald Express:

"DeMille hits the front pages with 'The Crusades' . . . first and greatest of the battles for the Holy Land—the scene today of another chapter in the same story of flaming fanaticism. A production with everything the name DeMille stands for . . . drama of heroic scope and execution.

To Be Re-Released By Paramount in June

CECIL B. DeMILLE PRODUCTIONS, INC.

(Continued from page 36)

uled many night games and are sold out for the season, and the Civic Opera launches an eight-week season next month. Last season these outdoor operettas attracted an average crowd of 5,000 for each performance. . . . The Aqua Parade also is billed in The Gardens for a seven-day period. . . . Almost everybody on Film Row turned out for the testimonial dinner for F. D. (Dinty) Moore, who has been promoted by Warners from local branch manager to district manager at Boston. . . . Now the Stanley theatre, this town's largest theatre, has added its name to the reissue houses. It screened a couple of old ones in "The Fighting 69th" and "Valley of the Giants." . . . A couple of English importations, "The Adventuress" and "The October Man," showing at the Art Cinema, played to standing room for the opening week.

SAN ANTONIO

Louis Hess was recently appointed assistant manager at Clasa-Mohme film exchange. He came here from New Jersey. . . . Manuel Gonzalez has opened the new Pan-Americano Film Co. in Laredo, Texas. . . . LeRoy Handley and Rollie Moore are now Relief managers for Interstate theatres in the Alamo City. . . . Tom Howell, former traveling auditor for Interstate circuit, has been named manager of the Broadway theatre, Alamo Heights.

SEATTLE

"Cary and the Bishop's Wife" moved into the top box office spot as it entered its fifth week at the Music Box. . . . Paramount reopened its branch office in Portland with Wayne Thiriot as branch manager. . . . Mrs. Agnes Frakes and Mrs. Ruth Bishop combined their theatre circuits in Idaho and eastern Washington. The Bishop group included Metaline Falls, Ione, Cusick, and Newport, in Washington. The Frakes circuit includes Priest River, Idaho, and Palouse and Garfield in Washington. . . Plans for a $150,000 suburban theatre and store building, to be built in Seattle's North End, have been completed and construction will begin June 1. Sponsored by Ridgecrest, Inc., the combination theatre and store building will adjoin the shopping center to be built in conjunction with the Ridgecrest home development . The 990-seat theatre will be operated by L. W. Roe. . . . Construction of a $40,000 theatre building in Tacoma has been authorized in a building permit issued to A. G. Pecchia, of Eatonville, owner of the shopping center of which the theatre will be a part. Work on the 500-seat theatre has already been started and is expected to be completed in 90 days. . . . Out-of-town exhibitors on Film Row: Pete Barnes, Chelan; Charles Schuler, Tacoma; E. J. Stierwalt, McCleary, and Bob Rosenberg, Puyallup.

ST. LOUIS

Another Film Row shift sees Maurice Schweitzer, resident manager for Paramount, resigning to enter the drive-in field. He is taking an executive post with a St. Louis firm operating in Illinois and Nebraska. Mr. Schweitzer was with Paramount for 20 years. . . . The world premiere of "Fighting Father Dunne" is set at the



Fox. . . . "State of the Union" rang the bell at Loew's State and won a second week. "Sitting Pretty" is staying at the Missouri. With two first run houses showing holdovers, two showing reissues, and one dark, the census of new films is two, the lowest in some time.

TORONTO

Two Paramount features were among the leaders at Toronto first-run theatres, "The Big Clock" having a large opening at Shea's and "Saigon" continuing strongly for a second week at the Imperial. "Duel in the Sun" returned to the screen at popular prices with a lively engagement at Loew's while the Odeon pair, the Danforth and Fairlawn, bolstered "Holiday Camp" with the short subject, "The Royal Wedding Gifts." The Nortown and Victoria continued with "Sitting Pretty" for an eighth week which looked to be the finish of a surprise run. "Meet Me at Dawn" went into the International Cinema after two weeks of the French film, "Panic." The Royal Alexandra theatre opened May 10 with a road show presentation of "Lucia di Lammermoor." . . . Win Barron, of Canadian Paramount News, secured his second important scoop of the season with the actual news pictures of the Royal Silver Wedding anniversary in London. They appeared at the Imperial, Tivoli, International Cinema and other Toronto theatres within five days of the colorful event. . . . Regular newsreel coverage did not appear until the following week here. . . . Famous Players Canadian enjoyed a big sale of gift books of tickets for Mother's Day after a comprehensive campaign. . . . Toronto is to have a second drive-in theatre at nearby Malton. . . . The Ontario government declined a request for a plebiscite on Daylight Saving in conjunction with the provincial elections June 7. . . . The handsome clubrooms of the Toronto Variety Tent are in full swing at last. . . . Jerome Cady, script writer for 20th Century-Fox, suffered a heart attack while preparing a story on the R. C. M. P. and is resting in hospital in the Ottawa district.

VANCOUVER

Saskatoon City Council has voted to drop the 20 per cent amusement tax when and if the Dominion Government decides to vacate field. The Saskatchewan Provincial Government had previously announced that it would not seek to reimpose the tax as a provincial one (as they have already done in Ontario, British Columbia and Manitoba) and by so doing had indicated that the field was open to the municipalities. The Council members however indicated that the reduction would be expected to be passed on to the public. Theatremen have pledged to pass the relief on to their patrons. . . . Leslie Plottel, branch manager of Empire-Universal Films at Vancouver for the past five years, has resigned. He is succeeded by Perry Wilson from E-U Toronto. . . . The Strand theatre has inaugurated a first run, single feature policy. . . . Empire-Universal's "Brute Force" and RKO's "The Devil Thumbs a Ride" were two films rejected recently for showing in the Province of Alberta. . . . The general state of business in Vancouver first runs the past week was not very good. None of the newcomers did much to brighten the picture or acouse public interest. Two holdovers, "Bishop's Wife," "Orpheum, and "Naked City," Vogue, led the parade. "Cass Timberlane," Capitol, played one week to fair returns but did not justify a holdover.

WASHINGTON

Top grosser of the week here was "State of the Union," held for a second week at Loew's Palace. "Miracle of the Bells," at RKO Keith's, despite heavy criticism in the newspaper columns, was also held for a second week. At Warner's Metropolitan "A Woman's Vengeance" was pulled after four days and a reissue of "Pittsburgh" substituted. New openings included "Winter Meeting," at the Warner; "B. F.'s Daughter," at Loew's Capitol. Carryover for the week was "The Big Clock," at Loew's Columbia. . . . The Variety Club of Washington donated a Dental Clinic to Emergency Hospital, with dedication taking place May 10. The new clinic, costing close to $5,000, will be for the use of indigent patients only, which number about 1,000 a month. Other dental clinics contributed by the Variety Club are located in Children's Hospital, Providence Hospital and Columbia Hospital. Also, a dental X-ray machine was furnished to Episcopal Eye, Ear and Throat Hospital. Since 1935, Tent No. 11 has donated over $195,000 to local charities. . . . Sam Roth's Valley Enterprises has added the McLean theatre, McLean, Va., to their circuit. . . . Mrs. Fred Vinson, wife of the Chief Justice of the Supreme Court, will be Guest Mother at the Variety Club luncheon on May 17, sponsored by the associate members.

General Precision Profit Is $109,505 in Three Months

General Precision Equipment Corporation and subsidiaries reported last week a net profit of $109,505 for the three months ended March 31, 1948, after provision for federal income taxes. These earnings, subject to year-end adjustments, compare with a consolidated net profit of $275,143 for the corresponding period of 1947. Directors of the company on May 4 declared a dividend of 25 cents a share on the capital stock, payable June 15, 1948, to stockholders of record May 25, 1948.

Companies Gain By Planned Tax Bill Revisions

Washington Bureau

The House Ways and Means Committee, working on a tax revision bill which it hopes to have passed at this session of Congress, has approved a number of changes of benefit to motion picture companies as well as corporations in other industries. However, it has apparently turned down a major change sought by theatre-owning distributors.

This would have allowed them to count as tax-free any profits made from selling theatres under a court decree in the Paramount case, provided the proceeds are reinvested in other court-approved theatres.

Treasury Opposed Change

It was the opposition of the Treasury Department that killed this change. Why, the Department asked, should we use the tax laws to aid firms found guilty in the courts? The change asked by the theatre companies, a spokesman said, is so broad that it would cover selling of any property in any industry hit by a Government anti-trust suit.

Meanwhile, however, theatre owning distributors have asked the Ways and Means Committee to drop any further consideration of a tax change they have been requesting until the New York District Court hands down a new decree in the Paramount case.

Representative Joseph Martin, Speaker of the House, said Monday that the House will not try to pass a tax revision bill this session unless the Ways and Means Committee has it ready by June 1.

Despite the indications that there will be no reduction in the Federal admission tax, film companies may look for relief in provisions that will help all industries. Among some of the changes likely to help film companies which the House committee favors over Treasury opposition are these:

Corporate earnings: The committee is seeking a revision in Section 102 of the Internal Revenue Code which permits penalties on "unreasonable accumulations" of surplus profits. The committee wants to make the Commissioner of Internal Revenue bear the burden of proving that a company is retaining "unreasonable accumulations," providing a corporation files a statement explaining its reasons for not paying larger dividends to stockholders.

Agree on a Few Points

Business losses: The committee would give company executives more lenient tax treatment on stock options.

On a few changes the Administration and Ways and Means Committee are in agreement. These include the vital change in net operating loss treatment, which would change the present system of a two-year carryback and a two-year carryover of net operating losses to a one-year carryback and a five-year carryover. Another change agreed on would increase dividend credit with respect to dividends of certain foreign corporations. Still other non-controversial changes would permit larger foreign tax credits for domestic companies as regards taxes paid by a foreign subsidiary; ease tax treatment of personal holding companies, and change the tax treatment of various mergers and reorganizations.

The committee is considering two changes which are likely to be dropped eventually as being too costly in a year when Republicans are beginning to fear they may have already reduced taxes too much. One of these would ease taxes on small business corporations; the others would repeal the taxes on intercorporate dividends and consolidated returns.

647 CIRCUITS, 8,605 THEATRES

The geographic distribution of the 647 circuits operating a total of 8,605 theatres in the U. S. is printed below. The tabulation is part of a Quigley Publishing Company analysis of the theatre statistics recently collected and released by the Motion Picture Association of America. The first part of the analysis was published in Motion Picture Herald *May 1. The first column indicates the number of circuits, the second the number of theatres.*

NEW ENGLAND		
Rhode Island	10	26
New Hampshire	13	37
Massachusetts	29	262
Connecticut	13	82
Maine	8	50
Vermont	8	22
		479
MIDDLE ATLANTIC		
New York	72	831
New Jersey	37	287
Pennsylvania	67	572
		1,690
SOUTH ATLANTIC		
Delaware	5	18
Maryland	16	102
D. of Columbia	11	56
Virginia	25	177
West Virginia	26	120
North Carolina	25	219
South Carolina	12	75
Georgia	24	194
Florida	15	205
		1,166
EAST NORTH CENTRAL		
Ohio	57	388
Indiana	31	202
Illinois	49	446
Michigan	27	296
Wisconsin	15	157
		1,489
EAST SOUTH CENTRAL		
Kentucky	32	119
Tennessee	25	179
Alabama	21	156
Mississippi	18	100
		554
WEST NORTH CENTRAL		
Minnesota	11	101
Iowa	15	135
Missouri	32	224
North Dakota	5	34
South Dakota	4	26
Nebraska	16	73
Kansas	10	150
		743
WEST SOUTH CENTRAL		
Arkansas	14	132
Louisiana	22	183
Oklahoma	16	188
Texas	43	695
		1,198
MOUNTAIN		
Montana	5	41
Idaho	11	57
Wyoming	5	27
Colorado	12	95
Arizona	6	73
Utah	6	44
Nevada	6	14
New Mexico	5	68
		419
PACIFIC		
Washington	19	126
Oregon	16	79
California	48	662
		867
	*	8,605

***647 circuits with duplications eliminated.**

20th-Fox Sets Two Openings During Smith Sales Drive

Twentieth Century-Fox has set two world premieres to highlight the A. W. Smith anniversary drive from May 30 to June 26. The company will open "Green Grass of Wyoming" at Lancaster, O., May 25, and "The Street with No Name" at the Fox theatre in Philadelphia June 16. "Grass" will open day-and-date over the Decoration Day holiday in all key cities under the Cincinnati, Cleveland, Indianapolis, Pittsburgh, Philadelphia and Washington branches.

Pennsylvania Town Has New Tax; Two Laws Amended

In Pennsylvania, one community has passed a 10 per cent amusement tax and two others have added amendments to their tax laws. Upper Darby Township, in suburban Philadelphia, will tax each 50-cent ticket five cents beginning July 1. In Conshohocken, where a 10 per cent amusement tax is now levied, an amendment has been added exempting religious and educational groups in affairs held on their own property, while in York, Pa., the City Council has exempted all children under 13 years old, and all athletic contests held by religious, educational and charitable organizations.

Albany Variety Club Sets June Golf Tournament

The Albany Variety Club will hold its annual golf tournament and dinner in June, at a date yet to be announced. Nate Wining has been appointed chairman of the executive committee handling the affair. The Variety—Albany Boys' Summer Camp at Thompson's Lake will provide vacations for 55 children a week during the summer months, C. J. Latta, chairman of the Heart Fund Committee, has announced.

Two on MPAA Committee

The Advertising and Publicity Directors Committee of the Motion Picture Association have elected Madeleine White, Allied Artists, and Steve Edwards, Republic.

LABOR THREATENS MEXICAN STUDIOS

by LUIS BECERRA CELIS
in Mexico City

Labor trouble has flared up again and there may be another total breakdown in production. The technical and manual workers sections of the Picture Production Workers Union are demanding that the five studios here revise their contracts in June. They want pay increases of 40 to 60 per cent and 12 days of paid vacations a year.

On the exhibition side, the picture is brighter. Exhibitors are heartened by the prediction of local business men that May sales will pick up to such an extent that they will offset the 30-35 per cent sales drop of last spring. Exhibitors here have been complaining that their business is down 40 to 50 per cent below last spring's level, but believe better general business conditions will benefit the theatres.

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The Azteca studios were destroyed April 30 by fire said to have started from spontaneous combustion in a film storeroom. The loss is estimated at $1,000,000.

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According to a report read at the local Rotary Club, while some 380 foreign pictures, mostly American, exhibited in Mexico, took $2,750,000 out of Mexico in 1947, $4,125,000 was brought into Mexico by Mexican pictures exhibited abroad.

NORWAY

by SVEN WINQUIST
in Oslo

The end result of the film agreement between the U. S. and Norway is that American product will stay on local screens even after its allocated exchange quotas have been reached.

The one-year agreement, which went into effect January 1, has three provisions: The Americans can take the dollar equivalent of 1,000,000 kroner out of the country. The dollar equivalent of an additional 1,000,000 kroner will be blocked and then paid to the American distributors in dollars over a period of four years, beginning in 1949. The American companies are permitted to continue operations beyond the 2,000,000 kroner eventually to be paid to them, but the additional monies, it is understood, cannot and will not be claimed by the Americans. It is understood that this money will be used for operating expenses in the country.

U. S. dollars are scarce in Norway and difficult to obtain.

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The municipally controlled cinemas—90 per cent of all the houses in Norway—will give one per cent of their income to a special fund for Norwegian producers in an attempt to encourage native production.

Domestic production has been very small, during 1947. There were only three features produced. This year only two have been produced so far. Because of the high admission taxes—ranging up to 40 per cent—Norwegian producers find they are unable to profit on their pictures. Last year the cinema owners tried to get the Storting (Congress) interested in reducing the taxes, but with no results. This year they will try again. Their goal: "All domestic films free from taxes."

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During 1947, 398 films were imported from seven countries, as compared with 367 films imported in 1946 from nine countries. The 1947 figures: U. S., 227; England, 55; Sweden, 53; France, 36; Russia, 14; Denmark, 12; Mexico, one.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

The Motion Picture Export Association is meeting with increasing competition from the British distributor, Eagle Lion. "Caesar and Cleopatra" is a sweeping success in many of the principal cities and towns of the American zone. In Duesseldorf, 75,000 people saw the feature in 18 days. In cities like Hamburg tickets for the feature were sold in the black market for from 75 to 100 marks.

A large number of other Eagle Lion pictures are being shown or will be shown: "The Years Between," "The Overlanders," "Great Expectations," "The Wicked Lady," and others.

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With the openings of its 70th theatre, Hamburg now has a total theatre seating capacity of almost 31,000 and is slowly regaining its pre-war position. In 1943, the city had 100 theatres.

Within one week, Munich reopened its fortieth and forty-first theatres. In the Rhineland, Duesseldorf is developing into the main film metropolis. Its two most recently opened theatres seat 800 to 1,500, respectively.

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A new center of the industry is developing at Goettingen in the British zone. In the course of the past 18 months, three new studios have been built under the supervision of the Goettingen production company, Filmaufbau-Gesellschaft. The studios will be leased to various companies.

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Production notes: The first feature of Objektiv-Filmproduktion, Berlin, ". . . and the Sky Above Us," has been sold to the U. S., Canada, and Mexico. It stars Hans Albers. . . . The British-licensed Ondia-Film-GmbH, with studios in Berlin-Wilmersdorf, has begun operations. Its first feature is "Our Wednesday Evening." . . . The French-licensed Erka-Filmproduktion, at Wasserburg, has scheduled a musical comedy and two documentaries for 1948. . . . Kosmos-Filmproduktion, Hamburg, has completed two documentaries. . . . Concordia Film, Stuttgart, has started production on a documentary dealing with the problems of freedom of the press. . . . Camera-Film has begun work on "Hello, Fraulein," a feature on fraternization. . . . IFO, at Munich-Geiselgasteig, has completed "Long is the Way" and started work on a film version of "Nathan the Wise."

CZECHOSLOVAKIA

by J. B. KANTUREK
in Prague

Following the Communist coup here, the Czechoslovak Government approved in its session of April 13 the legal requirements necessary for the formation of a state film monopoly, called Ceskoslovensky Statni Film.

This act, in effect, implements by legislation the three-year-old Czech film monopoly known as Ceskoslovenska Filmova. This monopoly was based on the decree of August 11, 1945, but it was constantly attacked by the right-wing political parties as an illegal monopoly.

The new constitution of the Czechoslovak Republic, which was to be declared this week, stipulates the future of the country's industry in these articles:

"Right to production, distribution, public showing, importing and exporting of films is exclusively reserved to the state.

"To exercise this right, special legislation will be passed which will stipulate exceptions especially for amateur films."

The new decree on film monopoly enlarges the highest administrative body of Statni Film to 15 to 18 members, one-third to be nominated by the Minister of Information from employees of the industry as proposed by the trade unions.

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By order of the Minister of Information every theatre in the country must include in its programs a short subject, in addition to the customary newsreels. Only if the program exceeds 3,400 metres can the short be dropped. Foreign shorts may be played, but only if acquired by exchange or outright purchase.

The monopoly reports that since the end of the war, 500 theatres have been opened.

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An international film festival will be held July 17-August 2 in Marienbad, using the motto: "For a New Man, for a Better Mankind." The aim of the festival is to show those films which best contribute to the forming of a better world.

Henry Sent to Damascus

R. Horton Henry, the State Department's film adviser, has been transferred to Damascus to work on a "special project" unrelated to the industry. Mr. Henry replaced George Canty last February.

NBC Rents RKO New York Studio For Five Years

The leasing of the RKO-Pathe studios at 106th Street and Park Avenue in New York by the National Broadcasting Company for five years was announced this week by Frank E. Mullen, NBC executive vice-president.

RKO-Pathe retains the orchestra recording stage, the dubbing facilities and the sound channels under the deal, it is understood. The company has plans to produce films for television and also is considering further theatrical shorts production in New York. Production of commercially sponsored shorts will continue. Pathe will have the music stage for both scoring and shooting purposes while working on its various film projects.

NBC will occupy the studio July 1, when the main two-story stage will be ready for operation. In addition to the studios, NBC also acquired an entire floor for office personnel in the RKO-Pathe Building as well as other facilities for its film operations, including laboratories, projection and cutting rooms and film vaults. All film units of NBC will be coordinated and housed at the studio.

Studio production of motion pictures for television on the RKO stages is likely. It is recalled that at a press conference some months age Mr. Mullen said that, unless film producers provided quality, low-cost product for television use, television would do the job itself.

The lease with NBC was negotiated by Harry Michalson, president of RKO Pathe, on the part of RKO. The main studio—measuring 97 by 74 feet—is destined to become the world's largest television studio, according to the NBC announcement, which said also that the company now has five complete television studios in New York City, having opened its new studio 8-G in Radio City two weeks ago.

In addition to the main stage, two smaller studios also will be converted for television use and will be ready by November 1 and December 1. Cooler lighting, new cameras and new control rooms will be installed.

Set Production Goes Up 44% for March

Television set production increased 44 per cen in March when a record total of 52,139 television receivers came off the assembly lines, according to a report from the Radio Manufacturers Association. Television production for the first quarter of 1948 totaled 118,027. According to one estimate this week, some 275,000 television receivers now are in use in the U. S., with 168,700 sets concentrated in the New York area. A recent survey indicated that 1948 would see in operation 65 television stations in 42 cities in 28 states.

New RCA Projector Is Developed for Television

The development of a new 35mm sound motion picture projector which projects 35mm pictures directly on to the pickup tube of a television film camera and which will enable broadcasters to expand their programming facilities by using standard 35mm film, was announced this week by the television equipment section of the RCA Engineering Products Department. A special sprocket, which holds every alternate frame of film for two scannings and the remaining frames for three scannings, makes possible the synchronization of the 24 frames per second used by the motion picture with the 30 frames a second used by television.

Televisors Hail Channel Ruling

Television broadcasters this week expressed satisfaction at last week's ruling of the Federal Communications Commission, eliminating the sharing of channels between television and non-broadcasting services.

The FCC last week also announced a proposed rule graduating the length of time television stations must give programs each week, based on the length of time the station has been on the air.

The reorganization of the channel picture goes into effect June 14. In addition, the FCC set September 20 as the date for hearings on the possibility of turning over the 475 to 890 megacycle band for black and white, color or both types of television. The television broadcasters long have contended that such a move would eventually become necessary. At the same time, it was pointed out that further experimentation with broadcasting in the higher channels is necessary and that the expansion may slow up many potential television broadcasters who now feel they must enter the field to insure themselves of a channel.

The FCC re-allocation assigns the 72 to 76 megacycle band to fixed services. This will remove practically all interference from the mobile services which has been the subject of much complaint in the past. Channel Number One was taken away from television and assigned to non-government fixed and mobile services. Hearings on revision of the allocation of the existing 12 channels have been set for June 14.

Settle Boxing Problem

The Boxing Managers' Guild this week voted to accept half of the 20th-Century Sporting Club's television receipts and thus ended a six-week boycott of the club by the fight managers. As a result of the settlement, the club will yield about $125,000 a year to main-event boxers appearing under its auspices. Madison Square Garden Corp., which is a partner of the 20th-Century Sporting Club in boxing, gets half of the television receipts, but so far continues to refuse to share its income with the boxers or the managers.

Paramount Will Sell Its Dumont Stock, FCC Told

Washington Bureau

An indication that Paramount may center its television interest on experimentation with theatre television rather than television broadcasting came Monday from Paul Raibourn, vice-president of Paramount and head of Paramount Television, as he told a Federal Communications Commission examiner that his company wanted to sell its holdings in the DuMont Laboratories.

On Tuesday Dr. Allen B. DuMont disclosed he had offered $6,000,000 for the Paramount holdings, but had been turned down.

Mr. Raibourn listed Paramount's holdings in DuMont at 43,000 shares of class A common—a small percentage of the total—and the entire issue, or 560,000 shares, of class B common. The price asked for this stock is about $10,000,000. The Paramount executive also repeatedly told the examiner that Paramount never exercised control over DuMont and that it did not have common interest with the laboratories.

The FCC is attempting to determine the extent to which Paramount controls DuMont before deciding on applications of other Paramount subsidiaries for television station permits. Under FCC rules no company may control more than five stations. Should the FCC find that Paramount does control DuMont, then its affiliated companies already have reached the five-station limit and any further applications must be denied.

Paramount's interest in theatre television was cited when Mr. Raibourn said, "Paramount is not altogether certain that broadcasting of television is the most advantageous use of it." He said Paramount did not have plans for a television network, despite "some speculation to that effect." He said Paramount's holdings in DuMont originally cost about $164,000 and he listed present book value at $3 to $4, declaring that it might be $20 or $30, had there not been a bear market for some years.

Paramount has made several efforts to dispose of its DuMont holdings, Mr. Raibourn said, adding that discussions with many individuals had taken place.

Paramount Promotes Four In Television Company

Paul Raibourn, vice-president of Paramount in charge of television, has announced four promotions in his department. Richard Hodgson, former technical assistant to Mr. Raibourn, has been appointed director of technical operations for the television division. Carl Maurer has been advanced to supervisor of development engineering; Walter Swenson, to supervisor of studio operations, and Theodore Grenier, to supervisor of remotes for theatre television.

Predicts 12,000 Dates for Rank's Pictures in U.S.

A prediction that J. Arthur Rank's "Oliver Twist," first of the Rank pictures to be released by Eagle Lion under the new pre-selection plan in the U. S., would be the best British money maker in this country and would get some 12,000 play dates here, was made last week by William Heineman, general sales manager of Eagle Lion, in New York last week.

He was interviewed by the press with Max Youngstein, Eagle Lion's advertising and publicity head, and Sam Seidelman, foreign manager. They returned last week from Britain, where they previewed some of the 12 pictures set for release by the company.

The Eagle Lion executives were enthusiastic about the pre-selection plan which, they said, gives them a chance for sales and promotional planning. The British product will be discussed by Mr. Heineman with the salesmen and managers of 10 eastern branches at a meeting in New York May 15 and 16, with sales personnel of nine midwest branches in Chicago May 22, New Orleans May 24, and in San Francisco on May 29.

Four of the 12 films are in Technicolor. "Oliver Twist" will be first, released in August, and thereafter will be one each month, Mr. Heineman said. Other films include "The Olympic Games," in color, with narration by American sports commentators. The first print of the games should be released here September 3. The three other color pictures are "Red Shoes," "Saraband" and "Scott of the Antarctic."

The Rank films will get publicity budgets equal to top American features, Mr. Youngstein said. The starting budget for "Oliver Twist" will be $250,000. An intensified exchange of publicity material with the Rank Organization has been arranged and British stars will be brought over for personal appearances.

Eagle Lion has no production plans for England, according to Mr. Seidelman. Rank pictures, which Eagle Lion distributes in South America, have been doing "only fair" lately, he said, with attendance falling off mainly in the smaller towns because of too much dialogue. By July, Eage Lion will have eight of its own offices operating in Latin America. Three sub-distributors also will handle Eagle Lion product. The company now has four offices of its own in operation.

Seek New Stations

Applications for television stations in San Francisco were filed by Twentieth Century-Fox and Television Productions, Inc., a Paramount subsidiary, with the Federal Communications Commission this week. 20th-Fox only recently applied for a television permit in Boston.

NBC Plans 16-Station Network This Year

The National Broadcasting Company by the end of 1948 will have a 16-station interconnected television network from Missouri to Massachusetts, Frank E. Mullen, NBC executive vice-president, announced last week. A network of at least 90 stations is planned by 1952.

Mr. Mullen announced the signing of three new affiliates in the midwest. Before the end of 1948, NBC will have an east coast link from Massachusetts to Virginia, and a Central States network from Missouri to western New York. These two networks will be connected by December by a circuit from Philadelphia through Pittsburgh to Cleveland. By the end of 1949 the east coast NBC television network will run from New York north through New England and south through Washington to Charlotte, N. C. The New England leg will extend into New Hampshire and Maine. The Buffalo and later the Syracuse and Rochester areas will be added.

By October, inter-connecting links will be available from Buffalo west through Cleveland, Toledo, Detroit, Chicago, Milwaukee and St. Louis. NBC will have its owned and operated stations operating in Chicago and Cleveland by autumn.

Allied of Michigan To Advise Public of Views

The public will be informed of Allied States' viewpoint on film matters through a series of meetings sponsored by members of Allied of Michigan, Detroit, and tying in with local service clubs luncheons, such as are arranged by Lion's Kiwanis or Better Business Bureaus. In each instance the speaker will be provided by Allied. Following the luncheon meeting, an industry conference will be open to questions by club members. Organization membership will be divided into six districts, according to Charles W. Snyder, executive secretary of the Michigan unit. Division will be according to counties and each district will have three to four divisional sections. The first meeting under the plan will be held May 18 at the Post Tavern, Battle Creek.

Prudential Files Clearance Complaint in New Haven

A clearance complaint against the five major distributors has been filed by Prudential Theatres with the New Haven tribunal of the American Arbitration Association. Prudential, operating theatres in Darien and New Canaan, Conn., seeks elimination of the 30-day clearance which South Norwalk has over Darien and New Canaan and asks that the 30-day clearance which Stamford has over Darien and New Canaan be cut to seven days.

Circuit Changes Name

General Theatres Corporation has changed its name to Odeon Theatres (Canada), it was announced in Toronto this week.

Control Body to Check U. S. Bids On British Space

London Bureau

Plans for production this side by American companies and the acquisition of proper studio space for their work will be closely examined here by the Control Committee which will rule on all American uses of their blocked sterling under the recent tax agreement.

United Artists' recently announced plans to lease Shipman's Riverside Studio here for an ambitious British production program, along with other American plans to obtain studios, thus have been temporarily halted by Parliament's insistence that American production with blocked sterling not be allowed to get out of hand.

R. G. Somervell, influential Board of Trade official, it is generally understood here, will represent the British Government on the Control Board, and Fayette Allport, Motion Picture Association representative here, the American side.

According to informed opinion here, Hollywood will not be allowed even to rent studio space without Mr. Somervell's approval.

John G. McCarthy, of MPAA's international division, is to come here to spend several weeks with Mr. Allport talking over details of the execution of the Anglo-American film agreement.

CBS Promotes Lowman, Volkenburg, Smith

Columbia Broadcasting System announced three promotions last week: Lawrence W. Lowman, vice-president in charge of television, to vice-president and general executive; J. L. Van Volkenburg, director of station administration, to vice-president and director of television operations; J. Kelly Smith, direction of station relations, to vice-president in charge of station administration.

Paramount Builds Studio

A small studio, converted from a former projection room, is being constructed on the ninth floor of the Paramount Building for use by Paramount Television, it was announced this week. Equipped with facilities for live programming as well as for the production of television commercials and other types of television film, the studio should be ready in about three months.

Dual Broadcasts Set

The presentation of simultaneous broadcasts on both radio and television got under way this week when the American Broadcasting Company offered its "Breakfast Club" over both media. The Columbia Broadcasting System meanwhile announced that its "We, the People" would get similar treatment starting June 1.

Delay Contempt Trial for Appeal

Washington Bureau

Defense and Government attorneys Tuesday agreed to delay the trial of the remaining eight Hollywood figures charged with contempt of Congress pending a defense appeal to the Circuit Court and the Supreme Court on the previous convictions of writers John Howard Lawson and Dalton Trumbo. The court gave its approval to the postponement following consultation among the three judges on the case.

Following the announcement of the agreement, the defense said the result of the delay would be "to speed up the process whereby the constitutionality of the Un-American Activities Committee and the right of Americans to resist compulsory disclosure of their trade union and political affiliations can be tested in the higher courts."

Technically, it is not the trial that has been postponed, but just the verdict. Some time between now and June 1—as soon as all eight of the defendants can be brought here from the coast—the defense and Government lawyers must appear in District Court and stipulate certain items into each trial record. However, there will be no jury trial or any other proceedings until the first two cases are appealed to the highest judicial authority.

Studios Offer to Continue 11.17 Per Cent Bonus

Hollywood Bureau

Producers have offered to continue the current 11.17 per cent cost-of-living payments to studio employees until August 10, 1949, it was disclosed here last weekend in a joint statement by Charles Boren, representing the Association of Motion Picture Producers, and Roy Brewer of IATSE. The offer came in the course of negotiations for a new contract with IATSE. The producers' offer also provides that the IATSE may reopen negotiations if figures of the National Bureau of Labor Statistics show that the cost-of-living index has risen to a point equalling 15 per cent during the agreement. The 11.17 per cent payments have been in effect since January 1, 1947.

20th-Fox Sales Managers To Honor Smith May 28

The Twentieth Century-Fox division sales managers will honor A. W. Smith, Jr., general sales manager, at a testimonial dinner to be held May 28 at the Waldorf Astoria, New York. The dinner will mark the first anniversary of Mr. Smith's appointment as general sales manager and will open the Andy Smith Anniversary Month sales drive. Division managers sponsoring the dinner are Herman Wobber, Harry Ballance, Jack Lorentz, Raymond E. Moon and Arthur Silverstone.

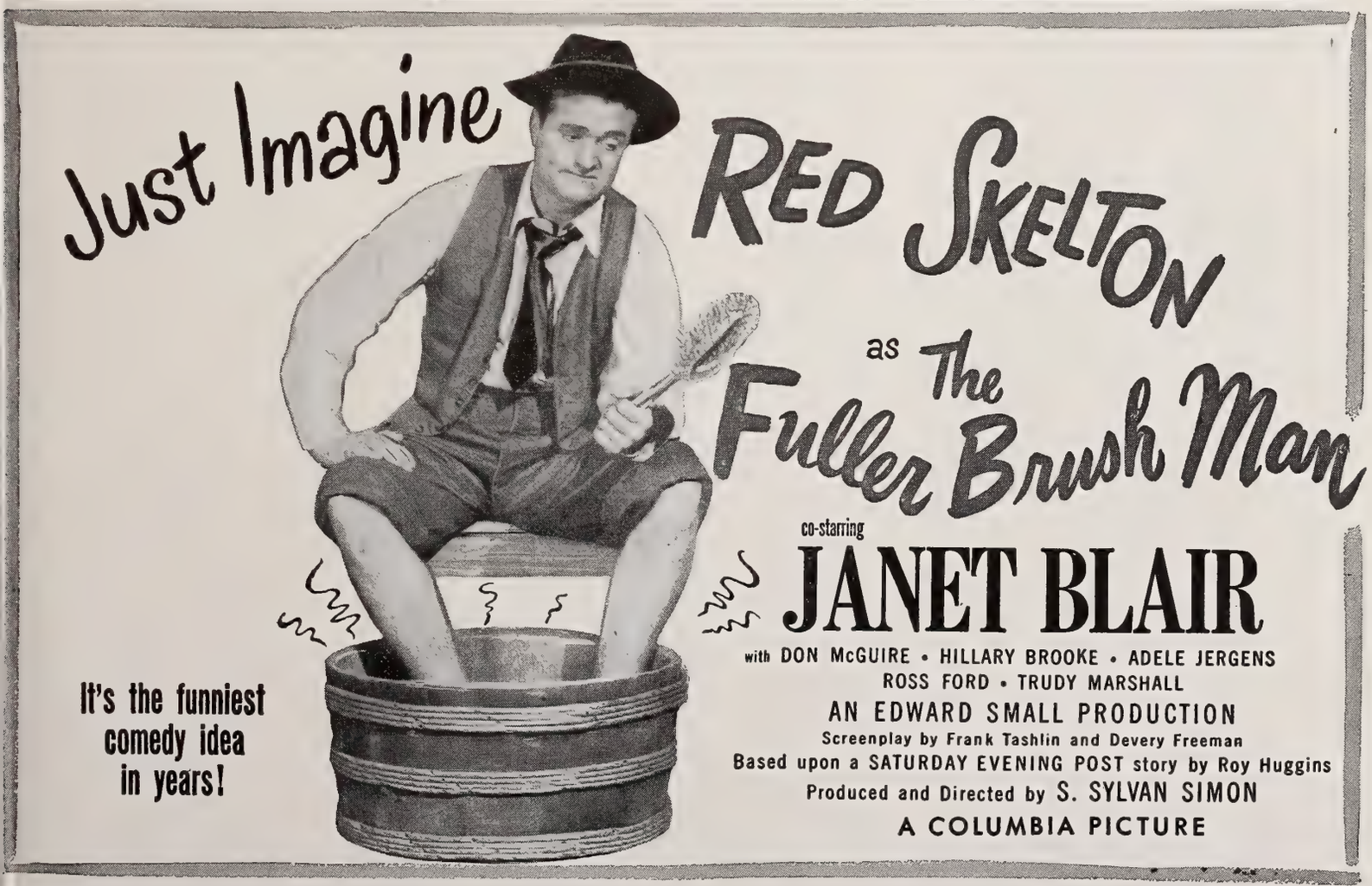
Five New Houses In Construction

Plans for the construction of five new theatres have been announced in the past week. In addition three theatres have opened and three are under construction.

A $150,000 suburban theatre and store building is planned for Seattle, Wash., and is to be operated by L. W. Roe, while Michael Naify plans a 1,000-seat theatre at Yuba City, Cal. Other new projects include: a 500-seat house at Lincoln Acres, Cal., to be built by Woodrow Wilson; a theatre at Pollack Pines, Cal., to be constructed by Lester Longhurst; a 950-seat house to be erected at Hollister, Cal., by the Golden State Circuit.

Currently under construction and scheduled for opening shortly are: a $200,000 drive-in theatre at Downey, Cal., being built by E. R. Cummings of Exhibition Enterprises; a 1,000-seat theatre at Los Banos, Cal., to be operated by David Bolton, and a 600-seat theatre at San Jose, Cal., built by Bert Kennerson.

Three new theatres were opened in the San Antonio, Tex., area last month. N. Garcia and M. J. Pena opened their new Tropics theatre at Premont; an open air theatre has been opened at Hargill by R. Davilla, and Hall Industries of Beeville opened their new Rialto at Three Rivers.



House Committee Sidesteps Film Library Project

Washington Bureau

The House Appropriations Committee, which last year ordered the liquidation of the Library of Congress Motion Project and this year was expected to give some sort of indication as to what the unit should do with its millions of feet of valuable film, sidestepped the question today in reporting out the Library's appropriations bill.

The Committee merely said that testimony had been offered by Library officials that they would shortly be prepared to "present proposed legislation on this subject for consideration by the appropriate legislative committee," and that pending such action, the Library could continue to pay "minor and incidental costs" for looking after the film collection from its general funds. Portions of the Committee's hearings, however, released today for the first time, show that committee members are still hostile to the project.

Dr. Luther Evans, Librarian of Congress, said Tuesday, however, that he would appear before the House Committee on Administration within the next week or 10 days to seek authority for the Library to run a motion picture library. Dr. Evans said he had been holding off taking such action until the House Appropriations Committee acted. The exact authority sought will be for the Library to "acquire, organize and service motion picture films." The bill the Library will offer will provide that copyrighted films can be used only with the consent of the copyright owner.

The Committee voted some increase in funds for the Copyright Office, which together with increased income from recently increased fees, should enable the office to enlarge its staff and speed processing of copyright applications. The hearings disclosed that Fulton Brylawski, representing the Motion Picture Association, had appeared before the committee to urge larger copyright office funds, in order to improve the office's efficiency. Mr. Brylawski told the committee how much the office was behind at present and how inefficient its various files are, increasing the work in searching for the copyright owner of a story, play or song desired by film companies.

Hartford Charity Premiere For "Fuller Brush Man"

Columbia's "The Fuller Brush Man" had its world premiere Wednesday night at the Bushnell Memorial, Hartford. The premiere was a charity opening, with all proceeds going to three local hospitals, the Hartford, Mt. Sinai and St. Francis. The premiere was attended by James Shannon, Connecticut governor. The feature stars Red Skelton and Janet Blair.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 37—Republican battle for Presidential nomination: Ohio primary, Oregon campaign. . . . President Truman's speech about housing and family welfare. . . . Gas explosion demolishes Long Island home. . . . Tornadoes in West Virginia and Texas. . . . Gen. Wainwright honored by Masons. . . . Monkeys clean St. Louis zoo. . . . U. S. prepares for Olympics.

MOVIETONE NEWS—Vol. 31, No. 38—Railroads seized by U. S. as strike threatens. . . . Norman Thomas nominated by Socialist Party for President. . . . Annapolis preparing for summer cruise. . . . China doll comes to life. . . . Mexican sweepstakes tickets. . . . Sports: golf, boxing, wrestling.

NEWS OF THE DAY—Vol. 19, No. 271—President Truman sees peril in housing shortage. . . . Flight over China's highest peaks. . . . Tornado hits Texas. . . . Gov. Dewey campaigns. . . . Fashions. . . . Chimps clean zoo.

NEWS OF THE DAY—Vol. 19, No. 272—U. S. takes over the railroad. . . . Chinatown holds first baby show. . . . U. S.-Canada hail goodwill. . . . Golf classic won by Barron. . . . Lamb Derby. . . . Wrestling.

PARAMOUNT NEWS—No. 74—Republican primary battle. . . . Animal news: World's tiniset dog. . . . Family Life meeting hears President Truman on housing. . . . Uncle Sam's woman divers.

PARAMOUNT NEWS—No. 75—Canada-U. S. hail newest car-way link. . . . Fresh air sculpture. . . . Paris Fair—British Industry Fair. . . . Railroad strike.

UNIVERSAL NEWS—No. 141—Navy fleet ready for action. . . . President Truman lauds family life. . . . Princess Juliana inspects Holland coal mine. . . . Tornado levels Texas town. . . . Gas blast wrecks Long Island residence. . . . Helicopter flies inside building. . . . Chimps do spring cleaning.

UNIVERSAL NEWS—No. 142—U. S. seizes railroads to halt strike. . . . Atom age mechanical hand demonstrated. . . . Aviation dunking drill at Annapolis. . . . Mexico film studio destroyed by fire. . . . Italian bridge collapse kills 22. . . . Jap police arrest quack physician. . . . Barron wins golf tournament.

WARNER PATHE NEWS—No. 76—Freak disasters across the country. . . . Holland's Princess Juliana visits coal miners. . . . Trouble in Trieste. . . . Korean riots in Japan. . . . Major minds baby by radio. . . . Moonlight fashions. . . . Great Americans: Ralph Waldo Emerson.

WARNER PATHE NEWS—No. 77—Defense in central Greece. . . . 500,000 refugees aided in Delhi. . . . U. S. seizes railroads. . . . Socialists name Thomas for President. . . . Chinatown's baby show. . . . Checkup checks chiseler. . . . Belgium displays old lace. . . . Navy boxing championship.

TELENEWS DIGEST—Vol. 2, No. 19—Jerusalem today . . . New Russo-Finn pact signed. . . . Greece: Children of war find safety. . . . Negroes rap draft as high court hits "Jim Crow" housing. . . . Navy jets in carrier landings. . . . Truman seizes railroads. . . . Chinatown kids in baby contest. . . . Gadgeteer shows world's zaniest inventions. . . . Sports: Golf, racing. . . . Mexican mountain climbers.

Paramount Promotes Nine Managers and Salesmen

Paramount this week announced the promotion of nine branch managers, booking managers and salesmen. Those promoted were: Harry Hamburg, branch manager at Des Moines, to branch manager at Kansas City; Don Hicks, branch manager at Omaha, to branch manager at Des Moines; Harry Haas, branch manager at Charlotte, to branch manager at St. Louis, replacing Maurice Schweitzer, resigned; Al Duren, branch manager at Jacksonville, to branch manager at Charlotte; William Holliday, sales manager at Atlanta, to branch manager at Jacksonville; Ed Fitzgerald, salesman at Atlanta, to sales manager at Atlanta; Wayne Thiriot, salesman at Salt Lake City, to branch manager at Portland, Ore.; Marion Anderson, salesman at Kansas City, to branch manager at Omaha, and Cornell J. Duer, appointed branch manager at Denver, replacing Walter Wiens, resigned.

Methodists Vote Opposition to All Film Censorship

Revising its stand on motion pictures, the Methodist Church at the final session of its quadrennial General Conference in Boston Saturday, May 8, voted against the censorship of films. For years the group had urged increased censorship of motion pictures.

Representing more than 20,000,000 people, the 800 delegates to the law-making body unanimously recognized the motion picture as "one of the most important educational forces of our day" and then appointed a committee to select the best pictures for their audiences.

"We believe," the resolution said, "that the support of good pictures by good people is a wiser method of winning quality than is censorship.

"To that end, we direct our board of education to examine the motion pictures and to inform our people weekly in the *Christian Advocate* (official newspaper of that church) whether these pictures meet our standards of the true and good and the beautiful and which are proper for children, youth and adults."

NLRB Salesman Ruling To Cut 30 Members

The ruling of the National Labor Relations Board, to the effect that branch sales managers cannot be included in the Colosseum of Motion Picture Salesmen, will cost the union about 30 members and will make itself felt most in the Colosseum's leadership, it was learned this week. The salesmen's union previously reported a membership of 850. As a result of the NLRB's decision, the union will have to elect a new president to succeed A. W. Van Dyck, Colosseum president, who is a 20th Century-Fox branch sales manager. Last December Mr. Van Dyck told the NLRB examiner that sales managers are not supervisors as defined by the National Labor Relations Act.

20th-Fox Gets Swedish Shorts for U. S. Release

The first three in a series of Swedish one-reel short subjects on nature themes acquired by Twentieth Century-Fox now are being prepared for distribution in the U. S., Peter Levathes, 20th-Fox short subjects sales manager, announced this week. The shorts were produced by A. B. Svensk Filmindustrie and will be given special handling by the sales department. 20th-Fox has further options on material to be photographed in Sweden as part of the series. The pictures have a specially-composed musical score and are tentatively titled "Shadow of a Hunter," "The Shadow from the Sky" and "Shadows in the Snow."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CORPSE CAME C.O.D., THE: George Brent, Joan Blondell—A good little comedy that didn't make it at the box office. The title wasn't so good. The show was interesting for those who came to watch it. Played Monday, Tuesday, April 12, 13.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

CRIME DOCTOR'S GAMBLE, THE: Warner Baxter. Micheline Cheirel—Another of the Crime Doctor series that proved quite interesting. Played Wednesday, April 7.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

I LOVE TROUBLE: Franchot Tone, Janet Blair—This is a sweet little picture. It has its moments of comedy, and some drama. The American public are not laughing, and the crying need is for lighter pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LONE WOLF IN LONDON: Gerald Mohr, Nancy Saunders—This series, in my opinion, has been overdone and this one helps support my belief. Played Wednesday, April 14.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SWEET GENEVIEVE: Jean Porter, Jimmy Lydon—A good little musical that pleased all who came out. Played Wednesday, April 14.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Eagle Lion

IT'S A JOKE, SON: Kenny Delmar, Una Merkel—It's no joke when you check with your cashier after playing this type of picture. Now you understand we starved. Played Friday, Saturday, April 30, May 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ODD MAN OUT: James Mason, Kathleen Ryan—This is a well produced feature that should receive the awards it deserves. However, it lacks a little in popular appeal. The acting is of the best. It drew an average crowd, most of whom were not too sure about this offering. Should do best in big centers. Played Friday, April 16.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

OVERLANDERS, THE: Chips Rafferty, John N. Hayward—Although a good type of picture, it didn't have the star draw. Those who saw it liked it. Played Friday, Saturday, April 30, May 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PHILO VANCE'S GAMBLE: Alan Curtis, Terry Austin—Not enough draw on a double bill. Played Wednesday, March 31.—D. W. Trisko, Ritz Theatre Jerome, Ariz.

THREE ON A TICKET: Hugh Beaumont, Cheryl Walker—This one isn't as good as most of the Mike Shayne's have been. Didn't help on a double bill. Played Sunday, April 11.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Metro-Goldwyn-Mayer

FIESTA: Esther Williams, Richard Montalban—This was a combined delight to the eye and ear. Because of the fair policy of MGM we were able to use the magnificent picture on midweek and it really brought them out. Many favorable comments. Played Wednesday, Thursday, April 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh—This is the third or fourth time I have played this picture. The crowd has always been excellent, but this time at regular prices it exceeded all my past engagements. A terrific and sensational record for a picture, I declare. Played Wednesday-Friday, April 28-30.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

GOOD NEWS: June Allyson, Peter Lawford—College type shows fail here as a general rule, but this one is fair. The music could have been a little better with a catchy tune. The color was a help at the box office. Played Friday, Saturday, April 2, 3.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

HIGH BARBAREE: June Allyson, Van Johnson—This was better than usual Van Johnson pictures, but so far as this exhibitor is concerned his acting is still consisting of looking like a dying duck when sad and a sickly grin when happy. Drew the poorest crowd of any of his features. Played Saturday, April 24.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SECRET HEART: Claudette Colbert, Walter Pidgeon—An average crowd attended this. As far as this exhibitor is concerned this is pretty poor stuff. Borders too much on soap operas. Star names are its only draw. Pidgeon is definitely past the romantic roles he is given. Another like this and he will be through. Fail to see how Metro can class this as a top feature. Played Monday, April 19.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

YEARLING, THE: Gregory Peck, Jane Wyman—Truly one of the best pictures of the past year. A big grosser that goes well with the whole family. Played Monday, Tuesday, March 1, 2.—Fred C. Wills, Frances Theatre, Cumming, Ga.

Monogram

KING OF THE BANDITS: Gilbert Roland, Angela Green—Cisco Kid will still bring them in here, and this one is very good. After Monogram lets this series go we might as well quit their product. Played Sunday, April 4.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Paramount

ADVENTURE ISLAND: Rory Calhoun, Rhonda Fleming—This show was disappointing in the lack of action. The color wasn't too good; in fact, we have had lots better Cinecolor than this was. Story lacked something. Played Sunday, April 11.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

CALCUTTA: Alan Ladd, Gail Russell—Just average business on this one. Not one of Alan Ladd's best by any means. Played Monday, Tuesday, April 12, 13.—Fred C. Wills, Frances Theatre, Cumming, Ga.

JUNGLE FLIGHT: Robert Lowery, Ann Savage—Double billed with a jungle picture to nice business. Played Friday, Saturday, April 30, May 1.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

KING OF THE JUNGLE: Buster Crabbe—Good weekend action picture. It was especially popular with the kids. Played Friday, Saturday, April 30, May 1.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

PERILS OF PAULINE: Betty Hutton, John Lund—One of Miss Hutton's best. She is an all around star. Color goes over big in small towns. Played Monday, Tuesday, April 19, 20.—Fred C. Wills, Frances Theatre, Cumming, Ga.

ROAD TO RIO: Bing Crosby, Bob Hope—Our business was quite disappointing on this feature due principally to our having played it too far behind the opposition. Audience reaction very good and many favorable comments. Played Sunday, Monday, April 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WHERE THERE'S LIFE: Bob Hope, Signe Hasso—Hope alone is dead here, and this show wasn't any exception. The story is fair and as I like Hope, he should have pleased those who came. Played Monday, Tuesday, March 29, 30.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

RKO Radio

FUN AND FANCY FREE: Disney Feature Cartoon—This one isn't too good, as the kids are afraid when the beanstalk starts to grow. The songs are good, especially "Say It With a Slap." Bergen's narration with the help of the dummies is O.K. Played Friday, Saturday, April 9, 10.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SINBAD THE SAILOR: Maureen O'Hara, Douglas Fairbanks, Jr.—A little late on this one. Nevertheless, it drew a big crowd. Not much of a story, but beautiful color. Played Wednesday, Thursday, April 14, 15.—Fred C. Wills, Frances Theatre, Cumming, Ga.

Republic

FLAME, THE: John Carroll, Vera Ralston—Good action picture, but strictly a weekend picture for the action lovers. It is a shame to insist that the exhibitor play it on Sunday to Tuesday in a college town. Played Sunday-Tuesday, April 11-13.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

MARSHAL OF CRIPPLE CREEK: Allan Lane, Bobby Blake—We used this on a double bill, but did poor business, as the companion feature was too weak. Played Friday, Saturday, April 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RANGE DEFENDERS: Bob Livingston, Ray Corrigan—Film was badly cut. It is action-packed and should really please all Western fans. Played Friday, Saturday, April 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Screen Guild

NORTHWEST TRAIL: John Litel—A nice Northwest outdoor show. The Mounty always get his man. Played Wednesday, April 7.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

RENEGADE GIRL: Alan Curtis, Ann Savage—Used it on a double bill with "Philo Vance's Gamble" and it held up the bill. Most people enjoy a show of this type, and this one is fair. Played Wednesday, March 31.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Twentieth Century-Fox

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Maureen O'Hara—A good show. Although old, it still had enough draw to beat most of the new ones. Played Sunday, March 28.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

IF I'M LUCKY: Vivian Blaine, Harry James—We weren't lucky. No business. Musicals not too popular with us. Played Thursday-Saturday, April 29-May 1.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

INVISIBLE WALL, THE: Don Castle, Virginia Christine—We used this on a double bill, but it was not strong enough to build up the program. Played Friday, Saturday, April 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MIRACLE ON 34TH STREET: Maureen O'Hara, John Payne—Excellent in all respects. Drew a bang-up crowd. Lived up to advance advertising. Definitely one of the best pictures of the year and worth playing time in any situation. Played Friday, April 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McAllister—An excellent picture. Not top draw for college students, but those who came loved it. The local and rural patrons thought it exceptional. June Haver in tights is really something. So say my patrons. Played Sunday-Tuesday, April 25-27.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SECOND CHANCE: Kent Taylor, Louise Currie—A diamond swindle picture that pleased. Interesting and has enough suspense to help any double bill. Played Sunday, April 4.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

United Artists

BODY AND SOUL: John Garfield, Lilli Palmer—A swell action picture that pleases the crowd. Ex-

(Continued on following page)

(*Continued from preceding page*)

cellent casting. Played Monday, Tuesday, March 8, 9.—Fred C. Wills, Frances Theatre, Cumming, Ga.

BODY AND SOUL: John Garfield, Lilli Palmer—Another heavy drama that did not do business. However, it is good for its type. In my opinion, the international situation and the constant alarms out of Washington, on both radio and in press, are definitely affecting all business. Certainly it is doing nothing to stabilize conditions.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CHASE, THE: Robert Cummings, Michele Morgan—This just wasn't the answer to midweek business. Played Wednesday, Thursday, April 28, 29.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

STRANGE WOMAN, THE: Hedy Lamarr, George Sanders—Another adult entertainment picture. We know as soon as the advertisements go out. Thep figure it no good and undesirable. Played Monday-Wednesday, April 26-28.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Universal

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrik—Excellent picture. Students liked it. The rural and native trade liked it so everyone was happy. A nice crowd indeed. Played Sunday-Tuesday, April 4-6.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SENATOR WAS INDISCREET, THE: William Powell, Ella Raines—Very entertaining picture, but not quite up to all the good things that were said about it when it was first released. However, worth a good playdate anywhere. Played Sunday-Tuesday, April 18-20.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

WEB OF DANGER: Adele Mara, Bill Kennedy—Another program picture. Run-of-the-mill. Good for double-billing. Played Thursday-Saturday, April 29-May 1.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

WISTFUL WIDOW OF WAGON GAP: Bud Abbott, Lou Costello—Marjorie Main certainly helped make this comedy a success. The best Abbott and Costello show since "Buck Privates." Played Monday, Tuesday, April 19, 20.—James C. Balksom, Jr., Gray Theatre, Gray, Ga.

Warner Bros.

DARK PASSAGE: Humphrey Bogart, Lauren Bacall—Bogart is good in this one and the story fits his type O.K. People enjoyed him. Played Friday, Saturday, April 16, 17.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—This picture didn't pay off in my situation. The picture had a good cast but they did not turn out to see it. Some of my patrons who saw it did not like it very well. Played Sunday, Monday, April 25, 26.—O. Fomby, Paula Theatre, Homer, La.

NEW ORLEANS: Arturo de Cordova, Dorothy Patrick—No good. Double-bill it and be smart. Business just wasn't there. Played Wednesday, Thursday, April 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PURSUED: Teresa Wright, Robert Mitchum—Mitchum is a good draw and this show didn't hurt his popularity any. It has action for the fans of that type and a love angle for the other type. Played Monday, Tuesday, April 5, 6.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THAT HAGEN GIRL: Shirley Temple, Ronald Reagan—We played this picture two days and Shirley Temple is still able to draw a good crowd. If you play this picture, I am sure you will be satisfied with the results. All comments favorable. Played Wednesday, Thursday, April 28, 29.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THE MAN I LOVE: Ida Lupino, Robert Alda—Drew a fair crowd. Miss Lupino as usual gives a good performance. However, the singing sequences weren't too good. Would advise the star to stick to dramatics and leave the vocalizing to others. Worth playing. Played Monday, April 26.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

UNFAITHFUL, THE: Ann Sheridan, Zachary Scott—Another adult entertainment picture that we would have been further ahead with paying for than playing. These classifications kill business. Played Monday, Tuesday, April 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Serial

Republic

G-MEN NEVER FORGET: 12 Episodes—Just started this serial and it looks like a good one.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Short Product in First Run Houses

NEW YORK—Week of May 10

ASTOR: Climbing the Matterhorn.Monogram
Goofy ..... ***RKO***
Feature: Mr. Blandings Builds His Dream House Selznick

CAPITOL: Make Mine Freedom ..... ***MGM***
Tex Beneke & Orch ..... ***MGM***
Feature: Homecoming ..... MGM

CRITERION: Bon Bon Parade ..... ***Columbia***
Flood Waters ..... ***Universal***
Feature: Casbah ..... Universal

GLOBE: Screen Snapshots ..... ***Columbia***
Kiddie Car Concert ..... ***United Artists***
Feature: Arch of Triumph ..... United Artists

PALACE: Sky Holiday ..... ***RKO***
Feature: Miracle of the Bells ..... RKO

PARAMOUNT: Unusual Occupations, No. 3 Paramount
Big Game Angling ..... ***Paramount***
Dogshow-off ..... ***Paramount***
Feature: The Big Clock ..... Paramount

RIVOLI: The Golden State ..... ***Paramount***
Footlight Rhythm ..... ***Paramount***
Feature: A Letter from an Unknown Woman Universal

ROXY: Gandy Goose and the Chipper Chipmunk ..... ***20th Cent.-Fox***
Dying to Live ..... ***20th Cent.-Fox***
Life With Junior ..... ***20th Cent.-Fox***
Thanks, America ..... ***20th Cent.-Fox***
Feature: The Iron Curtain ..... 20th Cent.-Fox

STRAND: Let's Sing Grandfather's Song Vitaphone
Fighting Athletes ..... ***Vitaphone***
Back Alley Oproar ..... ***Vitaphone***
Feature: Woman in White ..... Warner Bros.

WARNER: Ride, Ranchero, Ride ..... ***Vitaphone***
Rabbit Punch ..... ***Vitaphone***
Feature: Winter Meeting ..... Warner Bros.

WINTER GARDEN: Hall of Fame ..... ***Universal***
Spotlight Serenade ..... ***Universal***
Feature: Dear Murderer ..... Universal

CHICAGO—Week of May 10

APOLLO: All American Swing Stars Paramount
We're in the Honey ..... ***Paramount***
Feature: The Overlanders ..... Univ.-Intl.

CHICAGO: Footlight Rhythm ..... ***Paramount***
Taming the Cat ..... ***20th Cent.-Fox***
Feature: Sitting Pretty ..... 20th Cent.-Fox

GRAND: Basketball Highlights of 1948 ..... ***RKO***
Feature: Are You With It? ..... Univ.-Intl.

ORIENTAL: Arcaro Up ..... ***RKO***
Feature: Alias a Gentleman ..... MGM

PALACE: Frank Duck Brings 'Em Back Alive RKO
Feature: The Naked City ..... Univ.-Intl.

ROOSEVELT: Hop, Look and Listen Warner Bros.
Feature: To the Victor ..... Warner Bros.

STATE LAKE: Fog Fighters ..... ***Paramount***
Feature: The Lady from Shanghai ..... Columbia

UNITED ARTISTS: Bear and Bean.Paramount
Feature: Three Daring Daughters ..... MGM

Legion of Decency Reviews Seventeen New Productions

The National Legion of Decency has reviewed 17 new productions, approving all but one. In Class A-I, unobjectionable for general patronage, are: "The Bold Frontiersman," "Design for Death," "The Iron Curtain," "The Noose Hangs High," "Return of the Badmen" and "Winners Circle." In Class B, unobjectionable for adults, are: "The Angry God," "The Brothers," "The Cobra Strikes," "The Counterfeiters," "Man from Texas," "Port Said," "Raw Deal," "The Sainted Sisters," "The Woman in White" and "Your Red Wagon." "Best Man Wins" was placed in Class B, morally objectionable in part, because it "reflects the acceptability of divorce."

150-Theatre "Silver River" Premiere Set by Warners

Warner Brothers has set a 150-theatre world premiere for its "Silver River," starring Errol Flynn and Ann Sheridan. Headquarters for the premiere activities will be Denver, where the feature will open May 18 at the Webber, Denver and Esquire theatres. Other theatres participating are those of the Fox Intermountain Theatres.

Form Signal Corps Reserve

Fred S. Meyer has been appointed chairman of a committee authorized by the Association of Motion Picture Producers to select a coordinator from among studio personnel to work on the establishment of a U. S. Army Signal Corps Reserve in Hollywood.

3,489 Film Titles Recorded in '47

Washington Bureau

There were 3,489 motion picture titles registered with the Motion Picture Association's Title Registration Bureau during 1947, a 17 per cent increase over 2,978 registered in 1946, according to a report submitted to MPPA president Eric Johnston last week.

The report, made by bureau manager Margaret Ann Young, said that the 3,489 registered titles were out of 4,133 submitted. Thirty-two titles were rejected on grounds of "moral unsuitability," 207 were returned because of their identity with prior registration, and 405 titles were approved for non-member companies.

Miss Young reported that only two appeals had been made to Mr. Johnston from bureau decisions. In both cases, the bureau's action was upheld. Of 413 protests filed during the year because of differences of opinion between companies regarding priority, "harmful" similarity and similar disputes, only seven finally required arbitration. The remaining controversies were settled by inter-company negotiation.

Twenty-six additional non-member companies used the bureau last year, the report declared, bringing the total of these companies to 59. Total member and non-member participants now stands at 80. Participating companies notified the bureau of 772 releases during 1947, features and shorts.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

REFRESHING is the word for a small town program that came to hand this week. L. E. (Jack) Downing, manager of the Haven theatre, Brookhaven, Mississippi, renews his long-term subscription to the HERALD, and sends samples of his neighborly theatre-program letter, something new in our mail, from this friendly home-owned theatre.

Mr. Downing gets out a program herald, with press-book mats illustrating his four changes a week. These indicate good bookings, for weekend family shows and in midweek, for more serious attractions. That's on one side of the paper; on the other side, a mimeographed letter, addressed to his friends and neighbors, personally signed by the manager. He does his own typing, stencil cutting and mailing, which is clearly a labor of love.

We'd like to quote the opening paragraph of several of these at hand, just to show you the informal style in which they are written, for instance: "Another day has dawned while we go smiling through our tasks, with a howdy here and a hello there, meeting friends and chatting. . . ." Or, "With the election, we have learned several new jokes, but since the day passed with such good fellowship, may it remain in that atmosphere. . . ." And, "It's a pleasure to write you this week, since we now offer lower admission prices. . . ." The letters are long, single spaced, filled with small town community spirit, and news.

He campaigns for Sunday movies with support from clergy who join him in the belief that it's better to be at the movies than some other places he mentions, and he takes advantage of radio with a program from the Haven theatre, each morning at 10:15 o'clock. It's plain to be seen that Jack Downing is a busy man, a genial neighbor and a good manager. He has the know-how of small town operation, which takes a certain skill, plus some qualities you have to be born with. When more big theatres are operated with that small town spirit, the industry will pick up a lot of the slack that's obvious in present day attendance.

POINT OF SALE

"Whatever the merits of national advertising . . . there should be no disagreement that the most effective form of advertising is that conducted locally immediately preceding and during the run of the picture. Such advertising whips up a desire to see the picture and tells the public when and where that desire can be gratified. The exploitation of pictures, like all other forms of public relations, is most effective when carried on at the community level."

The foregoing paragraph, from a national bulletin of the Allied States Association of Independent Exhibitors, is quoted in "Theatre Facts", received this week from the Associated Theatre Owners of Indiana. We thank Trueman Rembusch and Bill Carroll, of the Indiana association, for their confirmation of our editorial belief in the fact that "All Business Is Local"—an advertising theory originated by the American Newspaper Publishers Association, in which the theatre and the local manager's interest is apparent. We like to repeat this theme, at frequent intervals, to make it more apparent to national advertisers of motion pictures, who want to do the job from New York.

It takes advertising, publicity and exploitation at the point of sale — your box office — to build business above the gravity level, to reach those millions who seldom go to movies.

Looking back in the first files of the Managers' Round Table, because this week marks our 20th birthday, whose do you think was the first name to appear *then* that also appears *now,* in our current mail? None other than Montague Salmon, managing director of the Rivoli theatre on Broadway, who was a charter member of the Round Table, in May 1928, from the Boulevard theatre, Los Angeles. Added proof, if any were needed, that Round Table members move on, and up, in this business. You can trace the activities of our members from the earliest days to the top places in theatre operation—and it's been that stepping up and forward that identifies the Round Table member as a manager with an objective.

A live one, that R. E. Agle, district manager for Appalachian theatres, Boone, N. C. Hardly a mail from the south but what brings up some new idea. For instance, he wanted to impress his patrons with the amount of tax paid on each ticket at his box office, so he pasted five bright new pennies below the 30c admission price, six pennies below the 35c admission, to let people know those pennies went to the government. Also, just recently, he was curious to know what percentage of the total drawing population of his country were regular patrons of Appalachian theatres. So he spent some weeks compiling a birthday list, catching each and every patron at the door to find out if they were registered. Not so much to get the birthday list, even though that was important, but to weed out duplication and check against other lists to ascertain just how many regular patrons he really had. Result? He figures that just 11 per cent of the total potential audience can be called "regulars," and he says it isn't enough. The birthday list, a by-product in his research, will help to build regular business.

—Walter Brooks

OSCARS for SELLING the PICTURE at THE POINT OF SALE

It takes all kinds of ideas, from the sublime to the ridiculous, to catch the patron in a buying mood. Here are a few for variety, at your box office.







Wilfred Russell, manager of the Rivoli theatre, Muncie, Indiana, built this splendid window for "Gentlemen's Agreement," with the cooperation of Vic Sicilia, city manager, and Jim Keefe, Fox field man. The giant five-foot "Oscar" is in gold leaf.

At left, the British film "It Always Rains On Sunday" gets logical exploitation in this simple, direct fashion, as provided by E. W. Meadows, manager of the Odeon theatre, Manchester.

And in the corner, at left below, this "infant"—(6 feet 1 inch without his sox) was named "Oscar" for his ballyhoo of "Sitting Pretty" by manager Andrew Sullivan, of the Lucas theatre, Savannah, Ga.



Lester Pollock's huge book, "walking" the streets of Rochester, as ballyhoo for Loew's theatre.



Although Gabriel Reed's lobby at the Odeon theatre, Portsmouth, England, was badly damaged by a 500-pound bomb during the war, it looks gay enough now.

BLUEPRINT FOR EXPLOITATION

Whether or not David O. Selznick planned it that way, "Mr. Blandings Builds His Dream House" will be the outstanding exploitation picture of the year. Bob Gillham, one of the most skillful advertising men ever to cross trails with film industry, has made it the best opportunity we've ever had for commercial cooperation.

In the first place, *there's box office in houses.* In the current housing shortage, people stand in line just to look at new houses. On a nearby street corner, a steel pre-fab job is doing 4,000 admissions a week, at 25c a head, just to walk in and walk out again. In Rockefeller Center, the Museum of Science and Industry has doubled its admission fee to show Gimbel Brothers' "Look" house as a headline attraction, and is turning 'em away.

"Dream Houses" Make Money

Down on the corner of Fifth Avenue and 48th Street, for the last several months, a fair to middling demonstration house has been drawing such business that 200,000 chances were sold at 50c in addition to the admission fee of 10c to all comers. It is reported that the proposition showed a net profit of $90,000, which is not hay. Now Mr. Selznick is taking over that same corner to build a replica of "Mr. Blandings' Dream House"—and with this arrangement in advance: It won't cost Mr. Selznick a dime, for the whole proposition is underwritten by cooperating builders, merchants, etc. That's valuable advertising, for free.

Throughout the country, "Mr. Blandings' Dream Houses" will actually be built, commercially, and sold for occupancy, as part of the exploitation for the picture in 100 key cities. This is a *big* promotion, and we don't have to exaggerate. They say $10,000,000 in cooperative advertising will be represented in various phases of the transaction. Thirty corporations will include $3,000,000 in direct advertising in their campaigns in national magazines. Such concerns as International Nickel, with big appropriations, will spread "Mr. Blandings" in national magazines. But national advertising is actually only a fraction of the total.



"Mr. Blandings' Dream House".

Cooperation Starts With General Electric Dealers

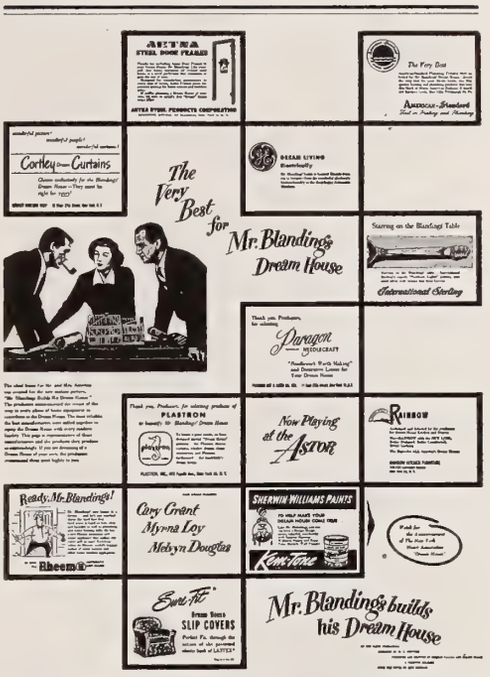
Bob Gillham says that Kellogg's cereals will give a folding cardboard "Dream House" in exchange for millions of box tops, and that "Bird's Eye" frozen foods will have 45,000 displays throughout the country. There's a long list of cooperating dealers available to every manager in every town. It begins usually with General Electric. You contact their dealer, and the wheels begin to turn. General Electric's 12,000 dealers are the springboard from which you can build "Mr. Blandings' Dream House" in your town. Selznick will help, as they have pointed the way in 100 demonstrations, but most important is the fact that it can be your own promotion in your town.

Builders in every community have houses to build and sell, this year and all the time. Nothing that's come along is a greater boost to them than the promotional value of this sponsored house. You'll be doing your local contractors and real estate people a favor, if and when you venture to do locally what Selznick has begun in the key cities. Department stores go all out to support the program. Currently in New York, Macy's is buying full pages of advertising, and there isn't an actual "Dream House" as yet in the territory, although one is being built in Tarrytown. If Macy's will do it, then Gimbel's can do it, and so on through a national list of 500 department stores. You can find a sponsor or a collection of cooperating merchants, dealers, architects, builders and underwriters in every town. Don't overlook the banks who loan money to home builders, to exploit the "Dream House."

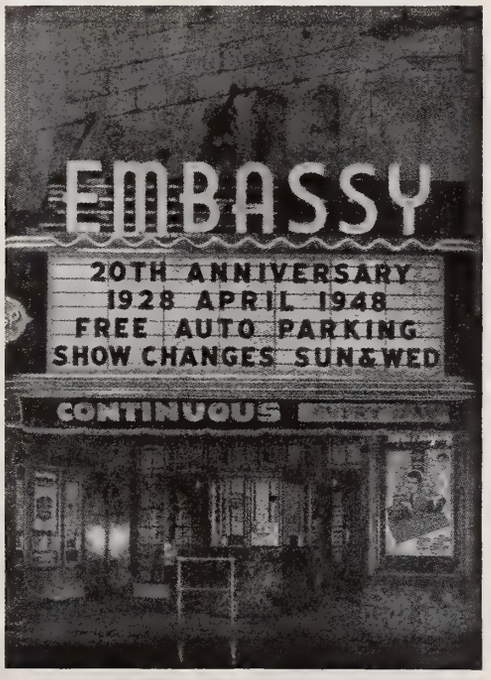
Houses Could Be Built Cheaper

Mr. Blandings had expensive tastes, and this house costs $20,000 and up, built to his specifications. But it can be simplified and built for smaller sums if your locality hasn't the market for such a costly enterprise. Nowadays, it takes more than $10,000 to even think of building, and a surprising number have the money. Best tie-up, from the beginning, is a worthy charity drive, to overcome many obstacles. In plenty of places chances can be sold, sufficient to pay costs several times over. On Fifth Avenue, "Mr. Blandings' Dream House" is for the benefit of the Heart Fund.

We have one manager in the Round Table who had over 50,000 coupon tickets "out" as chances on a radio-television set. Imagine what he could do with a "Dream House!" What Selznick is doing in the key cities for a hundred first-runs can be done in a thousand towns. Even that would be only a fraction of the membership of the Round Table who would have the energy and the ambition to put over this attraction for themselves. Our suggestion is, don't wait for this to reach you by gravity. Start now to get ready for the opportunity to build a "Dream House" in your community.



Interesting layout of one cooperative newspaper ad that has appeared in New York and can be duplicated in your town.



Cover page of William Harnett's 20th Anniversary Souvenir Program at the Embassy theatre, Waltham, Mass., is also a good picture of the front of the house, trimmed for a birthday celebration. (And it's the Round Table's Twentieth Birthday, too.)

Larry Woodin Goes Out Of Town For New Business

Larry Woodin, manager of the Arcadia theatre, Wellsboro, Pa., has been a contributor to these meetings, and a member of the Round Table, since 1929. We've known him from way-back-when, for Wellsboro is just over the county line from our old home town in Pennsylvania. He, his father and family have enjoyed "225 Years in Show Business," and that's the title of a book to be written. It is quite natural that Larry inherits showmanship as an outstanding characteristic, and concentrating his energy in a county-seat town of 3,665 population, he literally goes out after that extra business for the theatre.

He Sells Scenery

Just the other day, Larry wrote that he had opened with "Unconquered" in Wellsboro; a matter of fact statement, but with one difference. "Unconquered" played the Arcadia and the Auditorium—the old Opera House that the Woodins have remodeled as an over-flow house—and with a combined seating capacity of 1,600, played to over 4,600 admissions in four days. That's extraordinary business, which requires some explaining. You have to go back ten years to find the reason, which marks the beginning of Larry's reaching for business. The attraction in "Unconquered" was Pennsylvania mountain scenery, located just ten miles west along the Roosevelt Highway.

Here is "The Grand Canyon of Pennsylvania"—a thousand feet deep and fifty miles long, which was always a scenic point, but never an attraction until Larry applied basic showmanship. Now, it brings more people into Wellsboro than Wellsboro has population, many times over. A quarter of a million visitors stop over to see the Canyon every summer, staying at the Penn-Wells Hotel (Larry Woodin, director) and visiting the Arcadia theatre (Larry Woodin, manager). No wonder he remodeled the old Opera House for overflow! The Arcadia itself is new, seats about 800, and is just right as a year round house.

Larry sells a ton of popcorn a month, in Wellsboro, and that's a lot of popcorn. He told an exhibitor's convention in Pittsburgh not long ago that popcorn should pay the admissions tax, i.e., that popcorn was 20 per cent of a theatre's gross income. But, primarily, he sells scenery. He sold his Canyon to Cecil B. DeMille, and the opening shot of "Unconquered" is local stuff to Wellsboro folks. He's negotiating now for another picture that will be made in Pennsylvania's state owned park lands, bigger than any public lands in the eastern states. Larry is guiding genius of all the publicity, exploitation and advertising campaigns.



LARRY WOODIN

He Sells "Miss America"

And he is also Pennsylvania's state director for the "Miss America" Pageant. For the first time, upstate Pennsylvania girls lead the contenders for the title of "Miss Pennsylvania" and all through the year, local contests, held through the State, determine finalists and the winner. There's exploitation in that game; and profits that accrue to theatres where Larry places his contenders, never forgetting Wellsboro, which is the center of such beauty culture, where it is a year 'round business. Whether it's scenery, popcorn, pictures, or what-have-you, Larry Woodin can sell it, to the profit of himself and his community.



The Arcadia, "Tioga County's Finest Theatre", is headquarters for Larry Woodin's promotional activities. He also operates the Bache Auditorium in Wellsboro, as a summer theatre.

Savannah Hears About Cary

Van Lloyd, manager of the Weis theatre, Savannah, Ga., sends in a whale of a co-op newspaper page for "Cary and the Bishop's Wife" in which he makes complete use of the new title, adding the title line to every merchant's space within the page, and getting 14 inches, four columns wide in the center of the page for the theatre. The line "Have you heard about Cary and the Bishop's Wife?" ties in with every sponsor.

Cooking School Lifts Business On Dull Days

The greatest of all cooking school demonstrations in the theatre have been conducted by the Chicago *Tribune* as readers of the advertising trade press have known, these many years. But it remains for William Hartnett, manager of the Embassy theatre, in Waltham, Mass., a member of the Round Table since 1934, to remind us of how much this demonstration can mean to neighborhood theatres and for matinee business, as an attraction for housewives.

As a campaign submitted for the Quigley Awards in the first quarter of 1948, Mr. Hartnett pointed the way for all managers who have three essentials: A good opportunity for a stage presentation; a chance for cooperation with local gas company or cooking appliance people, and plenty of housewives who want to mix movies with their meals. Mr. Hartnett adds the more modern touch, a complete tieup with a local radio station, who furnished "Mother Parker," the director of the C. B. S. daily food program.

The cooking school is nothing that's here today and gone tomorrow. Mr. Hartnett's cooking school had separate prizes for the first, second and third week and ran into a demand for a new series to follow. Cooperating merchants supplied the prizes, which included a $187 electric range, numerous pressure cookers, wrist watches and many food certificates, worth $10 and up. The Presto cooker people were among the principal backers of the school.

One thing you can be reasonably sure of in a cooking school tieup and that is superlative newspaper and radio support—in this case, it ran into many columns of free space and many radio programs. What the picture is or was, doesn't matter too much, for in putting on a cooking school, the film itself is the second half of a double bill. Main thing is to keep this audience *in your theatre;* to utilize it as an added force for off-day midweek matinees, and to lift the box office value of a picture that needs help.

Harry Wiener Finds Use For Long Silent Organ

Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., is one who has put his theatre organ to work. A few weeks ago he started a 15 minute organ program, broadcast from the theatre on Sunday, and now has a sponsor. A prize contest to determine a name for the new program brought in 250 letters by the first mail. It attracted county-wide attention and is now well on the way to have a regular Sunday audience on the air, which, of course, is excellent promotion for the theatre. It is the second radio program to originate from Smalley's theatre under Mr. Wiener's direction. And, as he puts it, the organ program makes use of a $25,000 pipe organ which had been silent for many years.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

SUMMER HOLIDAY — Metro-Goldwyn-Mayer. Based on the play by Eugene O'Neill, "Ah, Wilderness", which was also one of Will Rogers' films of years ago. Now it is a musical, with the carefree title and an opportunity for even better exploitation. In Technicolor, and with good cast, good music, there is a good time to be had by all. The 24-sheet and 6-sheet offer the best opportunity for cut-outs and for lobby or marquee display. We suggest, start with these two devices and work from there. Newspaper advertising is good, in the spirit of music and gaiety. Metro always gives you good small ads and in different sizes; try that style, about 2 inches high, No. 407, or No. 307, and No. 207, in small space. Two-color herald is good, or you can buy a mat in one color and print your own with cooperating merchant. All the available photographs and many special styles may be selected by number from the press book "Showmanship Package". The publicity mats are good and will get you free space in newspapers. There are good tunes to exploit this new musical version and you can get record, sheet music and other music shop tie-ins. The family is the theme of the film, and family ideas make good exploitation. Have a contest for the most typical American family in your city; invite "a family a day" to be your guests, by nomination through a newspaper or radio tie-in. The picture goes back to early autos, so try for automobile dealer cooperation. Mickey Rooney is funny as valedictorian of his high school class; so you can build on this idea with your local school graduation exercises.

FORT APACHE — RKO Radio Pictures. A real picture and a great one. It has sweep and scope, human scenes straight from the shoulder. There are long, lean Cavalrymen, their women, fighting, humor. You can smell the heat and dust. This, friends, is a motion picture. The extra advertising of this colorful Western epic will have convinced you that John Ford's direction of a Saturday Evening Post story makes a superior attraction. There is unusual advertising for you, too, in the field, if you follow the pressbook. Capitalize on those faces, the characters in the story, the realism of the setting and the names in the cast. Posters are probably better for cutouts and display than they appear in miniature; surely there is plenty of color for advertising purposes. Big newspaper ads are best to use, for they have the sweep and power to sell the picture. Smaller ads have so much less force that you will need to use a few big ones if you wish to get the right result. Buy that big mat with all the drawings of cast members and use the lineup of players in any arrangement to suit your purpose. Get publicity mats for free space. Remember that the title alone will not sell the attraction — that depends on how well you can benefit from the pre-selling that has gone on before. Plenty of chance for period music, costume parties, frontier sets and mounted ballyhoo. A puzzle mat (No. 3-X) and a coloring mat are shown in the press book. The film has had unusual pre-selling via magazine advertising, all of which is lost unless and until it does you some good at that place where the public buys tickets of admission.

"Sitting Pretty" With P. E. McCoy In Augusta, Ga.

Pierce McCoy, who always has organization support for his exploitation in Augusta, Ga., certainly outdid himself in handling the campaign for "Sitting Pretty" at the Miller theatre recently. His results add up all the best of the exploitation for this particular picture, plus all the best of Pierce McCoy's previous record for obtaining local cooperation in his Georgia town.

Two big co-op newspaper pages were headed "Sitting Pretty in Augusta," and included the sales punch of the film with each merchant's advertising, plus a four-column center flash for the theatre. Two more "magazine" pages—free publicity to you—were headed "All Augusta Will Be Sitting Pretty," across an eight column head. Then there were some miscellaneous co-op ads and assorted publicity stories that added to his excellent campaign.

The Augusta Youth Organization went all out to become "baby sitters" and volunteered to "sit" gratuitously for any hapless parents who wanted to laugh at Clifton Webb, but couldn't escape from the "infantry" without the benefit of this promotional courtesy by the theatre. Of course, Pierce McCoy collected all the applications and followed through to reward the volunteers.

Radio programs and window displays were featured, as well as a descriptive lobby display in the theatre where baby sitting "utensils" were prominent, courtesy of cooperating stores. A new Lincoln car was parked on the sidewalk in front of the box-office, as a further tieup wherein the theatre had cooperative advertising. A "sneak preview" sold the attraction in advance.

Rathman Sends Out a Memo

Gilbert Rathman, manager of the new Marion theatre, Marion, Iowa, distributed a "memo" as a throwaway, reading "Cary called; he was looking for the Bishop's Wife." He is making good use of his window card, printed from press book mats.

Gets Preferred Position, Co-op Advertiser Pays

Bill Reisinger, at Loew's Dayton theatre, has his own specialty, cooperative ads on pages other than the amusement section, from classified to women's pages and through other departments. Of all Round Table members, Bill gets more use of newspaper space, in this classification, and his ads are always well placed and paid for by sponsors or tied in for newspaper benefits. Currently in the mail is a repeat co-op on "State of the Union," which had preferred position on the society page.

Joins the Round Table With Good Campaigns

Robert E. Rosen, manager of the Time theatre, Sioux Falls, S. D., becomes an active member of the Round Table with his campaign for "Carnegie Hall" and "My Wild Irsh Rose" at hand. He operates a small theatre, with limited budget. Points with pride to street ballyhoo of a couple of "photographers" who snapped pictures (?) of passersby and handed them cards reading: "For the funniest picture you've ever seen . . . see 'Where There's Life'."

MADE RIGHT BY MEN WHO KNOW HOW!
FILMACK
Special TRAILERS
NEW YORK 245 West 55th St.
LOS ANGELES 1574 W. Washington
CHICAGO 1327 S. Wabash
SEND US YOUR NEXT ORDER!
3 COMPLETELY EQUIPPED PLANTS

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

STATE OF THE UNION (MGM)

Intermediate Report:

Total Gross Tabulated	$599,200
Comparative Average Gross	517,600
Over-all Performance	115.7%

ATLANTA—Loew's Grand	95.5%
BALTIMORE — Century	128.2%
BUFFALO — Great Lakes	162.8%
CINCINNATI—RKO Capitol	89.6%
CLEVELAND—Loew's State	111.3%
DENVER—Orpheum	129.8%
(DB) Hollywood Barn Dance (SG)	
INDIANAPOLIS—Loew's	157.0%
KANSAS CITY—Midland	142.8%
LOS ANGELES—Egyptian	124.0%
LOS ANGELES—Fox-Wilshire	139.5%
LOS ANGELES—Los Angeles	123.7%
MINNEAPOLIS—Radio City	181.8%
NEW YORK—Music Hall, 1st week	103.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	98.7%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—Paramount	106.7%
PHILADELPHIA—Goldman	163.3%
PITTSBURGH—Penn	152.0%
SAN FRANCISCO—Warfield	131.7%

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THE LADY FROM SHANGHAI (Col.)

First Report:

Total Gross Tabulated	$177,500
Comparative Average Gross	186,900
Over-all Performance	94.9%

BALTIMORE—Hippodrome	100.5%
(SA) Vaudeville	
BUFFALO—Lafayette	102.0%
(DB) Blondie's Anniversary	
CHICAGO—State Lake	98.3%
(SA) Vaudeville	
CINCINNATI—RKO Palace	104.5%
CINCINNATI—RKO Shubert, MO 1st week	96.7%
LOS ANGELES—RKO Hillstreet, 1st week	96.1%
(DB) Adventures in Silverado (Col.)	
LOS ANGELES—RKO Hillstreet, 2nd week	57.7%
(DB) Adventures in Silverado (Col.)	
LOS ANGELES—Pantages, 1st week	108.9%
(DB) Adventures in Silverado (Col.)	
LOS ANGELES—Pantages, 2nd week	58.6%
(DB) Adventures in Silverado (Col.)	
SAN FRANCISCO — Esquire	122.2%
(DB) Trapped by Boston Blackie (Col.)	
SAN FRANCISCO—Orpheum	118.2%
(DB) Trapped by Boston Blackie (Col.)	

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CASBAH (U.-I.)

First Report:

Total Gross Tabulated	$279,000
Comparative Average Gross	269,700
Over-all Performance	103.4%

BALTIMORE — Century	86.4%
CHICAGO—Oriental, 1st week	141.9%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	100.2%
(SA) Vaudeville	
CINCINNATI—RKO Palace	85.0%
CLEVELAND—RKO Palace	66.1%
LOS ANGELES—Guild, 1st week	94.6%
(DB) Madonna of the Desert (Rep.)	
LOS ANGELES—Guild, 2nd week	67.5%
(DB) Madonna of the Desert (Rep.)	
LOS ANGELES—Iris, 1st week	100.0%
(DB) Madonna of the Desert (Rep.)	
LOS ANGELES—Iris, 2nd week	71.4%
(DB) Madonna of the Desert (Rep.)	
LOS ANGELES—Ritz, 1st week	118.2%
(DB) Madonna of the Desert (Rep.)	
LOS ANGELES—Ritz, 2nd week	75.2%
(DB) Madonna of the Desert (Rep.)	
LOS ANGELES—Studio, 1st week	111.9%
(DB) Madonna of the Desert (Rep.)	
LOS ANGELES—Studio, 2nd week	111.9%
(DB) Madonna of the Desert (Rep.)	
LOS ANGELES—United Artists	129.1%
(DB) Madonna of the Desert (Rep.)	
NEW YORK—Criterion	103.1%
SAN FRANCISCO—Orpheum	111.5%
(DB) The Cobra Strikes (EL)	

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SAIGON (Para.)

Final Report:

Total Gross Tabulated	$706,900
Comparative Average Gross	739,600
Over-all Performance	95.5%

ATLANTA—Fox	76.0%
ATLANTA—Roxy, MO 1st week	86.1%
BALTIMORE—Stanley, 1st week	120.5%
BALTIMORE—Stanley, 2nd week	65.2%
BOSTON — Metropolitan	105.6%
(DB) Let's Live Again (20th Fox)	
BOSTON—Fenway, MO 1st week	69.6%
(DB) Let's Live Again (20th-Fox)	
BOSTON—Paramount, MO 1st week	83.5%
(DB) Let's Live Again (20th-Fox)	
BUFFALO—Great Lakes, 2nd week	68.1%
(DB) Mr. Reckless (Para.)	
BUFFALO—Great Lakes, 2nd week	68.1
(DB) Mr. Reckless (Para.)	
CLEVELAND—Loew's State	99.0%
CLEVELAND—Loew's Ohio, MO 1st week	86.9%
DENVER—Denham, 1st week	136.0%
DENVER—Denham, 2nd week	96.0%
INDIANAPOLIS — Indiana	85.2%
LOS ANGELES—Paramount, Downtown, 1st week	143.9%
(DB) Mr. Reckless (Para.)	
LOS ANGELES—Paramount, Downtown, 2nd week	78.5%
(DB) Mr. Reckless (Para.)	
LOS ANGELES—Paramount Downtown, 3rd week	57.6%
(DB) Mr. Reckless (Para.)	
LOS ANGELES—Paramount Hollywood, 1st week	106.0%
(DB) Mr. Reckless (Para.)	
LOS ANGELES—Paramount Hollywood, 2nd week	75.7%
(DB) Mr. Reckless (Para.)	
LOS ANGELES—Paramount Hollywood, 3rd week	53.0%
(DB) Mr. Reckless (Para.)	
MINNEAPOLIS — State	130.4%
MINNEAPOLIS—Lyric, MO 1st week	109.0%
MINNEAPOLIS—Lyric, MO 2nd week	98.1%
NEW YORK—Paramount, 1st week	124.1%
(SA) Buddy Rich's Orchestra	
NEW YORK—Paramount, 2nd week	84.9%
(SA) Buddy Rich's Orchestra	
NEW YORK—Paramount, 3rd week	78.4%
(SA) Buddy Rich's Orchestra	
OMAHA—Paramount	113.4%
OMAHA—Omaha, MO 1st week	113.9%
PHILADELPHIA—Earle, 1st week	127.6%
PHILADELPHIA—Earle, 2nd week	85.1%
PHILADELPHIA—Earle, 3rd week	63.8%
PITTSBURGH—Penn	93.5%
PITTSBURGH—Ritz, MO 1st week	80.6%
SAN FRANCISCO—St. Francis, 1st week	118.4%
SAN FRANCISCO—St. Francis, 2nd week	75.6%
SAN FRANCISCO—St. Francis, 3rd week	62.5%
ST. LOUIS—St. Louis, 1st week	159.7%
(DB) Mr. Reckless (Para.)	
ST. LOUIS—St. Louis, 2nd week	119.5%
(DB) Mr. Reckless (Para.)	
ST. LOUIS—St. Louis, 3rd week	70.6%
(DB) Mr. Reckless (Para.)	

B & K Booking Foreign Films

Chicago Bureau

Pressed for product as the result of the two-week limitation on Loop runs, Balaban and Katz has booked a number of foreign features and independently produced features into their downtown houses.

Prior to the decree in the Jackson Park anti-trust suit, which set the two-week playing limit, the majority of the films booked would have been by-passed for Loop showings.

The features are: "Women in the Night" and "Will It Happen Again?," released by Film Classics, set for the Garrick May 14 or May 21; "The Raiders," distributed by English Pictures, at the Garrick; "The Overlanders," Australian feature released by Universal-International, and "Song of My Heart," Allied Artists, both into the Apollo, and "Smart Woman," Allied Artists, for the State Lake for one week beginning May 14.

Racial Tolerance Films Win Newspaper Guild Award

The New York Newspaper Guild's Page One Award has been presented to Eric Johnston, MPAA president for film industry workers. The award, presented last Thursday night at the Guild's annual Page One Ball, reads: "Because it has recently produced several films which have gone far to further racial tolerance—specifically 'Gentleman's Agreement', 'Crossfire' and 'Body and Soul'—and because of the general excellence of those films, the Newspaper Guild of New York presents its Page One Award to the motion picture industry." Francis S. Harmon, MPAA vice-president, accepted for Mr. Johnston. Elia Kazan received an award for directing "Gentleman's Agreement," and Montgomery Clift accepted one for David Wechsler, producer of "The Search."

Dezel in Astor Deal

Albert Dezel, president of Albert Dezel Productions, Inc., has announced that he has acquired the franchise to the product of Astor Pictures for the Cincinnati territory, where it will be released through Screen Guild Productions of Cincinnati, Inc.

Vera Gordon Dies

Vera Gordon, 61, known for her portrayals of screen mothers, died at her Beverly Hills home May 8. A former vaudeville artist, she appeared in her first feature in 1919. Her credits include "Humoresque," "Abie's Irish Rose," "Cohens and Kellys" and "The Good Provider."

H. T. Long

H. T. Long, 54, veteran film executive, died in his sleep in Toronto May 10. He had been identified with several film companies for 27 years until his retirement last year because of ill health.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS—3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

SIMPLEX REAR SHUTTER MECHANISMS, latest models, rebuilt, $302.50; Powers $114.50; pair Simplex 1 kilowatt Lamphouses with Strong rectifiers, rebuilt, $575; Series II lenses, $35 pair; Spring seats from $2.50; 2 unit ticket machines, rebuilt, $71.55; Complete booth equipment of Simplex projectors, Peerless lamphouses, rectifiers, RCA sound system, lenses, etc., all in good condition. $950. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

THREE COMPLETE SETS OF BOOTH EQUIPment consisting of Super-Simplex projectors, RCA soundheads, change-over switches, 2,000 ft. magazines, de-luxe heavy duty "N" Pedestal. RCA Rack amplifiers, Ashcraft H. I. Suprex lamps and RCA Speakers. All in good condition. Also 4 Standard Rear Shutter Simplex projectors complete with soundheads and 5 point pedestal. Best offer for lot or sets. BOX 2227, MOTION PICTURE HERALD.

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NUMBER 6 OF A SERIES

Q&A

QUESTION: ***How is "DUEL" at regular admissions doing in small towns where it has not previously played?***

—Exhibitor F. A. in a town of 3100 in Indiana.

ANSWER: From a neighbor of yours, Mr. F. A., we received the following telegram, which may answer your question:

"'DUEL IN THE SUN' played Scott Theatre, Scottsburg, Indiana, April 20-22. Population our town, 1702. Total paid admissions this engagement, 1690. Congratulations and regards.

Mrs. Ethel K. Walsh, Scott Theatre"

This is not an isolated incident. "DUEL IN THE SUN" is doing equally well in similar situations all over the United States.

Vice President in charge of domestic sales



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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Fighting Father Dunne

RKO Radio **— Biography of a Home**

Back in 1905 Father Peter Dunne founded a home for destitute St. Louis newsboys. Now RKO Radio has brought to the screen his story of success over the many obstacles that arose. With Pat O'Brien in the title role, it is a picture ideally suited for all members of the family, and for all families.

In telling Father Dunne's story, producer Phil L. Ryan and director Ted Tetzlaff have maintained a nice balance between the seriousness of the story itself and the several clever touches of comedy woven throughout to lighten the mood. As Father Dunne, O'Brien plays his role with softness and humility but not without humor. Charles Kemper, as the priest's rotund, rough and ready brother-in-law, handles the comedy and this he does quite skillfully.

Based on the story by William Rankin and written for the screen by Martin Rackin and Frank Davis, the picture opens with the founding of the home. As it grows and more and more boys are taken from the streets the priest's problems grow. There's rent to be paid, beds and household equipment and food to be had, and aid to be sought from the leading citizens of the city. Then there's Father Dunne's attempts to save Darryl Hickman from the delinquency nurtured by his criminally-bent father —an attempt which is unsuccessful and resulting in a death penalty for the boy for the murder of a policeman.

Since it is a simple story, simply told, and also a story of the responsibilities of society, exhibitors should have little trouble in enlisting church and civic groups to help in the promotion of the picture.

Reviewed at the RKO projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, May 15, 1948. Running time, 93 min. PCA. No. 12333. General audience classification.
Father Dunne .....Pat O'Brien
Matt Davis .....Darryl Hickman
Emmett Mulvey .....Charles Kemper
Una O'Connor, Arthur Shields, Harry Shannon, Joe Sawyer, Anna Q. Nilsson, Donn Gift, Myrna Dell, Ruth Donnelly, Jim Nolan, Billy Cummings, Billy Gray, Eric Roberts, Gene Collins, Lester Matthews, Griff Barnett, Jason Robards, Rudy Whistler

So This is New York

UA-Enterprise—Here's Morgan

Henry Morgan, that acid-tongued radio comedian who has gained considerable notoriety for kidding commercials, makes his screen bow here in a version of Ring Lardner's novel, "The Big Town." And a handsome, dead pan bow it is. He can take a bow for himself and an appreciative bow for their support in the direction of Rudy Vallee, Hugh Herbert, Leo Gorcey, Bill Goodwin, Virginia Grey and Dona Drake.

Here's a story laid in the early 20's with a lot of the comedy screen tricks that were part of the typical screen fare of that period. Here's a lot of outrageous and imaginative nonsense and a considerable amount of subtlety.

Morgan narrates the story: how his wife (Miss Grey) and his sister-in-law (Miss Drake) inherit $30,000 each and how the three of them leave South Bend, Ind., go to New York, and there look around for a rich and attractive man for Miss Drake.

The girls get involved with a seducer (Jerome Cowan) who tries to pass himself off as a big-time Wall Street operator; with an elderly, foolish sugar-daddy (Herbert); with a handsome, whinnying Texas rancher (Vallee); with a burlesque comedian (Goodwin) whom they finance in an hilariously funny, unsuccessful serious play, and with a crooked jockey (Gorcey).

There's a lot of comedy in this picture as it stands. But there could have been a lot more if the fun hadn't been too early nipped in the bud by the consistent dead pan performances of the principals. There's humor in dead pan, of course, but it's a subtle humor and when there's a lot of dead pan it takes an alert audience to recognize it as comedy. Morgan, in particular, underplays to the point of appearing to be disinterested.

But there's ingratiating hokum and period style to the piece and you put those touches together and you've got something to sell to those small towns that maybe don't know or don't like Morgan—there's a considerable difference of opinion over his act. The audience will howl at Gorcey and be considerably amused by Vallee and be surprised at how much of a comedian Dona Drake is. It's an original show and a fresh show. The new comedian you've got to sell is at the other end of the pole from the Danny Kaye school of comics, but for those who want something novel, something different, here it is.

This Enterprise Studios production was produced by Stanley Kramer, directed by Richard O. Fleischer and written by Carl Foreman and Herbert Baker.

Seen at the United Artists' screening room. Reviewer's Rating: Good.—RAY LANNING.

Release date, April, 1948. Running time, 79 min. PCA No. 12820. General audience classification.
Ernie Finch.....Henry Morgan
Herbert Daley.....Rudy Vallee
Hugh Herbert, Leo Gorcey, Virginia Grey, Dona Drake, Jerome Cowan, Dave Willock, Frank Orth, Arnold Stang, William Bakewell

Waterfront at Midnight

Paramount—Waterfront Melodrama

The producing team of William Pine and William Thomas have turned out a routine, shooting melodrama about cops and gangsters against a waterfront background. The yarn presents William Gargan as a police lieutenant who matches wits with the underworld and finds it hard going at first. In support are Mary Beth Hughes, Richard Travis and Richard Crane. What the picture lacks in originality of incident, it makes up in action and excitement.

The original screenplay devised by Bernard Girard has the underworld group luring Gargan's brother into their illegal activities, thus creating for Gargan a thorny predicament. When the brother gets too troublesome they do away with him in a manner that suggests Gargan, himself, did the killing.

This precipitates Gargan's moral disintegration, but, true to form, he makes a fighting comeback that sees the criminals behind bars.

Besides Miss Hughes' role as the gun moll who is regenerated, the feminine interest is further held up by Cheryl Walker as Gargan's wife. William Berke directed.

Seen at the home office in New York. Reviewer's Rating: Good.

Release date, June 25, 1948. Running time, 63 min. PCA No. 12913. General audience classification.
Mike Hanrahan .....William Gargan
Ethel Novack .....Mary Beth Hughes
Socks Barstow .....Richard Travis
Cheryl Walker, Horace McMahon, John Hilton, Douglas Fowley, Keye Luke, Paul Harvey.

Dear Murderer

Universal - International **—**
English Drama

In this film, Eric Portman gives an effective performance as a husband who plans to murder his wife's lover. A well constructed story is presented in a manner which should hold the interest of the patrons. Capable portrayals are given by Greta Gynt as the attractive but disloyal wife, and Dennis Prince and Maxwell Reed as two men interested in Miss Gynt.

The film opens as the husband returns to London from a business trip to New York. He has worked out carefully a scheme to murder his wife's lover. He goes to the lawyer's apartment and kills him, leaving evidence to make it appear as suicide. However, as he is about to leave the apartment, his wife enters with her current interest, a young architect. Then the murderer gets the idea of altering the evidence to place suspicion on this young man. The police arrest the architect and the wife realizes that her husband committed the murder. When he refuses to confess, she gives him an overdose of sleeping pills. He dies soon after the police arrive.

This is a Gainsborough Picture produced by Betty E. Box. Sydney Box was executive producer and Arthur Crabtree directed. Muriel and Sydney Box and Peter Rogers wrote the screenplay from a play by John Legh Clewes.

Seen in a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, May, 1948. Running time, 90 min. PCA No. 12384. Adult audience classification.
Lee Warren .....Eric Portman
Vivian Warren .....Greta Gynt
Richard Fenton .....Dennis Price
Maxwell Reed, Jack Warner, Hazel Court, Andrew Crawford, Jane Hylton, Charles Rolfe, Helen Burls, Ernest Butcher, Judith Carol, Valerie Ward, Vic Hagen, John Blythe, Howard Douglas

(Reviews continued on following page)

Four Faces West

***UA-Enterprise*—Bloodless Western**

Let it be understood that Joel McCrea makes as good an outlaw-cowboy as has ever roamed the screen. Let it be understood further that, supplied with a horse, a girl, a motive and a good measure of common sense he should capture the hearts of all his fans and of all Western addicts, for he cuts a fine figure of a man. There is just one thing missing—the sound of a gun.

Exhibitors here have what might be called a "new" kind of Western. This Enterprise production, reminiscent of "Stagecoach" in some of its aspects, rests squarely on its performances, on the impressively photographed landscape and on the absence of violence in any form.

Whether this type of Western, with most of its tension and excitement in the story itself and in the oft-repeated shots of horses churning the dust of the New Mexico country will satisfy the fans who like noisy gun duels and fisticuffs, is up to the exhibitor to decide. Certainly, he has here a different kind of "super" western, suspensefully directed, elaborately photographed, well acted and provided with a certain measure of romance and heart appeal.

Its exploitation value is not confined only to the marquee, where the names of McCrea, Frances Dee and Charles Bickford stand out attractively, but also in the fact that the picture is historically accurate and that many of its figures actually lived. Produced elaborately by Harry Sherman, the film was directed by Alfred E. Green from a screenplay by Graham Baker and Teddi Sherman and is based on the story "Paso Por Aqui" by Eugene Manlove Rhodes.

McCrea holds up a bank while Sheriff Bickford makes a speech outside. From that moment on it is one long pursuit of McCrea by the famous law enforcing officer. McCrea meets Miss Dee, who is a nurse for the railroad. Joseph Calleia, a gambler, recognizes him but becomes his friend. Relentlessly the law closes in on McCrea. Once in his flight he is accompanied by Frances. She asks him to give himself up, but he refuses.

The hunt continues among the rocks of the desert land. McCrea finds a Mexican family dying of diphtheria. Instead of fleeing, he stays to help them, and here the sheriff catches up with him. Recognizing that here is a man of honor (McCrea already has started to pay off some of the money he took from the bank) he gives him a chance to give himself up.

Seen at the United Artists home office in New York. Reviewer's Rating: Good.—Fred Hift.

Release date, May 15, 1948. Running time, 90 min.
PCA No. 12679. General audience classification.
Ross McEwen ..... Joel McCrea
Fay Hollister ..... Frances Dee
Pat Garrett ..... Charles Bickford
Joseph Calleia, William Conrad, Martin Garralaga, Raymond Largay, John Parrish, Dan White.

Return of the Bad Men

***RKO Radio*—Super Western**

Randolph Scott heads the cast in this 90-minute Western which depicts the struggle between outlaws and the law abiding settlers of the Oklahoma Territory. Robert Ryan, a star of "Crossfire," portrays the Sundance Kid, a trigger happy outlaw. Anne Jeffreys is the niece of the leader of the outlaw band, who participates in holdups and shootings.

The girl outlaw is shot in a holdup and seeks refuge on Scott's ranch. Scott is engaged to a pretty widow, played by Jacqueline White, whose father, George "Gabby" Hayes, owns the local bank. Scott convinces Anne Jeffreys that she should reform and give herself up to the authorities. She is sent to jail and then paroled to Scott, who was appointed a Marshal. The reformed outlaw works in the Marshal's office and when Robert Ryan comes to kill the Marshal he strangles her. Scott corners the dangerous outlaws and he has a fierce hand-to-hand exchange with Ryan, in which Scott is the victor. Then Scott and his fiancee marry and plan to spend the rest of their lives in the Oklahoma Territory.

Jack J. Gross was the executive producer, with Nat Holt producing and Ray Enright directing. The screenplay was written by Charles O'Neil, Jack Natteford and Luci Ward.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, July 17, 1948. Running time, 90 min.
PCA No. 12512. General audience classification.
Vance ..... Randolph Scott
Sundance Kid ..... Robert Ryan
Cheyenne ..... Anne Jeffreys
John Pettit ..... George "Gabby" Hayes
Madge Allen ..... Jacqueline White
Steve Brodie, Richard Powers, Robert Bray, Lex Barker, Walter Reed, Michael Harvey, Dean White, Robert Armstrong, Tom Tyler, Lew Harvey, Gary Gray, Walter Baldwin, Minna Gombell, Warren Jackson, Robert Clarke, Jason Robards

Guns of Hate

***RKO Radio*—Western Adventure**

When Tim Holt and his side-kick, Richard Martin, are jailed for a murder they did not commit there's sure to be trouble. Produced by Herman Schlom and directed by Leslev Selander, "Guns of Hate" is an action-filled Western enhanced by some excellent outdoor photography of the rugged countryside.

Based on a screenplay by Norman Houston and Ed Earl Repp, Tim and "Chito" (Martin) break jail in an attempt to prove their innocence and to recover the map to a hidden gold mine stolen from the murdered man. After the usual fist and gun-fights and some hard riding, they uncover the mine and then expose the true murderers. As usual, there's a hint of romance between the star and Nan Leslie, the niece of the murdered man.

Others in supporting roles are Steve Brodie as the leader of the outlaws, and Myrna Dell, a dance-hall hostess and "Chito's" girl friend. George E. Diskant directed the photography.

Reviewed at home office projection room. Reviewer's Rating: Fair.—G. H. S.

Release date, June 18, 1948. Running time, 62 min.
PCA No. 12891. General audience classification.
Bob ..... Tim Holt
Judy ..... Nan Leslie
Chito ..... Richard Martin
Steve Brodie, Myrna Dell, Tony Barrett, Jom Nolan, Jason Robards, Robert Bray, Marilyn Mercer

Under California Stars

***Republic*—Roy Rogers Western**

This is hardly up to the standard of Roy Rogers Westerns. But still it measures up nicely when compared with the average run of such films. It is done in Trucolor and occasionally appears unnatural.

The story strains at the sentimentality inherent in a youngster's adoration of a film cowboy. Core of the plot concerns 10-year-old Michael Chapin's attempt to rescue Rogers' horse, "Trigger," kidnapped by a gang of predatory horse-traders. Rogers plays himself and the action takes place during one of his vacations from the studio.

Jane Frazee is decorative, Andy Devine supplies some slapstick, and George H. Lloyd and Wade Crosby lend an appropriate touch of villainy. Rogers is his usual personable self and joins the Sons of the Pioneers in a few tunes. Edward J. White was associate producer, William Whitney directed, and Sloan Nibley and Paul Gangelin wrote the screenplay from an original by Mr. Gangelin.

Reviewed in the Republic projection room in New York. Reviewer's Rating: Fair.

Release date, May 1, 1948. Running time, 70 min.
PCA No. 12906. General audience classification.
Roy ..... Roy Rogers
Caroline Maynard ..... Jane Frazee
Andy Devine, George H. Lloyd, Wade Crosby, Michael Chapin, House Peters, Jr., Steve Clark, Joseph Garro, Paul Power, John Wald, and Bob Nolan and the Sons of the Pioneers

Stage Struck

***Monogram*—Exploitation Piece**

Clearly intended for theatres located in areas where flash fronts and provocative billing bid for drop-in patronage, this melodrama sets forth in elementary manner to point out that dangers ranging up to death by murder lurk in the big city for small town girls who leave home in vain pursuit of footlight careers. The chief players are Kane Richmond, Audrey Long, Conrad Nagel and Ralph Byrd, but the script is so full of planted texts, and the direction so handicapped by dialogue, that the picture never rises above the level of an illustrated lecture on an antique theme.

The scene is New York, and the picture opens on the murder by a night club operator of a stage struck small town girl he's first enrolled in his fake theatrical school and employed thereafter as hostess. Richmond plays his employee, who observes the murder, gets rid of the body, and then takes charge of the business. Nagel plays a plodding detective assigned to the murder case, and Miss Long is seen as the murdered girl's sister, who comes to the city and follows in her sister's footsteps in hope of finding out who did the killing. If there's a sparkle of novelty in the proceedings, it's the use of a tape recorder in pinning the crime on the killer.

Jeffrey Bernerd produced and William Nigh directed from a script by George Wallace Sayre and Agnes Christine Johnston based on a story by the former.

Previewed at studio. Reviewer's rating: Fair.—William R. Weaver.

Release date, June 13, 1948. Running time, 71 min.
PCA No. 13085. General audience classification.
Nick Mantee ..... Kane Richmond
Nancy Howard ..... Audrey Long
Conrad Nagel, Ralph Byrd, John Gailaudet, Anthony Ward, Jamela Blake, Charles Trowbridge, Nana Bryant, Selmar Jackson, Evelyn Brent, Wanda McKay, Jacqueline Thomas, Wilbur Mack.

Campus Sleuth

***Monogram* — Murder and Music**

Producer-director Will Jason cut out a stiff chore for himself when he undertook to combine collegiate comedy, dance band entertainment and a murder mystery in a 57-minute stretch of film, and it's not surprising that each of the three elements suffers from the necessary intermittent emphasis on the other two.

The murder mystery suffers somewhat greater damage than the other two, but there is quite a lot of motion maintained throughout and this may compensate for lack of cohesion in the opinion of most onlookers. Freddie Stewart does most of the singing, and Bobby Sherwood's orchestra furnishes the band numbers, Sherwood himself venturing the Petrillo wrath to the extent of appearing also as the murderer. Donald MacBride's performance of a police inspector is the solidest thing in the offering.

Jason worked with a script by Hal Collins based on a story by the latter and Max Wilson. The picture opens at a college dance, played by Sherwood and boys, and establishes the murder theme by having a visiting photographer choked to death just outside the dance hall. The body, discovered by a student (Warren Mills) disappears promptly, and is variously whisked about for a time by a campus watchman, who is an ex-convict. Emphasis is upon comedy and music most of the way on from this point, but finally there is grilling of the suspect, followed by a melodramatic episode in which it is disclosed that the band leader, who's secretly a jewel fence, did the killing.

Maurice Duke was associate producer.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, April 18, 1948. Running time, 57 min.
PCA No. 12951. General audience classification.
Freddie ..... Freddie Stewart
Dodie Rogers ..... June Preisser
Warren Mills, Noel Neill, Donald MacBride, Monte Collins, Stan Ross, Bobby Sherwood and his orchestra, Billy Snyder, William Norton Bailey, Charles Campbell

Sword of the Avenger

Eagle Lion — 1827 Adventure

Following the pattern and plot set down in "The Count of Monte Cristo," Sidney Salkow's UPA production of "The Sword of the Avenger" is at best only a routine adventure story of injustice and retribution.

Adapted from a screenplay by Julius Evans, the producing, directing and acting touches have been lost in an effort to make the story dramatic and exciting. Trite and exaggerated dialogue dominates the picture.

Photographed in sepia, the story opens in 1827 with Ramon Del Gado framed by his romantic rival and condemned to prison without trial. Years later he escapes; finds a hidden treasure and returns to Manila. Generously distributing his wealth among the natives oppressed by their Spanish rulers, his past is eventually discovered by the authorities, but he exposes their thieving ways to their government. With Sigrid Gurie the picture ends with the indication that the remainder of his life will be a happy one.

In supporting roles are Ralph Morgan, seen briefly as a political prisoner; Duncan Renaldo and Leonard Strong. Mr. Salkow also directed and David Griffin supervised as the associate producer.

Seen in a New York projection room. Reviewer's Rating: Average.—G. H. S.

Release date, June 2, 1948. Running time, 72 min. PCA No. 13019. General audience classification.
Robert Balagtas .....Ramon Del Gado
Maria Louisa .....Sigrid Gurie
Ralph Morgan, Duncan Renaldo, Leonard Strong, David Leonard, Tim Huntley, Trevor Bardette, Belle Mitchell, Lee Baker, Cy Kendall

Whirlwind Raiders

Columbia—Western

This is a Durango Kid Western with Charles Starrett and Smiley Burnette. Starrett, as the masked rider on the white horse, and Steve Lanning, a Texas Ranger, help the land owners in their fight against graft and corruption. A group of racketeers use the shield of the Texas Police to advance their own ends. They increase the tax rate and confiscate land and cattle when the ranchers are unable to pay. The Durango Kid realizes what the gang is doing and he leads the ranchers in their fight against the gang. When the outlaws are exposed, the townspeople express their gratitude to the Durango Kid and he rides off to more adventures.

Smiley Burnette, as a singing repair man, presents several comic incidents to entertain the fans.

Colbert Clark produced and Vernon Keays directed.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, May 13, 1948. Running time, 54 min. PCA No. 12749. General audience classification.
Durango Kid .....Charles Starrett
Smiley .....Smiley Burnette
Nancy Saunders, Fred Sears, Philip Morris, Jack Ingram

Dream Girl

Paramount—A Dreamy Hutton

The producer did his casting well in nominating Betty Hutton for the title role in this generally amusing comedy based on the successful Broadway stage play of the same name by Elmer Rice.

Miss Hutton, daughter of a wealthy family, here resolves her life around her dreams. No matter what their complexion they take command of the situation with entertaining consequences. Some of the consequences get her harmlessly enough involved with Patric Knowles who marries Virginia Field, the other daughter. When Macdonald Carey comes along, with romantic inclinations, Miss Hutton resists him but not too long. Out of their quarrels and their surface misunderstandings develop love and a final promise extracted by Carey that Betty will dominate her future dreams rather than the other way around.

Chiefly, her dream world makes the going somewhat purposeless. It means practically no fun and a series of sacrifices for causes spread about on a highly romanticized altar of unselfish devotion to other people. Carey breaks this down, not without difficulty, until their romance is sealed.

The majority of the situations are funny, but perhaps the funniest has nothing at all do with Betty dreaming aloud. This is the sequence with Zamah Cunningham, the broken-down diva, trying to get across a vocal lesson keyed to the higher octaves. It is played broadly, but effectively, for laughs, and is a standout sequence.

Miss Hutton does well in the main although some of her reactions bear virtually no resemblance to the deportment of ordinary walking-around humans. She is supposed to be in a daze most of the time, it is true, but 85 minutes are a lot of minutes to stay that way. Carey is first-class and highly personable. Supporting players of competence include Walter Abel, Peggy Wood and Virginia Field.

Mitchell Leisen directed for showmanly results. P. I. Wolfson was responsible for the production of the film.

Seen at the Normandie theatre tradeshow. Audience reaction: Responsive. Reviewer's Rating: Good. Red Kann.

Release date, July 23, 1948. Running time, 85 min. PCA No. 12495. General audience classification.
Georgina Allerton .....Betty Hutton
Clark Redfield .....Macdonald Carey
Jim Lucas .....Patric Knowles
Virginia Field, Walter Abel, Peggy Wood, Carolyn Butler, Lowell Gilmore, Zamah Cunningham, Frank Puglia

(*Review reprinted from last week's* Herald)

The Iron Curtain

20th Century-Fox—A Timely Topic

There is highly exploitable content in this spy melodrama which the alert exhibitor will not bypass. The Soviet spy ring in Canada which hit the newspapers about two years ago, provides the story base which draws upon what the credits state is "the personal story of Igor Gouzenko, former code clerk, U.S.S.R. Embassy in Ottawa."

"The Iron Curtain" thus has nothing to do with the Balkan or Baltic countries which today gravitate within the orb of Soviet influence, but all to do with espionage activities during and immediately after the war within the boundaries of a nation with which Russia was at peace.

Produced in the semi-documentary style reminiscent of 20th-Fox's predecessor attractions in the same mould, "The Iron Curtain" rests its authority on the findings of the Royal Commission which conducted the actual investigation and succeeded in convicting a number of Canadian nationals as well as attaches of the Soviet embassy. How much has been introduced under dramatic license, of course, is impossible to know, but the key to the answer perhaps rests in the producer's own statement that Gouzenko's actual experience provided the story base.

Gouzenko is played by Dana Andrews, assigned to cipher work in Ottawa where there is focalized top secret activity in gathering information about the atomic bomb. The criss-cross skein includes members of the Canadian Parliament, a Canadian Army officer, a high-placed scientist, clerks in Government bureaus and Canadian Communists working under cover on orders from Moscow. Andrews, largely influenced by the disillusionment of Stefan Schnabel, Soviet Army officer, begins to contemplate whether his country is bent on war or peace. When a son is born to him and Gene Tierney, the issue sharpens until he determines his duty to be an expose.

He rifles enough of the documents, makes his escape from the embassy under dramatic contrivance which will impress some as decidedly convenient for him and most careless for the Soviet officials and, after rebuffs up and down the line, manages to place the papers in the hands of the Royal Mounted. The investigation sets in and convictions follow while Andrews, his wife and child, remain in Canada under benevolent protective custody.

The film conveys a ring of authenticity in setting and background, the exteriors being actual. Its pace at the outset is slow, but suspense reaches generous proportions in approximately the last two reels. Performances are good, with a particular acknowledgment to Berry Kroeger, who plays the Canadian Communist leader working underground.

The attraction has a bearcat of a title. Its subject matter, embellished as to fact or not as the case may be, ties closely to world events. There will be a wide audience interest, unquestionably, with indicated grosses in direct proportion to the timeliness of the theme.

William A. Wellman's direction is effective. Sol C. Siegel produced from the script by Milton Krims. Alfred Newman's music, compiled from selected works of the leading contemporary Soviet composers, does much to enhance the mood.

Seen in projection room. Reviewer's Rating: Good.—Red Kann.

Release date, May, 1948. Running time, 89 min. PCA No. 12810. General audience classification.
Igor Gouzenko .....Dana Andrews
Anna Gouzenko .....Gene Tierney
June Havoc, Berry Kroeger, Edna Best, Stefan Schnabel, Nicholas Joy, Eduard Franz, Frederic Tozere, Noel Cravat, Mauritz Hugo, Victor Wood, John Ridgeley

(*Review reprinted from last week's* Herald)

SHORT SUBJECTS

THE GOLDEN STATE (Paramount)

Screen Song (X7-4)

Scenic wonders of California are dramatized as a prelude to the bouncing ball rendition of "California Here I Come." There are some views of the progress of transportation from the covered wagon to the modern streamliner, the giant Redwoods, Hollywood, Capistrano, and film stars Dorothy Lamour and Alan Ladd.

Release date, March 12, 1948 8 *minutes*

WE'RE IN THE HONEY (Paramount)

Noveltoon (P7-4)

The Queen Bee supervises the production of honey in a modern plant equipped with some unusual gadgets. Work is interrupted by a television broadcast which reports a bear raid disaster in neighboring Beeville. A young bee sounds the bear raid alarm and ingeniously delays the menacing raider. The hero is rewarded with a kiss from the Queen Bee and the workers get back to the assembly line.

Release date, March 19, 1948 8 *minutes*

WINTER DRAWS ON (Paramount)

Screen Song (X7-5)

Our feathered friends of all types, shapes and sizes are flying South for the winter. All except one poor mamma bird, who has the responsibility of hatching one of her eggs. Finally, she and her new chick head South, and the audience then joins in with a community chorus of "Alabamy Bound."

Release date, March 19, 1948 7 *minutes*

BIG GAME ANGLING (Paramount)

Sportlight (R7-7)

Fishing thrills that range from fly casting in a woodland stream to battling marlin in the Bahamas are shown. The big game angler is seen fly-casting for brook trout, then trolling for sailfish. Fishing for tuna off the Nova Scotia Peninsula is shown, with closeups of a battle with a half-ton enraged tuna. The reel closes with a demonstration of what to do with the "big one" after he is caught.

Release date, March 26, 1948 10 *minutes*

RELEASE CHART

by companies

This Chart lists feature product tradeshown or released during the 1947-48 season. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
905	Key Witness	Oct. 9,'47
961	Buckaroo From Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
931	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
962	Six-Gun Law	Jan. 9,'48
932	The Swordsman	Jan. 9,'48
963	Prince of Thieves	Jan.,'48
907	Glamour Girl	Jan. 16,'48
984	I Love Trouble	Jan.,'48
906	Mary Lou	Jan. 23,'48
910	The Woman from Tangier	Feb. 12,'48
965	Phantom Valley	Feb. 19,'48
937	Relentless	Feb. 20,'48
935	To the Ends of the Earth	Feb. 27,'48
920	The Return of the Whistler	Mar. 18,'48
902	Adventures in Silverado	Mar. 25,'48
966	West of Sonora	Mar. 25,'48
952	Song of Idaho	Mar. 30,'48
936	The Sign of the Ram	Mar.,'48
940	The Mating of Millie	Apr.,'48
914	My Dog Rusty	Apr. 8,'48
909	Port Said	Apr. 15,'48
938	The Lady from Shanghai	May,'48
901	Best Man Wins	May 6,'48
921	Trapped by Boston Blackie	May 13,'48
963	Whirlwind Raiders	May 13,'48
....	The Fuller Brush Man	June,'48
....	Blondie's Reward	June 3,'48
....	The Black Arrow	Not Set
....	The Strawberry Roan	Not Set
....	The Lost One	Not Set

EAGLE LION

802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
804	Return of Rin Tin Tin	Nov. 1,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love From a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
808	Linda Be Good	Jan. 3,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers (Brit.)	Jan. 31,'48
812	Adventures of Casanova	Feb. 7,'48
854	Tornado Range	Feb. 21,'48
814	Take My Life (Brit.)	Feb. 28,'48
815	Man From Texas	Mar. 6,'48
855	The Westward Trail	Mar. 13,'48
818	The October Man (Brit.)	Mar. 20,'48
817	The Enchanted Valley	Mar. 27,'48
848	Seven Sinners (R)	Mar. 27,'48
849	Sutter's Gold (R)	Mar. 27,'48
816	Ruthless	Apr. 3,'48
856	The Hawk of Powder River	Apr. 10,'48
819	The Noose Hangs High	Apr. 17,'48
820	The Cobra Strikes	Apr. 24,'48
813	Open Secret	May 5,'48
857	Prairie Outlaws	May 12,'48
821	Assigned to Danger	May 19,'48
822	Raw Deal	May 26,'48
823	Sword of the Avenger	June 2,'48
824	Close Up	June 9,'48
858	The Tioga Kid	June 17,'48
825	Mickey	June 23,'48
826	Canon City	June 30,'48
827	The Spiritualist	July 7,'48
828	Oliver Twist	July 14,'48
829	Shed No Tears	July 21,'48
830	Northwest Stampede	July 28,'48

FILM CLASSICS

....	Spirit of West Point	Oct. 4,'47
....	Furia	Dec.,'47
....	For You I Die	Jan.,'48
....	Women in the Night	Jan.,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48
....	Devil's Cargo	Apr. 1,'48
....	Money Madness	Apr. 15,'48
....	The Argyle Secrets	May 7,'48
....	Blonde Ice	May 20,'48
....	Sofia	June,'48

MGM

801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov. 5,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Casa Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
3000	Gone With the Wind (R)	Feb.,'48
816	Tenth Avenue Angel	Feb.,'48
817	Three Daring Daughters	Mar.,'48
818	Alias a Gentleman	Mar.,'48
819	The Bride Goes Wild	Mar.,'48
....	The Search	Apr. 23,'48
820	B.F.'s Daughter	Apr.,'48
822	Tarzan's Secret Treasure (R)	Apr.'48
823	Tarzan's N. Y. Adventure (R)	Apr.,'48
824	State of the Union	Apr. 29,'48
821	Summer Holiday	May 20,'48
826	Homecoming	May 27,'48
....	Big City	June 3,'48
825	The Pirate	June 10,'48
....	On an Island With You	June 24,'48
....	Easter Parade	July 8,'48
....	A Date With Judy	July 29,'48
....	Julia Misbehaves	Aug. 5,'48
....	A Southern Yankee	Aug. 12,'48
....	The Three Musketeers	Sept.,'48
....	Piccadilly Incident (Brit.)	Not Set

MONOGRAM

4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
4703	Louisiana	Nov. 1,'47
AA3	The Gangster (Allied Artists)	Nov. 22,'47
4706	Betrayed (R)	Dec. 27,'47
4704	Jiggs & Maggie in Society	Jan. 10,'48
AA4	Song of My Heart (Allied Artists)	Jan. 31,'48
4751	Overland Trail	Jan. 31,'48
4709	Joe Palooka in Fighting Mad	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
AA7	Panhandle (Allied Artists)	Feb. 22,'48
4705	Rocky	Mar. 7,'48
4710	Rose of the Rio Grande (R)	Mar. 14,'48
4708	Angel's Alley	Mar. 21,'48
4761	Oklahoma Blues	Mar. 28,'48
4712	Docks of New Orleans	Apr. 4,'48
AA5	The Hunted (Allied Artists)	Apr. 7,'48
4755	Crossed Trails	Apr. 11,'48
4713	Campus Sleuth	Apr. 18,'48
4714	French Leave	Apr. 25,'48
AA6	Smart Woman (Allied Artists)	Apr. 30,'48
4711	Sign of the Wolf (R)	May 2,'48
....	Arizona Sunset	May 9,'48
4716	I Wouldn't Be in Your Shoes	May 23,'48
AA8	The Dude Goes West (Allied Artists)	May 30,'48
4741	Climbing the Matterhorn	May 30,'48
4715	Stage Struck	June 13,'48
....	Partners of the Sunset	June 6,'48
4717	Jinx Money	June 27,'48
....	Sixteen Fathoms Deep	July 25,'48

PARAMOUNT

4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
4711	Caged Fury	Mar. 5,'48
4710	Saigon	Mar. 12,'48
4712	Mr. Reckless	Mar. 26,'48
4725	Unconquered	Apr. 2,'48
4713	The Big Clock	Apr. 9,'48
4714	The 'Sainted' Sisters	Apr. 30,'48
4715	Speed to Spare	May 14,'48
4716	Hazard	May 28,'48
4717	Shaggy	June 11,'48
4718	Hatter's Castle (Brit.)	June 18,'48
4719	Waterfront at Midnight	June 25,'48
7-3508	The Crusades (R)	June,'48
4720	The Emperor Waltz	July 2,'48
4721	Dream Girl	July 23,'48
4722	Big Town Scandal	July 30,'48
4723	So Evil My Love	Aug. 6,'48
4724	A Foreign Affair	Aug. 20,'48
4726	Beyond Glory	Sept. 3,'48

REPUBLIC

751	The Wild Frontier	Oct. 1,'47
752	Bandits of Dark Canyon	Dec. 15,'47
701	The Main Street Kid	Jan. 1,'48
702	Slippy McGee	Jan. 15,'48
703	Campus Honeymoon	Feb. 1,'48
753	Oklahoma Badlands	Feb. 22,'48
704	Madonna of the Desert	Feb. 23,'48
705	The Inside Story	Mar. 14,'48
706	Lightnin' in the Forest	Mar. 25,'48
728	Bill and Coo	Mar. 28,'48
707	Heart of Virginia	Apr. 25,'48
708	Old Los Angeles	Apr. 25,'48
731	Under California Stars	May 1,'48
709	King of the Gamblers	May 10,'48
755	Carson City Raiders	May 13,'48
754	The Bold Frontiersman	May 15,'48
710	I, Jane Doe	May 25,'48
....	Secret Service Investigator	May 31,'48

RKO-RADIO

SPECIALS

861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Le Silence est D'Or	
866	Tycoon	Dec. 27,'47
852	The Bishop's Wife	(T) Feb. 16,'48
865	Mourning Becomes Electra	Not Set

REISSUES

892	Bambi	Feb. 2,'48
885	Trouble in Sundown	Mar. 2,'48
819	Bring 'Em Back Alive	June,'48

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805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47
809	Dick Tracy Meets Gruesome	Dec. 6,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered (Brit.)	Jan. 10,'48
806	Night Song	Jan. 17,'48
812	Western Heritage	Jan. 24,'48
811	If You Knew Susie	Feb. 7,'48
867	The Pearl	(T) Feb. 10,'48
868	I Remember Mama	(T) Mar. 17,'48
869	The Miracle of the Bells	(T) Mar. 1,'48
....	Design for Death	Mar.,'48
814	Arizona Ranger	(T) Mar. 23,'48
870	Fort Apache	Apr.,'48
815	Berlin Express	May,'48
819	Guns of Hate	June 18,'48
813	Tarzan and the Mermaids	June,'48
816	Fighting Father Dunne	June,'48
817	Return of the Badmen	July 17,'48
....	Your Red Wagon	July,'48
....	Melody Time	Aug.,'48
....	Good Sam	Sept.,'48

SCREEN-GUILD

4702	Killer Dill	Aug. 2,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
4708	Trail of the Mounties	Feb. 21,'48
4705	The Prairie	Apr. 30,'48
X-3	Miracle in Harlem	May 14,'48
S-3	Runaway Daughter (R)	May 21,'48
S-4	King of the Turf (R)	May 21,'48
S-5	Flirting with Fate (R)	May 28,'48
S-6	That's My Boy (R)	May 28,'48

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Duel in the Sun	Apr.,'48
206	Mr. Blandings Builds His Dream House	July,'48
....	Portrait of Jennie	Not Set

20TH CENTURY-FOX

801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
802	You Were Meant for Me	Feb.,'48
804	Dangerous Years	Feb.,'48
805	Call Northside 777	Feb.,'48
806	Gentleman's Agreement	Mar.,'48
807	The Challenge	Mar.,'48
808	Half Past Midnight	Mar.,'48
809	An Ideal Husband (Brit.)	Mar.,'48
810	Sitting Pretty	Apr.,'48
811	Scudda Hoo, Scudda Hay	Apr.,'48
812	Meet Me at Dawn (Brit.)	Apr.,'48
813	Let's Live Again	Apr.,'48
814	13 Lead Soldiers	Apr.,'48
817	Arthur Takes Over	May,'48
815	Fury at Furnace Creek	May,'48
816	The Iron Curtain	May,'48
820	Anna Karenina (Brit.)	May,'48
819	The Counterfeiters	June,'48
818	Green Grass of Wyoming	June,'48
821	Deep Waters	June,'48
....	Escape	July,'48
....	Street With No Name	July,'48
....	Mine Own Executioner	July,'48
....	The Checkered Coat	July,'48
....	Walls of Jericho	Aug.,'48

Prod. No.	Title	Tradeshow or Release Date
....	Give My Regards to Broadway	Aug.,'48
....	Fighting Back	Aug.,'48
....	The Winner's Circle	Aug.,'48
....	The Snake Pit	Not Set

UNITED ARTISTS

....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story (Special)	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil (Brit.)	Jan.,'48
....	On Our Merry Way	Feb.,'48
....	Arch of Triumph (Special)	Mar.,'48
....	So This is New York	Apr.,'48
....	Silent Conflict	Apr.,'48
....	Here Comes Trouble	Apr.,'48

Prod. No.	Title	Tradeshow or Release Date
....	Who Killed Doc' Robbin	Apr. 9,'48
....	The Dead Don't Dream	Apr. 30,'48
....	Four Faces West	May,'48

UNIVERSAL-INTERN'L

624	Frieda (Brit.)	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
637	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
635	Bush Christmas (Prestige)	Dec.,'47
626	The Lost Moment	Dec.,'47
629	Black Narcissus (Brit.)	Dec.,'47
633	The Senator Was Indiscreet	Jan.,'48
652	Captain Boycott (Brit.)	Jan.,'48
679	Holiday Camp (Brit.)	Jan.,'48
634	A Woman's Vengeance	Feb.,'48
627	Secret Beyond the Door	Feb.,'48
651	The Naked City	Mar.,'48
650	A Double Life	Mar.,'48

Prod. No.	Title	Tradeshow or Release Date
654	Jassy (Brit.)	Mar.,'48
653	Black Bart	Apr.,'48
655	Casbah	Apr.,'48
656	Are You With It?	May,'48
658	Dear Murderer	May,'48
....	The Brothers (Brit.)	May 6,'48
657	All My Sons	May,'48
660	Another Part of the Forest	June,'48
659	A Letter From an Unknown Woman	June,'48
661	River Lady	June,'48
662	Up in Central Park	Not Set
....	Tap Roots	Not Set
680	Tawny Pipit (Brit.)	Not Set
....	Hungry Hill (Brit.)	Not Set

WARNER BROTHERS

701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47

Prod. No.	Title	Tradeshow or Release Date
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
713	Always Together	Jan. 10,'48
714	The Treasure of the Sierra Madre	Jan. 24,'48
715	My Girl Tisa	Feb. 7,'48
716	Voice of the Turtle	Feb. 21,'48
717	I Became a Criminal (Brit.)	Mar. 6,'48
718	Adventures of Robin Hood (R)	Mar. 13,'48
719	April Showers	Mar. 27,'48
720	To the Victor	Apr. 10,'48
721	Winter Meeting	Apr. 24,'48
722	Valley of the Giants (R)	May 8,'48
723	The Fighting 69th (R)	May 8,'48
724	The Woman in White	May 15,'48
725	Silver River	May 29,'48
....	Wallflower	June 19,'48
....	The Big Punch	June 19,'48
....	Embraceable You	Aug. 21,'48

ADVANCE SYNOPSES *and information*

JULIA MISBEHAVES
(MGM)

PRODUCER: Everett Riskin. DIRECTOR: Jack Conway. PLAYERS: Greer Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor, Cesar Romero, Mary Boland, Dame May Whitty.

ROMANTIC COMEDY: Attractive but impecunious Julia (Greer Garson) is financed to a trip to France to attend the wedding of her 18-year-old daughter, Susan (Elizabeth Taylor). She hasn't seen Susan in 14 years when she and her society husband, William (Walter Pidgeon) separated. In France, Julia discovers that Susan is not in love with her betrothed but actually loves a young artist (Peter Lawford). With Julia's help, Susan and her sweetheart admit their love and elope. Julia and William drive to a mountain lodge, seeking the young lovers, but are stranded there thanks to Susan's strategy. Given time to smooth out their difficulties, Julia and William are reunited.

THE DEAD DON'T DREAM
(United Artists-Hopalong Cassidy)

PRODUCER: Lewis Rachmil. DIRECTOR: George Archainbaud. PLAYERS: William Boyd, Andy Clyde, Rand Brooks, Mary Sawdon, John Parrish, Leonard Penn, Francis McDonald, Bob Gabriel, Stanley Andrews, Forbes Murray.

WESTERN DRAMA. Hopalong and California ride to attend Lucky's wedding, which is postponed when her uncle is slain, his body discovered in his gold mine. Another mysterious killing soon follows, and when Hopalong sets a trap, the killers are revealed as partners in a claim next to one of the slain men, who coveted his holdings.

WALLS OF JERICHO
(20th Century-Fox)

PRODUCER: Lamar Trotti. DIRECTOR: John Stahl. PLAYERS: Linda Darnell, Cornel Wilde, Anne Baxter, Kirk Douglas, Ann Dvorak, Marjorie Rambeau.

PERIOD DRAMA. In 1905, the wife of a Jericho, Kansas, candidate for Congress starts a smear campaign against a young attorney, also a candidate, when he rebuffs her advances. Her husband is elected. Some time later, the two men again oppose each other, this time for the office of U. S. Senator. The attorney, although married, falls in love, and the Congressman's scheming wife uses this as basis for spreading slanderous lies. During a crucial court trial, the attorney's wife sues him for divorce and, in a fit of anger, shoots him. Penitant, she exposes the other woman's calumnies and the attorney wins his case. At the hospital the attorney calls for the woman with whom he had fallen in love, and she goes to him.

THE STREET WITH NO NAME
(20th Century-Fox)

PRODUCER: Samuel G. Engel. DIRECTOR: William Keighley. PLAYERS: Mark Stevens, Barbara Lawrence, Lloyd Nolan, Richard Widmark, Ed Begley.

FBI DRAMA: After three killings in Center City by a gang of youths, FBI man Cordell (Mark Stevens) is assigned to the case. He assumes the identity of a vagrant and mixes with the thugs and bums of Skid Row. Because of a criminal record which the FBI has supplied him, he is taken into the gang led by Stiles (Richard Widmark). As the FBI is about to close in on them, however, Stiles discovers Cordell's identity. He plans to slug the FBI man during a hold-up and leave him to be shot by the police, but his plans are thwarted and he and his henchmen are killed in a hail of police bullets.

CANON CITY
(Eagle-Lion)

PRODUCER: Bryan Foy. DIRECTOR: Crane Wilbur. PLAYERS: Scott Brady, Charles Russell, Stanley Clements, Robert Bice, Mary Meade.

PRISON BREAK DRAMA: This is the factual, documented story of the spectacular prison break of twelve desperate criminals from the Colorado State Penitentiary in Canon City. With guns they have made themselves, they overpower four guards and take them as hostages. Within three days, however, two of the men are killed; four are wounded; and all are brought back.

GIVE MY REGARDS TO BROADWAY
(20th Century-Fox)

PRODUCER: Walter Morosco. DIRECTOR: Lloyd Bacon. PLAYERS: Dan Dailey, Nancy Guild, Charles Winniger, Fay Bainter, Barbara Lawrence, Charles Ruggles, Paul Harvey, Sig Ruman.

COMIC DRAMA. Vodeville has died, but Albert Norwick, disillusioned old trouper, never gives up hope that it will come back some day. He gets a job with an electrical company, but keeps his son and two daughters continually practicing their routine so they will be ready when the call comes. His family does not share his enthusiasm, and one daughter leaves to be married, while the other daughter is constantly embarrassed and almost loses her sweetheart through her father's zeal to keep the act together. The son decides to accept a scholarship to learn to be an engineer, and although the old vaudevillian vows he will go it alone some day, the years slip by and despite everything he finds himself a success, not on the stage as he had dreamed but as vice president of the company he works for.

BLONDIE'S REWARD
(Columbia)

DIRECTOR: Abby Berlin. PLAYERS: Penny Singleton, Arthur Lake, Larry Sims, Marjorie Kent.

FAMILY COMEDY: Dagwood is tricked into buying some swamp land for his boss and as a result is demoted to office boy. However, when the boss discovers the land's true value, he rushes to Dagwood's home and in the nick of time prevents him from re-selling the land to the crooks.

THUNDERHOOF
(Columbia)

PRODUCER: Ted Richmond. DIRECTOR: Phil Karlson. PLAYERS: Preston Foster, William Bishop, Mary Stuart.

ADVENTURE: Scotty Mason (Preston Foster), his wife, Margarita (Mary Stuart), and The Kid (William Bishop) are seeking Thunderhoof, "the horse from heaven" in the Mexican wilderness. They corner the animal and lasso him but in so doing, Scotty breaks his leg. The Kid resets it and the three start home, taking Thunderhoof with them. A storm breaks, and Thunderhoof runs off. The Kid, who is in love with Margarita, engages Scotty in a fight and when the latter falls into a ravine, The Kid leaves him to die. Scotty revives and when Thunderhoof returns, he is able to mount and ride away. He finds Margarita safe but the Kid has died from polluted water. Scotty and his wife start back to Texas with "the horse from heaven."

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

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9405	Pardon My Clutch (15)...2-26-48 (Stooges)		4119
9406	Squareheads of the Round Table (18) 3-4-48		....
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9421	Wedding Belle (17).....10-9-47 (Schilling & Lane)		3942
9422	Should Husbands Marry? (17) .....11-13-47 (H. Herbert)		4020
9423	Silly Billy (18).....1-29-48 (Billie Burke)		4041
9424	Two Nuts in a Rut (17)..2-19-48 (Schilling & Lane)		....
9425	Tall, Dark and Gruesome (18) 4-15-48		....
9431	Rolling Down to Reno (16½) .....9-4-47 (H. Von Zell)		3862
9432	Hectic Honeymoon (17)...9-18-47 (S. Holloway)		3907
9433	Wife to Spare (16).....11-20-47 (A. Clyde)		4020
9434	Wedlock Deadlock (16)..12-18-47 (J. deRita)		4041
9435	Radio Romeo (17½)....12-25-47 (H. Von Zell)		4041
9436	Man or Mouse (18).....1-15-48		4041
9437	Eight-Ball Andy (17½)..3-11-48		4138
9438	Jitter Bughouse (18).....4-29-48		....
9426	Crabbin' in the Cabin (18) 5-13-48		....
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9603	Dr. Bluebird (8).....12-18-47		4021
9604	In My Gondola (7½).....1-22-48		4041
9605	Animal Cracker Circus (7)..2-19-48		4119
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9953	Lecuona Cuban Boys (10½) 11-13-47		3985
9954	Skitch Henderson & Orch. (10) 12-11-47		4031
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9654	No. 4 When You Were Sweet Sixteen (9½) 12-4-47		4019
9655	No. 5 Feudin' and Fightin' (10½) 1-18-48		4031
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9657	No. 7 I'm Looking Over a Four-Leaf Clover (9½).4-29-48		4167
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9853	Out of This World Series (9) 11-27-47		4020
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9901	Aren't We All? (10½)..11-27-47		3994

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S-957	Now You See It (9)...3-20-48		....
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W-936	Make Mine Freedom (10) 4-24-48		....
W-937	Kitty Foiled (7).....5-1-48		....
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K-972	It Can't Be Done (8).....12-47		4068
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K-974	My Old Town (9).....2-7-48		....
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R7-5	All-American Swing Stars (10) 1-16-48		4119
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K7-5	A Model Is Born (11)....5-28-48		....
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RKO

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84,308	Doggone Clever (8).....4-2-48		....
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83,403	No More Relatives (18) 2-6-48		4119
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83,102	Switzerland Today (18) 12-12-47		3994
83,103	Children's Village (19)..1-9-48		4068
83,104	Operation White Tower (18) 2-6-48		4119
83,105	Photo Frenzy (16).....3-5-48		4129
83,106	Funny Business (16).....4-9-48		....
83,107	Democracy's Diary (17)..5-7-48		....
83,108	Crime Laboratory (17)..5-28-48		....
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83,502	Musical Bandit (16)...10-10-47		3919
83,503	Corralling a Schoolmarm (20) 11-14-47		3985
83,504	Prairie Spooners (13)..12-19-47		4021
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8253	Jungle Closeups (8).....12-12-47		4119
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MUSICAL WESTERN

3351	Hidden Valley Days (25)	2-5-48	4126
3352	Powder River Gunfire (24)	2-26-48	....
3353	Echo Ranch (25)	4-1-48	....

SING AND BE HAPPY SERIES

3381	Spotlight Serenade (8)	3-29-48	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

4801	Land of Romance (10)	9-6-47	3942
4802	Beautiful Bali (10)	11-15-47	3966
4803	Dad Minds the Baby (10)	12-20-47	3968
4804	What's Hatchin'? (10)	2-28-48	4067
4805	Rhythm of a Big City (10)	3-27-48	....
4806	Livin' With Lions (10)	6-5-48	....

TECHNICOLOR SPECIALS

4001	Celebration Days (20)	1-31-48	4041
4002	Soap Box Derby (20)	10-18-47	3943
4003	Teddy, the Roughrider (20)	2-21-48	4067
4004	King of the Carnival (20)	4-3-48	....
4005	Calgary Stampede (20)	5-29-48	....

FEATURETTES

4101	Power Behind the Nation (20)	10-11-47	3931
4509	Fighting Athletes (10)	5-1-48	....
4510	The Race Rider (10)	6-19-48	....

SPORTS PARADE (Color)

4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports (10)	12-13-47	3957
4504	Sun Valley Fun (10)	2-14-48	4067
4505	Trip to Sportland (10)	3-6-48	4129
4506	Ride, Ranchero, Ride (10)	3-20-48	4138
4507	Holiday for Sports (10)	4-17-48	....
4508	Built For Speed (10)	6-5-48	....
4509	Fighting Athletes (10)	5-1-48	....
4510	The Race Rider (10)	6-19-48	....

BLUE RIBBON CARTOONS (Color)

4301	Dangerous Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (Tech.) (7)	1-17-48	4041
4303	Little Pancho Vanilla (7)	3-20-48	4126
4304	Don't Look Now (7)	4-10-48	....
4305	Curious Puppy (7)	4-24-48	....
4306	Circus Today (7)	5-22-48	....
4307	Little Blabber Mouse (7)	6-12-48	....

MELODY MASTER BANDS

4601	Freddy Martin & Orch. (10)	9-13-47	3943
4602	Swing Styles (10)	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School (10)	12-6-47	4068
4604	Rubinoff and His Violin (10)	1-3-48	4021
4605	Artie Shaw & Orch. (10)	2-7-48	4067
4606	Henry Busse & Orch. (10)	5-15-48	....
4607	The Saturday Night Swing Club (10)	6-19-48	....

MERRIE MELODIES CARTOONS (Color)

3711	Two Gophers from Texas (7)	1-17-48	4068
3712	Back Alley Oproar (7)	3-27-48	4129
3713	What's Brewin', Bruin? (7)	2-28-48	4119
3714	What Makes Daffy Duck? (7)	2-14-48	4129
3715	Daffy Duck Slept Here (7)	3-6-48	4129
3716	A Hick, a Slick, and a Chick (7)	3-13-48	4138
3717	I Taw a Putty Tat (7)	4-3-48	....
3718	Hop, Look and Listen (7)	4-17-48	....
4701	Nothing But the Tooth (7)	5-1-48	....
4702	Bone Sweet Bone (7)	5-22-48	....
4703	The Shell-Shocked Egg (7)	6-12-48	....
4704	The Rattled Rooster (7)	6-26-48	....

"BUGS BUNNY" SPECIALS (Color)

3721	Gorilla My Dreams (7)	1-3-48	4021
3722	A Feather in His Hare (7)	2-7-48	4119
3723	Rabbit Punch (7)	4-10-48	....
3724	Buccaneer Bunny (7)	5-8-48	....

VITAPHONE VARIETIES

4401	So You Want to be a Salesman (10)	9-13-47	3931
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment (10)	1-3-48	4027
4404	So You Want to Be a Gambler (10)	2-14-48	4067
4405	So You Want to Build a House (10)	5-15-48	....
4406	So You Want to Be a Detective (10)	6-26-48	....

MEMORIES FROM MELODY LANE

4201	Let's Sing a Song of the West (10)	9-27-47	3943
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight (10)	1-24-48	4041
4204	Let's Sing Grandfather's Favorites (10)	3-13-48	4138
4205	Let's Sing a Stephen Foster Song (10)	5-8-48	....

SERIALS

COLUMBIA

9120	The Sea Hound (15 episodes)	9-4-47	3862
9140	Brick Bradford (15 episodes)	12-18	4031
9160	Tex Granger (15 episodes)	4-1-48	4118

REPUBLIC

791	G-Men Never Forget (12 episodes)	9-9-47	....
792	Dangers of the Canadian Mounted (12 episodes)	4-24-48	4031
793	Dick Tracy Returns (R) (15 episodes)	....	....

SHORT SUBJECTS

BON BON PARADE (Columbia)

Color Favorites (9606)

An imaginative short about a child, ragged, cold and hungry, looking into a candy store window and seeing the candy dancing. The subject is a reissue. Caramel cavaliers, gumdrops and dancing peppermint sticks will make this short attractive to audiences of any age.

Release date, April 8, 1948 8½ *minutes*

COMMUNITY SING (Columbia)

No. 7—Series 12 (9657)

This short features the Song Spinners, with Dick Leibert at the organ. The selection of songs is designed to please everyone. The title song is "I'm Looking Over a Four-Leaf Clover." Other singable tunes include "Now Is the Hour" and "I'll Dance at Your Wedding."

Release date, April 29, 1948 9½ *minutes*

PHOTOPLAY GOLD MEDAL AWARDS (Columbia)

Screen Snapshots (9856)

This deals with the Photoplay Gold Medal Awards for the motion picture industry. Highlighted are such stars as Al Jolson and Larry Parks, who skyrocketed "The Jolson Story" into the Gold Medal Winner. Screen personalities including Jack Benny, Ingrid Bergman, Humphrey Bogart, Lauren Bacall, Loretta Young, Dick Powell, Evelyn Keyes and Claudette Colbert are shown.

Release date, March 18, 1948 10 *minutes*

SMILES AND STYLES (Columbia)

Screen Snapshots (9857)

Stars are shown in action in beautiful Arrowhead Springs and, of course, there is ample opportunity to exhibit the latest fashions such as "new look" bathing suits. Among the stars shown are Andy Clyde, Jerry Colonna, Vera Vague, Ann Richards, Cathy Carter and Paulette Goddard.

Release date, April 1, 1948 10 *minutes*

MUSICAL MIRACLE (Paramount)

Pacemaker (K7-4)

This is a musical biography of Patti Clayton, told by Paul Whiteman. It traces her career from girlhood to her present position among the nation's top girl singers. When she gets an opportunity to sing over CBS in New York she becomes ill. She quickly recovers and returns to New York and resumes her place on the networks.

Release date, March 12, 1948 11 *minutes*

FOG FIGHTERS (Paramount)

Popular Science (J7-4)

Fog, one of the aviator's greatest hazards, is being licked at Arcata, Cal., where the latest fog-fighting equipment is developed. At Eskilstuna, Sweden, a tool factory founded 300 years ago continues to make precision products, gauge blocks without which modern industry couldn't exist. In Westwood Village, Cal., there is a modernized barber shop where chair vacancies are announced on a loud speaker system and the barber sits in a rumble seat, enabling him to move easily and without fatigue.

Release date, April 2, 1948 10 *minutes*

TAIN'T SO (Paramount)

Speaking of Animals (Y7-5)

This reel takes you on a visit to the animal kingdom, where the animals speak right up and tell you that you humans have some incorrect ideas about animals. The lion, for example, may be king of the jungle, but he's just another henpecked husband at home.

Release date, April 16, 1948 10 *minutes*

PRE-HYSTERICAL MAN (Paramount)

Popeye Cartoon (E7-4)

Popeye turns archaeologist in this one and, in company with Olive Oyl, heads for the Grand Canyon country. Olive is captured by a pre-historical giant, but Popeye, armed with his usual spinach, rescues her.

Release date, March 26, 1948 7 *minutes*

RIDING HABITS (Paramount)

Sportlight (R7-8)

The nation's top women riders—plain, trick and fancy—here demonstrate their art, giving a lesson in highly skilled horsemanship. Featured are Pat North, the Lucas sisters, Audry Scott (one of Hollywood's doubles for the stars), and Fern Sawyer, the well-known cowgirl.

Release date, April 30, 1948 10 *minutes*

THE BORED CUCKOO (Paramount)

Noveltoon (P7-5)

Cadmus Cuckoo, who inhabits a clock, gets sick and tired of dashing between his bed and the door of the clock every hour on the hour, so he leaves his clock, goes out into the world, meets a lovely thrush, woos her and wins her, and brings her back to the clock to live.

Release date, April 9, 1948 8 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4166-4167, issue of May 15, 1948.

Feature product listed by Company on pages 4164-4165, issue of May 15, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	.....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4131
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4071
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	110m	May 1,'48	4145	4127	....
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	....
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	....
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	....
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	....
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	....
Arizona Sunset	Mono.	....	Jimmy Wakely-Jennifer Holt	May 9,'48	....	.....	....	4146	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	....
† **BACHELOR and the Bobby Soxer, The (Block I)**	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	4071
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	....	.....	....	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	....
Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	....
Big City	MGM	....	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	....
Big Punch, The	WB	....	Wayne Morris-Lois Maxwell	June 19,'48	....	.....	....	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooks	July 30,'48	....	.....	....	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	....
† **Bishop's Wife, The**	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4071
Black Arrow, The	Col.	..	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4131
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	58m	Nov. 29,'47	3955	3818	4011
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	....	.....	....	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	.....	....	4165	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	67m	Nov. 29,'47	3954	3830	4011
† **Body and Soul**	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	..
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	....
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	....	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	....
† **Call Northside 777**	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4071
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	June 30,'48	83m	.....	....	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	....	.....	....	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	...
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	....	.....	....	4086	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	....	.....	....	4127	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July 29,'48	....	.....	....	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	....	.....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	June,'48	....	.....	....	4039	....
Design for Death	RKO	....	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxon-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	....	.....	....	4127	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	....
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	....
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	....	.....	....	4139	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4131
Four Faces West	UA	....	Joel McCrea-Frances Dee	May 15,'48	90m	May 15,'48	4162	....	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	....
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	....
GANGSTER, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	....
Give My Regards to Broadway (color)	20th-Fox	....	Dan Dailey-Nancy Guild	Aug.,'48	....	.....	....	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805		4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	....	.....	....	4146	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	818	Peggy Commins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	....
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

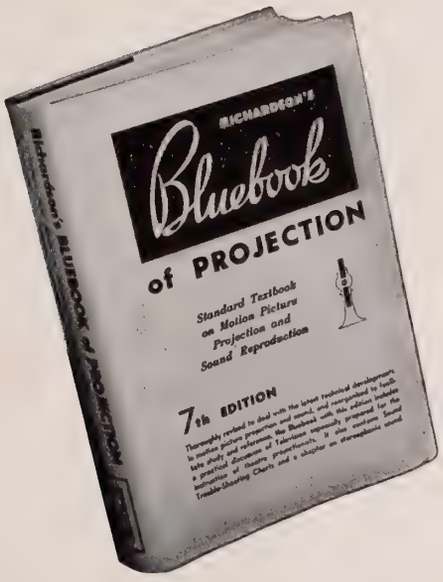
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4071
Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4131
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	....	.....	....	4155	....
Indian Summer	RKO	..	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4131
Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	89m	May 15,'48	4163	4127	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	....	.....	....	4155	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805		...
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	.....	....	4165	....
KEY Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	....	.....	....	4117	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LADY from Shanghai, The	Col	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	....	Animated and live personalities	Aug.,'48	....	.....	....	4155	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	.....	....	4155	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	.....	....	3919	...
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4131
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	July,'48	94m	Apr. 3,'48	4110	4010	4131
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4131
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	....

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	91m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	....	.....	....	4095	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	....	.....	....	4127	....
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	Feb.,'48	107m	Feb. 7,'48	4049	4038	4131
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
Personal Column (formerly Lured)	UA	....	Geo. Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	.....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	.....	....	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	4042
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Red River	UA	...	John Wayne-Montgomery Clift	Not Set	.	.....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4071
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4071
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	....	.....	....	3931	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	65m	.....	....	3931	....
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4131
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	....
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl (T)	Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Secret Service Investigator	Rep.	....	Lloyd Bridges-Lynne Roberts	May 31,'48	....	.....	....	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	.....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4071
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	....
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Sitting Pretty	20th-Fox	810	Robert Young-Maureen O'Hara	Apr.,'48	84m	Feb. 28,'48	4077	4039	4131
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	....	Lon Chaney-Arthur Lake	July 25,'48	....	.....	....	4155	....
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4071
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
So Evil My Love	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	.....	....	4155	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
So This Is New York	UA	....	Henry Morgan-Virginia Grey	Apr.,'48	79m	May 15,'48	4161	4127	....
South of Pago Pago (R.)	EL	736	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000		....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	.....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 4,'47	77m	Oct. 11,'47	3874	...	4042
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	.....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	....	Mark Stevens-Barbara Lawrence	July,'48	....	.....	....	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4131
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	72m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4131
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	....	.....	....	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	....
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	...	3983
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	.....	....	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4071
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	Not Set	....	.....	....	4165	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	...
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4131
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4139	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4071
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4042
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	....	Rosalind Russell-Leo Glenn	Aug.,'48	....	.....	....	4139	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4131
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	June 19,'48	77m	.....	....	3876	....
Walls of Jericho	20th-Fox	....	Linda Darnell-Cornel Wilde	Aug.,'48	....	.....	....	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	....
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	...	...
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	....
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
YOUR Red Wagon	RKO	....	Cathy O'Donnell-Farley Granger	July,'48	....	.....	....	4146	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4071

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4164-65

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Melody Time
Wallflower
I, Jane Doe
Blonde Ice
Raw Deal
Port Said
Jinx Money

In the Springtime The Exhibitor hopes

— A cross-section report from the field

NEWEST SAFETY FILM BASE MAY END CURSE OF PERIL

JUSTICE DEPARTMENT MAPS CIRCUIT OPERATION STUDY

SELZNICK AND KORDA TO PRODUCE JOINTLY ABROAD

THE BOX OFFICE CHAMPIONS

In this issue —

THEATRE SALES

VOL. 171, NO. 8; MAY 22, 1948

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M-G-M HAS THE PICTURES!

The Line-up that Peps-up!

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" *(Technicolor)*. MICKEY ROONEY, GLORIA DeHAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3

"BIG CITY" MARGARET O'BRIEN, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in "THE PIRATE" *(Technicolor)*. Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24

"ON AN ISLAND WITH YOU" *(Technicolor)*. ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

IRVING BERLIN's "EASTER PARADE" *(Technicolor)*. Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" *(Technicolor)*. WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" *(Technicolor)*. LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

★

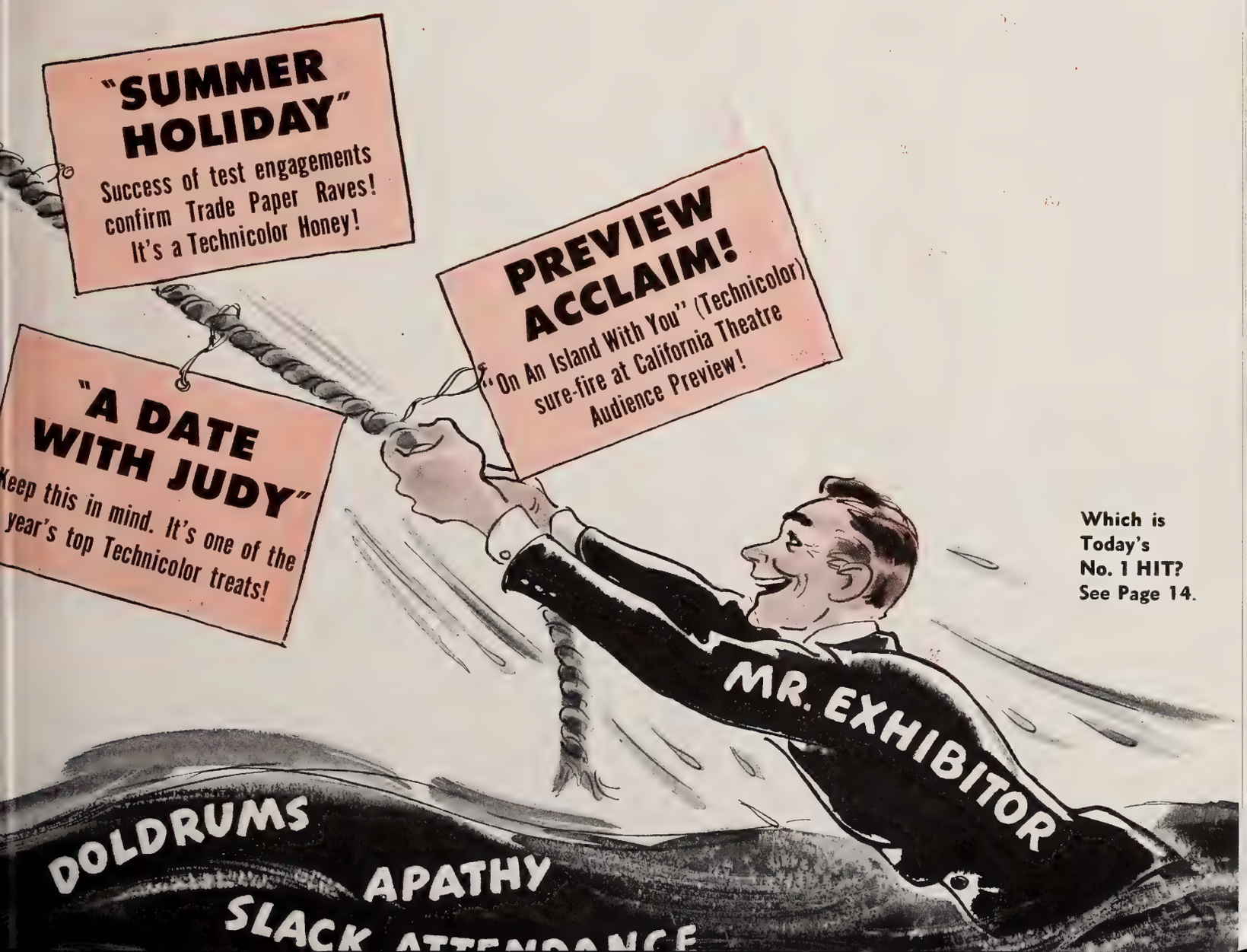
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"EASTER PARADE" TERRIFIC!
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LEO TO THE RESCUE!



Which is Today's No. 1 HIT? See Page 14.

from the Atlantic to the Pacif



RO

H

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with
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20

CENTURY-

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 171, No. 8 May 22, 1948

"PICTURES INCLUDED . . . ."

THE screen has come near to a Supreme Court definition of status under the Constitution, incidentally, in the decision rendered in the anti-trust case a fortnight ago. In its third section, the opinion records:

"There is a suggestion that the hold the defendants have on the industry is so great that a problem under the First Amendment is raised. Cf. Associated Press vs. United States, 326 U. S. 1.

"We have no doubt that the moving pictures, like newspapers and the radio, are included in the press whose freedom is guaranteed by the First Amendment. That issue would be focused here if we have any question concerning monopoly in the production of moving pictures. But monopoly in production was eliminated as an issue in these cases. . . . The main contest is over the cream of the exhibition business. . . . The question here is not what the public will see . . . under the existing system the public will be denied access to none. The problem bears only remotely, if at all, on any question of the freedom of the press, save only as timeliness of release may be a factor of importance in specific situations."

Not precisely an adjudication, but closely akin to one.

■ ■ ■

PAUL FULLER, Jr.

THE passing of Mr. Paul Fuller, Jr., last week, takes one of the first lawyers of rank to be associated with the conduct of the industry of the motion picture. It was the remote year of 1907 when he was engaged by M. Charles Pathe, who was arranging to set up Pathe Exchange, Inc., as an American concern to take over the interests on this side of Pathe Freres of Paris. Mr. Fuller was for many years the president of Pathe Exchange, and continued thereafter to represent M. Pathe and the organization as a member of the celebrated law firm of Coudert Brothers. Mr. Fuller was second senior member there at his death. He was in close friendship with the aging M. Pathe through the years and in confidential contact with him through the difficult war years when he took refuge first in Monaco and later in guarded retirement in New York. Mr. Fuller served the motion picture with distinction.

■ ■ ■

"IRON CURTAIN"

THE critics of the lay press are having a time of it with "The Iron Curtain". Those who tend to the pink are considerably put to it to find subtle words and inklings of disapproval which are not avowals of hostility to its recording of the report that Igor Gouzenko told the Canadian Government about the Russian spy ring gathering atom bomb information.

There are even questionings about why the picture was made, a thinly veiled charge of propaganda.

The answer is considerably obvious. It is of the documentary and news-tied character of material which has so often engaged the attention of Mr. Darryl Zanuck for years. It is drama and melodrama. It was promising but relatively unexploited material. It was timely enough when it went into production, and, by reason of racing developments in international relations, twice as timely when it opened. It would be a reasonable conclusion that Mr. Zanuck's controlling purpose was to make a show calculated to sell seats to an interested public. A Red demonstration against it has helped.

■ ■ ■

THIS industry's associates of Mr. Howard Hughes will be pleasantly interested in a report from the Democratic minority on the old Senate War Investigating Committee declaring him free of wrongdoing in his war plane dealings with the Government. A report was signed in Washington this week by Senators Hatch, Pepper, McGrath and O'Conor dissenting from the Republican report recently filed. That report was not specific in charges, but left implications of political pressure in the plane deals. The Democrats now assert that Mr. Hughes is entitled to a "positive finding" in his behalf.

■ ■ ■

¶ From Philadelphia comes word that Mrs. Veronica Dengel, a beauty engineer, has addressed the U. S. Treasury and the Mint, with an urging that the nation is tired of historic statesmen's portraits on our paper money, and suggesting pictures of women, such as Betsy Ross, Martha Washington, and the like. Our suggestion for the popularization of the currency would be to use the "Top Ten Moneymakers" of the screen as established by the annual poll of showmen conducted by *Motion Picture Herald*. That would be genuinely democratic.

■ ■ ■

¶ There is naive whimsy in the threats of the Communist party, protesting against the Mundt Bill, that they will "go underground" if it is passed. There has been evidence enough for years that it is mostly underground all the time. That is what the issue is all about. Communism is like the iceberg. Only the tip end shows on top.

■ ■ ■

¶ Showmanship is dear to the heart of America. A reminder comes now with the display of the New Haven road reproducing a typical New England town street on a big balcony at Grand Central Station in New York. Prominent in the set is a village post office, this one pridefully labelled as the place where the late great P. T. Barnum used to call for his mail. A little touch of his long ago fame is today's publicity.

■ ■ ■

NATURE NOTE: The warming burst of sunshine after days of sodden skies reveals the valley of the Silvermine a panoramic symphony of bright rain-washed greens, the color so beloved of God and the Irish. The tints run through a scale of tender dusky sage on the emerging leaves of the swamp oaks to the shimmering brilliance of the satin parasols rising from the fat buds of the hickory. The flashing oriole in his Lord Baltimore silks seems conscious of his dramatic contrast with the foliage, as he sounds bugle notes to proclaim his daring presence. He is distinctly anti-camouflage, and ready to debate the matter with anything that flies. It is the ardour of the new growing year. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Hats Off

THAT WOMAN in front of you at the theatre that keeps her hat on? Send her to Charleston. The city authorities of Charleston, W. Va., have the right idea about those hat-wearers. They've reminded the women that they can be fined up to $10 for failing to take their hats off in the theatre. There's an 1897 statute around town that was enacted when those large, monstrous picture hats were in vogue and the thing has never been repealed. In fine print that statute says a bare head or you hand a couple of fivers to the nearest policeman.

Going Home

JOSEPH BUXTON is going back home to Manchester, England, after four years' residence in California for reasons of health. Owner and operator, with his brothers, of an independent circuit in Manchester, Mr. Buxton told reporters in New York this week that when he gets home he will try to obtain British and French Government approval for the release of some frozen dollar credits to be used for food purchases in the U. S. through Meals for Millions, a philanthropic organization which would distribute food to British and French children.

On Location

"THE GREEN GRASS of Wyoming" will have its premiere in Lancaster, Ohio, where Twentieth Century-Fox shot the race track scenes, and "Give My Regards to Broadway" will have its premiere in Boston, where Twentieth Century-Fox wants it to have its premiere.

Ontario Report

Toronto Bureau

O. J. SILVERTHORNE, chairman of the Ontario Board of Moving Picture Censors, steps out of his statistician's role in his presentation of the facts and figures for the fiscal year ended March 31, and turns film critic, comparing Hollywood product unfavorably with English and European productions. During the year, his board reviewed 533 features, of which 65 were from England, six each from Italy and Russia, three from France, and the rest from the U. S. All were approved, although 13 per cent were officially classified as unsuitable for juveniles. The figures out of the way, Mr. Silverthorne comments: "Generally speaking, British and continental films reached a higher technical quality than U. S. productions. The people of Ontario seem to realize this. They have shown their satisfaction by giving such films their fullest patronage. . . . It is interesting to note that film from the British Isles and from Europe is of a high calibre. . . . This high type of entertainment . . . should receive the broadest possible support. . . ."

MOTION PICTURE HERALD

for May 22, 1948

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BRITISH industry inquiry to be grand inquisition — Page 23

SELZNICK and Korda announce joint production plans — Page 26

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C. C. PETTIJOHN, industry trouble shooter, dies at 67 — Page 32

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Exhibitor

HOWARD HUGHES may have struck pay dirt with his purchase of a controlling interest in RKO, but just to be on the safe side he's keeping his Hughes Tool Company turning out the kind of machinery that digs for the real pay dirt—oil. Mr. Hughes is busy now in Hollywood, of course, but he's also busy in Tulsa. He's moved an exhibit of his machinery into the 15 Tulsa acres housing the exhibit of rigs, drills, derricks, slush pumps, catheads, and sucker rods sponsored this week by the International Petroleum Exposition.

Another Hughes company was in the news this week—and it was bad news. Transcontinenal and Western Air, Inc.—TWA—told the Reconstruction Finance Corporation that its financial condition was critical, that it couldn't get any loans from banks or private sources, and that it wanted a loan from the RFC of $10,000,000 because it had some debts to meet that it could not meet unless RFC came through. The Hughes Tool Company owns 45 per cent of the Transcontinental stock.

Bribery

THE UNIVERSITY theatre at Cambridge, Mass., recently used 1,200 nickels to bribe some 1,200 kids to leave the theatre after they had seen only half of the double-bill program. Manager Stanley Sumner was playing "Bambi" at the University and that was all right for the kids. But along with that show was "To the Ends of the Earth," about illegal dope peddling, and that wasn't good for the kids. So Mr. Sumner told the kids that when "The End" flashed on the screen for "Bambi" they were to get up and leave, come to the box office, and get their nickels. The kids were pleased with the money; their parents were pleased with Mr. Sumner, and Mr. Sumner was more than pleased with the public reaction.

25 Defendants

Indianapolis Bureau

AN ANTI-TRUST suit for $381,000 against Affiliated Theatres, Inc., Indianapolis; Citizens Theatre Company, Brazil, Ind., and 23 producing and distributing organizations was filed Wednesday in the Federal Court at Terre Haute by Fred V. and Eva M. Willey, owners of the Fox theatre at Brazil. The suit charges that the theatre was unable to get product and, thus, was forced to close in 1946. The complaint seeks treble damages, court costs and an injunction to restrain defendants "from continuing monopolistic practices."

Reverse English

IT WAS not a debate, but it certainly was a difference of opinion, among the two speakers from the motion picture industry whom the Advertising Women of New York had invited to their luncheon meeting at the Hotel Astor Tuesday.

Richard De Rochemont, producer of the March of Time, got up to say that television will have "enormous demands" for advertising films. The March of Time produces such films.

Howard Dietz, MGM vice-president directing advertising and publicity, cleared the air with some typical Dietz stories and then in effect said "No" to Mr. De Rochemont. Television, said Mr. Deitz, is beginning the wrong way by selling advertising time. It is alienating the customers. Picture theatres became successful by avoiding advertising. They would be empty today if they carried it.

On the dais, but refraining from comment, were Hortense Shorr, Columbia; S. Barret McCormick, RKO; Max Youngstein, Eagle Lion, Ulric Bell, Twentieth Century-Fox, and S. H. Seadler, MGM.

Shuttered

WARNER BROTHERS' Broadway showcase, the Warner, closed its doors after Sunday night's performances and now, if you've got the money, the company is willing to talk to you about selling the 1,600-seat theatre. Although the house has shown features most of the time, it has, on a couple of occasions, housed some large-scale stage musicals. The house is at 51st Street, on Broadway, and was formerly called the Hollywood.

Anticipated

TWENTIETH CENTURY-FOX didn't want to miss a single bet with its "The Iron Curtain." It knew it had a hot, newsworthy picture and it did something about it. The company set up a publicity bureau at the Roxy, where the picture opened Wednesday, May 12. That bureau was already in operation on the day before the opening and previous to what 20th-Fox calls "the incidents" of Tuesday night—"incidents" which brought dozens of news, wire services, newsreel and radio representatives to the theatre.

"The incidents" amounted to considerable rioting between left-wingers, who were picketing the feature, and the Catholic War Veterans, who were picketing the pickets. Police counted about 2,000 all told. The bureau had, according to a 20th-Fox release, "been set up on the basis of a plan made weeks ago in anticipation of the extraordinary interest in the film." Charles Schlaifer, director of advertising-publicity for the company, is personally supervising the publicity bureau which will be maintained at the Roxy throughout the run of the feature.

"Alert action on the part of Schlaifer's staff," says the 20th-Fox release, "helped to bring the sensationalized aspects of the news back to the normal level. Results of their effort were seen when the Roxy reported outstanding business."

Canadian Taxes

THE CANADIAN Government formally withdrew from the amusement tax field Tuesday night, turning the power to collect such taxes over to the provincial governments. This action came with the presentation of the country's 1948 budget in Parliament by Douglas C. Abbott, Canadian Finance Minister. The budget granted little or no tax relief.

Ontario exhibitors were not cheered by the Dominion Government's move since the provincial government already has made legislative arrangements for the levying of a 20 per cent ticket tax, with proceeds to go to Ontario's hospitals. Other provincial governments have been studying Ontario's law with a view towards imposing their own tax scheme.

Shift

SNIFFING at the political winds, producer-director Roy Del Ruth has shifted the background of his "The Washington Story" from the Japanese to the Russian Embassy in Washington. And to give "The Washington Story" its immediate due, he'll move production of the story up ahead of his "Red Light" and release it through Allied Artists.

Visitor

THE BRITISH people, like the American, in the estimation of Sam Graham, owner of a Nottingham circuit of 14 theatres, are "shopping for entertainment."

"And that means," he said, "that they are not in the market for heavy or psychological pictures. They have got enough trouble of their own without going into our theatres for it."

As for the recent settlement of the British tax problem, Mr. Graham had this to say: "The result is that American distributors now realize what a valuable market they had and we realize how we needed American pictures."

Mr. Graham is visiting New York and then Bermuda with his wife.

PEOPLE

SAMUEL GOLDWYN Tuesday accepted the presidency of the Los Angeles United Jewish Welfare Fund campaign for the third consecutive year. He named DORE SCHARY chairman of the motion picture committee, WILLIAM GORDON and ABE LASTFOGEL co-chairmen.

HARRY M. WARNER, president of Warner Brothers, will speak before the National Council for Community Improvement in Washington Monday. His subject will be "What Motion Pictures Can Do for Communities."

JOSEPH MARKS, until recently sales manager for Pathe in England, Monday was appointed sales manager of the Canadian division of Selznick Releasing Organization.

WILLIAM BEALE, assistant chief of the Commercial Policy Division of the State Department, will be the Departments' motion picture adviser while A. HORTON HENRY is in the Near East on special assignment.

ERIC JOHNSTON, president of the Motion Picture Association of America, and honorary chairman of the Washington, D. C., drive for the Salvation Army, was guest speaker at a luncheon in Washington Tuesday commemorating the launching of the campaign.

C. P. GOETZ, associated with industrial users of audio-visual aids and industrial film producers, has been appointed director of industrial sales for the Ampro Corporation, New York.

WALTER B. LLOYD, manager of the Allyn theatre, Hartford, Conn., has been named chairman of a citywide cleanup contest sponsored by civic and municipal departmental supervisors.

JAMES J. GRADY, former Twentieth Century-Fox district manager, has taken over the management of the Paramount branch in Cincinnati.

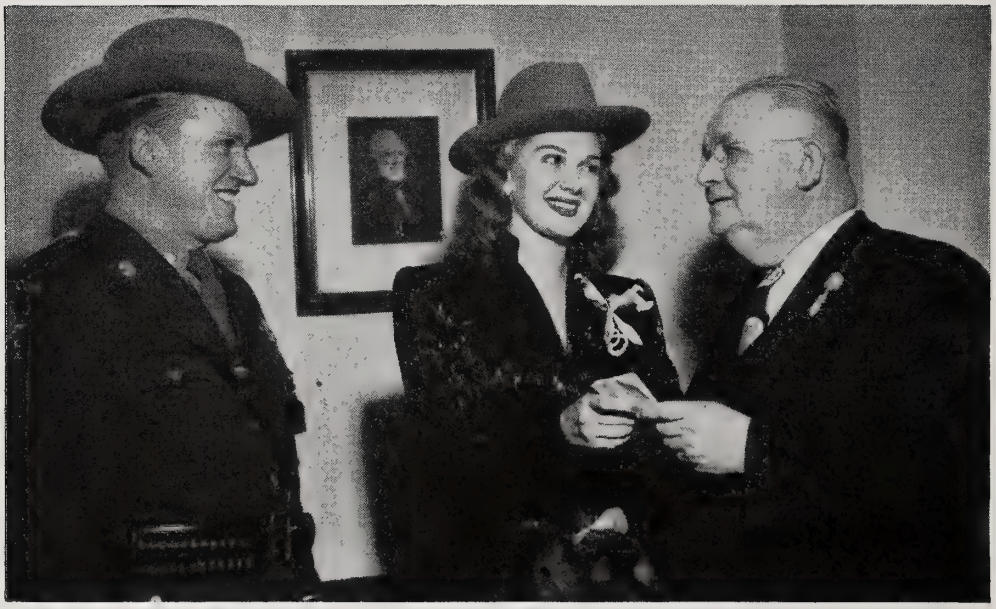
LOUIS BERMAN has been appointed Chicago branch manager for Universal-International, and JACK BANNON, former manager in Chicago, will occupy the position in Milwaukee formerly held by Mr. Berman.

VINCENT KARL, formerly assistant manager at the Fox Senator theatre in Sacramento, Cal., has been appointed manager of the Porter in Woodland, Cal., operated by GEORGE M. MANN of the Redwood circuit.

HUGH RENNIE, formerly Twentieth Century-Fox branch manager and salesman, has been made sales manager of the Monogram exchange in Denver, owned by LON T. FIDLER.

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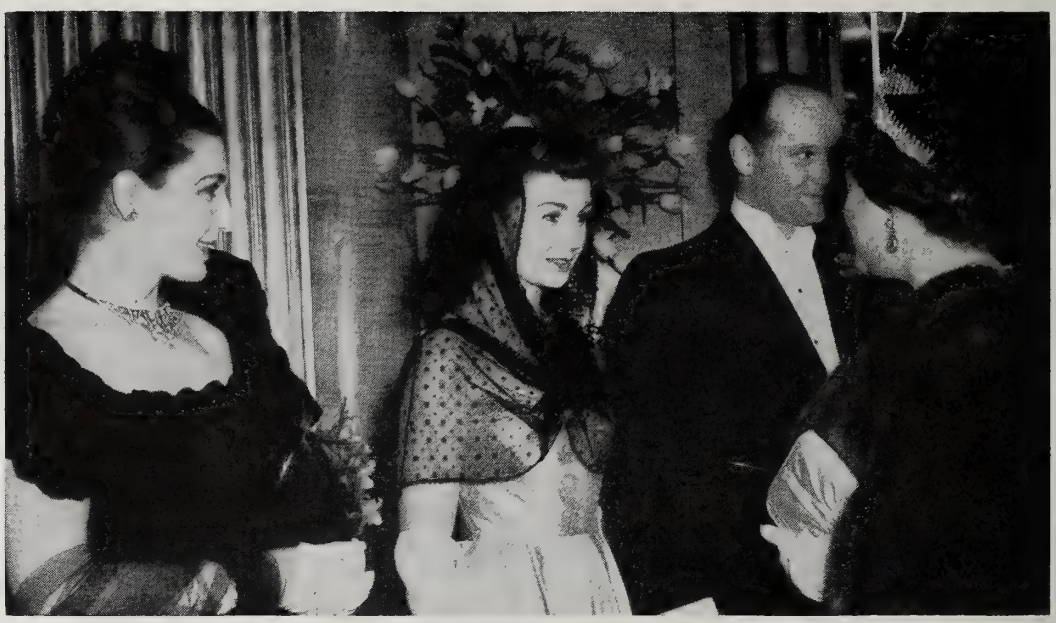
THIS WEEK the Camera reports:



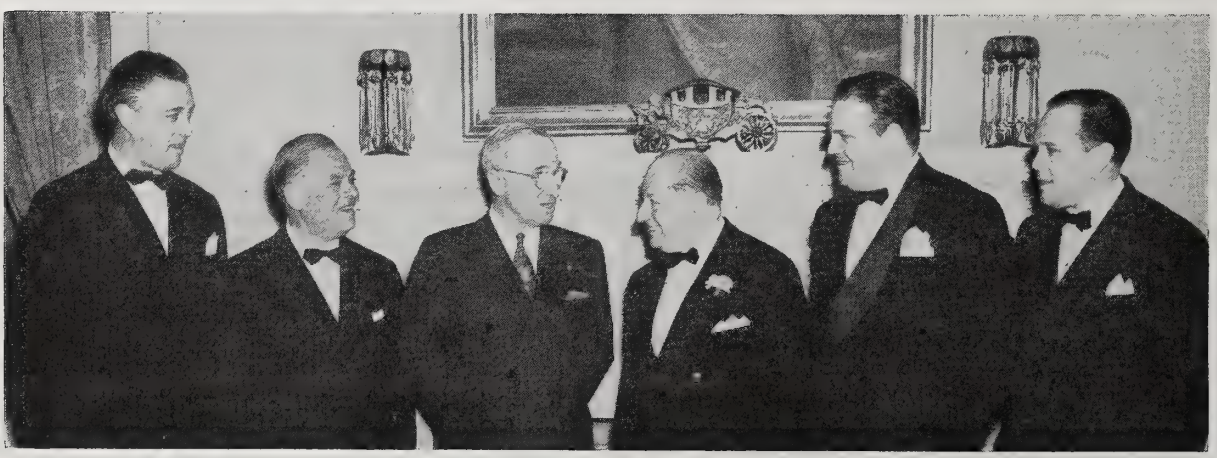


SIGNING the David O. Selznick - Sir Alexander Korda agreement for joint production abroad. Carol Reed, producer, is standing. See page 26.

WORLD PREMIERE of Columbia's "The Fuller Brush Man" at Hartford. Above, one of the publicity garnering events: Adele Jergens, star, is made an honorary colonel in the Connecticut State Police. With her are Commissioner Edward J. Hickey, right, and Trooper Edward Faith.



ROYAL PREMIERE of Two Cities' "Hamlet" at the Odeon, Leicester Square, London: Eileen Herlie and Jean Simmons, stars, and John Davis, managing director of the J. Arthur Rank Organization, are introduced to the Queen.



IN WASHINGTON, President Harry S. Truman attends the Variety-sponsored Sigmund Romberg concert. In order are Frank Boucher, Tent 11 chief barker; Fred S. Kogod, welfare committee chairman; President Truman and Mr. Romberg, and Wade Pearson and Jack Foxe.



By the Herald

ANNOUNCEMENT in New York, Monday, of an agency to buy and book foreign pictures for independent theatres. The principals are Walter I. Lasker and Irving Schwartz, standing. Seated is Albert Sugarman, owner of four Columbus, Ohio, theatres, a satisfied customer who took over the interview to tell how use of foreign films had transformed one of his houses from low to high grosses.

AS THE International Federation of Catholic Alumnae motion picture department discussed morality in films at its annual luncheon, Monday, in New York. At the speakers' table are Rosalind Russell, star; Father Patrick J. Masterson, Legion of Decency director, and Mrs. James F. Looram. See page 46.



ARRIVAL, and greetings, in Rome. As Phil Reisman, RKO foreign distribution vice-president, center, arrived at Ciampono Airport, he was met by Joseph P. Kennedy, former U. S. Ambassador to Great Britain, left, and Bruno Fux, RKO Italian manager.



By the Herald



By the Herald

SPEAKERS in New York, Tuesday, before the Advertising Women's Club: Richard DeRochemont, standing, March of Time producer; Howard Dietz, MGM vice-president, and Grace Johnsen, new club president.



ON MGM'S HONOR ROLL for their advertising campaign on "The Postman Always Rings Twice", two Italian exhibitors, operating the Fontana di Trevi theatre in Rome. They are Nicolo Grillo, left, and Silvio Lensi.

Exhibitor Hopes Blooming

by TERRY RAMSAYE

AS certain and assertive as the flowers that bloom in the springtime is the verdant optimism of the showman. Come what may and no matter how hard the winter and dull the days, in the eyes and hopes of showmanship everything is always going to be better, brighter than ever before. And so it is now in this spring of the perplexed year of 1948.

Considering the world in turmoil, the nation deep in international and domestic concern, with the industry all a-twitter about the latest in the interminable pronunciamentos from the Federal Court, your editor has been out putting a stethoscope down among the grass roots of exhibition, listening.

Inquiries have been pursued in person and by all the devices of communication among the exhibitors, seeking their reactions, observations and their anticipations in behalf of their customers—the people who pay for the pictures. Hundreds have been consulted, contributing to the summarized presentations here — a cross-section representing all manner of operations, great and small, in widely diversified situations, and geographically widely distributed.

The exhibitors generally hold:

That, compared with the year before, business is off, maybe around 25 per cent.

Admission prices are at about the proper level in comparison with the general price levels of business. A very few consider the prices too high, and about as few consider them too low.

Substantially unanimously, exhibitors observe that the customers are much more critical of values and are everywhere engaged in shopping for their entertainment.

There is eager anticipation of better product coming up. Hopes are high and pessimists are few — a somewhat larger number would like to be shown, and pray that they shall be.

Notable, indeed, is the general and firm opinion of the exhibitor that the customer does not at all realize how much he is giving to the Government in taxes every time he buys a seat. Despite the notice in the box office wicket, the seat taxes may be considered concealed taxes, and the customers consider they are paying it all for the movies.

Most of what has been reducible to a tabulation among the opinions is presented in that form on these pages. Along with that has come a deal of information that is not so readily regimented. In that category is the observation among many of the keener showmen that Hollywood has been so concerned about itself and its stance before the world that it has done damage, indeed, to the status of the motion picture in the public mind. There is also observation among the more observant that Distribution has betrayed alarm, apathy and uncertainty, perhaps even indifference, by a failure to inform the retailer about the merchandise, in any adequate fashion. There has been an impression that the industry has been more concerned about its headaches than hits.

Clearly enough in exhibitor reaction there is recognition that the more articulate national voices of the industry have been doing so much crying out loud about such matters as the British embargo tax, foreign sales difficulties in general, and excitements about the courts, about politics, about Reds, that the public has had its attention diverted from its screen entertainment to news, mostly adverse news, about the industry. The exhibitor knows that the industry has been getting more, and hotter, attention than the pictures.

Says Mrs. E. N. Claughton of the Royal theatre in Miami: "I personally feel that largely the slump is due to unfounded

Exhibitor and Situation	How's business?	Seat prices?	Shop more?	Know tax?	Product prospects?
A. Y. BREEDEN, Natoma, Kans.	Off 30%	Too low	Yes	..	Not good enough to overcome apathy.
G. B. WHITE, Poulsbo, Wash.	Off 40%	OK	Yes	No	Looks better.
J. VAN GILSE, Lemon Grove, Cal..	Off 20%	Too high	Yes	..	Like to see Hollywood go back to work.
J. C. WEBB, Bandera, Texas	Off 17%	OK	Yes	No	Looks good.
M. W. ERICKSON, Loyal, Wis.	Off 20%	Too low	Yes	Yes	Looks better.
H. C. MONROE, Long Beach, Cal....	Off 10%	OK	Yes	No	Very dubious about Hollywood output.
PAUL McBRIDE, Fillmore, Utah	Off 27%	Low	Yes	..	Stories show vast improvement.
JOHN DANZ, Seattle, Wash.	Off 20%	....	Yes	No	Looks good.
R. HUTCHINGS, Allen, Neb.	Off 10-15%	High	..	..	Looks better.
F. E. WETZSTEIN, Mandan, N. Dak....	Off 26%	OK	..	..	Looks better.
FRED ARNST, Ft. Benton, Mont....	Off 20%	OK	..	..	Must be improved considerably.
CRANFILL COX, Gilmer, Texas	Off 50% mdwk. Off 25% wkns.	OK	Yes	No	Looks better.
S. J. LICHTY, Ft. Smith, Ark.....	Off 20%	....	Yes	No	Not certain.
BILL COSBY, Amherst, Texas	Off 35%	....	Yes	No	Much better.
MELVIN LIPNICK, Inverness, Miss.	Normal	....	Yes	No	Will reach pre-war quality.
A. O. OTT, Kentwood, La.	Off 40%	OK	Yes	No	Will continue to be lousy.
LOYD FRANKLIN, Clovis, N. M.....	Off 25%	OK	Yes	No	Getting better.
F. L. LITTLE, Camden, S. C.....	Off 40%	....	Yes	No	Better product a must.
C. W. VESETH, Malta, Mont.	Off 25%	OK	Yes	No	Product terrible.
LEONARD LEA, Danville, Va.	Off 25%	....	Yes	..	Hopeful.
RAY HANSON, Fertile, Minn.	Off 30%	....	Yes	No	Product has been bad.

in the Springtime

hysteria, newspaper and radio predictions of a depression. I can see a prosperous era for some years to come if life is permitted to continue without undue alarms."

Voicing a frequently held opinion about self-centered Hollywood, Stanley Cooper of the Citizens Theatre Company out in Brazil, Indiana, remarked: "Too many psycho-murder films and heavy dramas. Our public wants entertainment, not an

Exhibitor and Situation	*How's business?*	*Seat prices?*	*Shop more?*	*Know tax?*	*Product prospects?*
BEN WRIGHT, Buena Vista, Colo.	Off 25%	Too high	Yes	Yes	Questionable.
ROGER WRIGHT, Akron, Ind.	Off 35%	OK	Yes	..	Must be good and not too high.
B. D. COCKRILL, Denver, Colo.	Off 8%	OK	Yes	No	Very optimistic.
J. LEVENTHAL, St. Louis, Mo.	.....	OK	Yes	No	Poor.
FRANK NORDEAN, Maud, Okla.	Off 30%	OK	Yes	No	Hopeful.
MARTIN SMITH, Toledo, Ohio	Off 5%	Low	Yes	No	Too much heavy stuff. English pictures bad for b.o.
T. J. EVANS, Clinton, Iowa	Off 30%	....	Yes	No	Hope for real-life stories.
L. B. GOULDEN, Indianapolis, Ind.	Down	OK	Yes	Should	Must have better pictures, less reissues.
CHARLES MAZUR, Manville, N. J.	Normal	OK	..	..	Uncertain.
C. V. MARTINA, Albion, N. Y.	Off 10%	OK	Yes	No	Looks good.
EDWIN BROWN, Wesleyville, Pa.	Normal	....	Yes	No	Not too good.
I. A. KALVER, Decatur, Ind.	Off 20%	OK	Yes	No	Looks better.
CECIL CRUMMEY, Rochelle, Ga.	Off 30%	....	..	No	Will get worse.
LOGAN HEDRICK, Homer, Ill.	Off 25%	OK	..	..	Will wait and see.
WALTER REICHLE, Howard City, Mich.	Off 5%	....	Yes	No	Looking up.
W. E. ELKIN, Aberdeen, Miss.	Off 25%	OK	Yes	No	Will improve.
R. S. DAVIS, Shelley, Idaho	Off 10%	OK	Yes	No	Looks promising.
R. A. FLORA, Caribou, Me.	Up 15%	OK	No	No	Poor.
JOSEPH EMMA, Lake Forest, Ill.	Normal	Low	..	..	Worried.
W. A. GRAY, Belton, S. C.	Down	....	Yes	No	Poor.
H. G. FETICK, Cincinnati, Ohio	Off 10%	OK	Yes	No	Improving.

[Continued on page 40]

Academy Award performance. We need more like 'The Egg and I', 'Sitting Pretty' and 'Miracle on 34th Street'."

"Appeal to the masses, not to the class trade," urged John Anthony, Modern theatre, up at Manchester, N. H.

"Forthcoming product looks better," in the opinion of Roy L. Kalver of the Adams-Kort theatres, Decatur, Indiana. "My patrons do not want to be depressed, educated, or propagandized. They want to laugh."

Down at Blue Ridge in Georgia, W. W. Mowbray observed: "Pictures need not be expensive to be satisfactory, to the public, or the exhibitor. Witness 'Cynthia', 'Miracle on 34th Street', 'Dear Ruth', as against such a picture as 'Forever Amber'. The Mickey Rooney series could run on forever, as far as we are concerned. They always left our customers feeling they had been entertained, and that is our business, taking the customer away from his troubles for a little while."

Just across the big river, over with the Aldon Theatre Corporation of Elizabeth, New Jersey, R. A. Kuehn finds "the patrons are still able to reach their pocketbooks as the neighborhood movie house still represents the least expensive form of entertainment for the entire family."

That phrase, "entire family", is important in Mr. Kuehn's book, too. "Our records show the quality of the pictures has been below a year before, and especially noticeable is the effect from the fact that there has been nothing that appeals to the juvenile trade. The greatest drop-off has been in the children's bracket. A good picture in a nice environment is still the answer."

Here's another answer, in the same tenor, from Cranfill Cox, of the Cranfill Company and the Crystal theatre, way down at Gilmer in Texas: "Our attendance on 'Good News', 'You Were Meant for Me', 'Captain from Castile', 'My Wild Irish Rose' and others of that calibre and quality did fine. At the Crystal we had seven murder pictures in a row and only two of them did enough at the box office to pay film rental and expenses."

One of the long experienced and acutely and calculatingly careful exhibitors questioned was B. D. Cockrill, Denham Theatres, Denver. Says Mr. Cockrill: "The general level of box office prices for adults is only slightly high and mainly justifiable, but they must be watched to keep them in line with general economic conditions.

"Children's prices," Mr. Cockrill says with emphasis, "in my opinion are entirely out of line. They should be kept to a minimum at all times for two potent reasons: First, every theatre in America needs children in attendance. Second, it tends to take criticism off the adult prices."

Turning to operations, he remarks: "I feel that most theatre managers are going to have to reorganize themselves in the business of merchandising their attractions and devise intelligent and vigorous merchandising campaigns. It will pay dividends if the manager will review his operations to eliminate the many extravagances that have crept in during the recent lush period. We need to see how much entertainment and comfort we can give our patrons, with an intelligent handling of costs.

"The business of this region is definitely returning to picture shopping, and the public is buying only the better values."

Plainly enough, the exhibitors across the land have their minds on where the business is — at the box office. They want Production and Distribution to help service the customers. The motion picture industry has its several capitals, but it is really a local business, on some sixteen thousand and odd screens in these United States.

THROW AWAY THAT RABBIT FOOT!



You'll have all the luck you need with magic VITAMIN M-G-M!

"The sun shines on M-G-M."
—FILM BULLETIN

TODAY'S NO. 1 HIT!

"Everything's on the upswing at M-G-M."
—HOLLYWOOD REPORTE

"M-G-M is leading in aid to sagging box-offices."
—VARIETY



Wherever you go today, they're talking about M-G-M's Pep-up Line-up of Spring and Summer releases that are invigorating the entire industry! Starting with Frank Capra's "State of the Union" and now "Homecoming" followed by phenomenal Press Previews of Irving Berln's "Easter Parade"! Week after week at a time when you need them most—you get the best!

GABLE TURNER WOW!



The team that generates STEAM is THRILLING record-breaking crowds!

CLARK GABLE · LANA TURNER

ANNE BAXTER · JOHN HODIAK

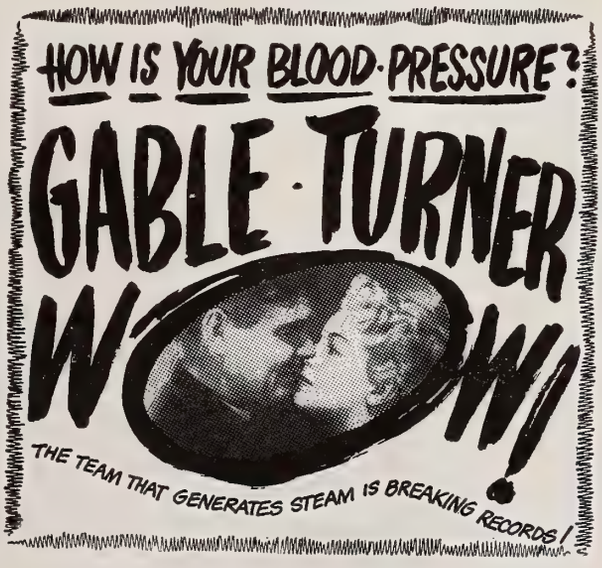
M-G-M's **Homecoming**

RAY COLLINS • GLADYS COOPER • CAMERON MITCHELL

A MERVYN LeROY PRODUCTION • Original Story by SIDNEY KINGSLEY • Adaptation by JAN LUSTIG
Screen Play by PAUL OSBORN • Directed by MERVYN LeROY
Produced by SIDNEY FRANKLIN
In Association with GOTTFRIED REINHARDT
AN M-G-M PICTURE

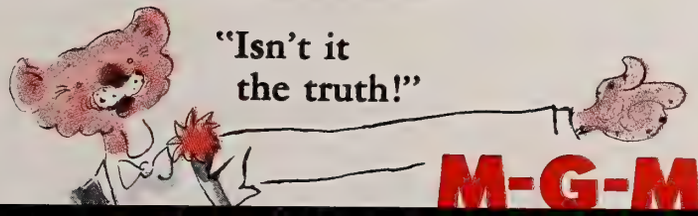
←The ads in N.Y. sell tickets like hot-cakes!





EVERY M-G-M RECORD GOES BOOM!

Sensational at Capitol, N. Y. despite early heat wave! And in its only other date so far at Trenton, N. J. it's the best in 2 years. Watch this baby ignite the nation!



M-G-M GREAT IN '48!

U. S. TO LOOK FOR CIRCUIT MONOPOLY

Government Plans to Start Divestiture Actions If Violation Is Shown

Washington Bureau

The Department of Justice will look for evidences of monopoly in the large independent circuits, it is learned here. If those monopolistic practices condemned in the Supreme Court decision on the Paramount anti-trust suit are found, then divestiture proceedings will be brought by the Government against those circuits.

That hunting expedition is not to start immediately. A spokesman for the Department has said that for the next 60 days—at the very least—the Department will be so busy with pending matters that it will not have time to go looking for new trouble. But as soon as the current pressure slackens a little, he indicated, the circuits can expect a Government visitor.

Schine Brief Is Filed

The Department was not so busy this week, however, that it couldn't take time to go back to the Supreme Court on the Schine anti-trust suit.

In a brief signed by Solicitor General Philip B. Perlman, the Department informed the high court at the weekend that it wanted the Schine decision clarified; that it wanted the Supreme Court to say definitely whether or not a trustee should be appointed to dispose of five Schine theatres still unsold under the May 19, 1942, consent decree.

Says the Department: The questions involved in enforcing the consent order, in which Schine agreed to sell 16 theatres, does not depend on the further divestiture proceedings ordered by the Supreme Court decision. Enforcement of the consent order "should not await the entry of a final judgment as the further proceedings which must precede a final judgment are of uncertain duration. The appellants (Schine) agreed six years ago to do what the District Court was finally constrained to appoint a trustee to do. That agreement was made in consideration of a two-year continuance and its enforcement should no longer be delayed."

Deferred Consideration

The high court's opinion set aside the divestiture provisions of the decree pending findings by the Buffalo District Court for an "appropriate decree" and deferred consideration of the lower court's decision to appoint a trustee to sell theatres as "merely implementing" the divestiture provisions which must be reconsidered.

While the Department is dissatisfied with that particular point of the Schine decision, it will use that decision, plus the high court's ruling in the Griffith anti-trust suit, as a basis for its investigation of independent circuits.

It is believed the Department will investigate the origin and expansion of the circuits, the circumstance of theatre acquisition, the possession of monopolistic power whether used or not used, whether closed situations were grouped with open ones in booking deals, and other practices.

Berger, Kane See Decision As Government Victory

Ben Berger, president, and Stanley Kane, executive secretary of North Central Allied, have taken a second look at the decision in the Paramount, et al, anti-trust suit and revised their "first blush" opinions of last week. Last week they thought the decision "a disappointment." In Minneapolis at the weekend, Mr. Berger declared that later information on the decision "now indicates clearly that the 'Big Five' has been ordered to get out of the theatre business." He said that a more thorough study of the decision "leaves no doubt in my mind but that the lower court has been ordered by the Supreme Court to make divorcement final and definite." Mr. Kane described the decision as "a sweeping victory for the independents and the Government." He predicted endless arguments over the decision, but said "the film monopoly stands convicted and it must reform."

Ulman Asks Halting Of Schine Theatre

The Ulman Theatre Corporation, Salisbury, Md., has asked the Department of Justice to restrain the Schine circuit from building its planned 1,800-seat theatre at Salisbury. Newell T. Howard, manager of Ulman, in a recent letter to the Department, cited the Supreme Court's decision in the Paramount suit which gave independent theatre operators the right to seek damages. Raymond C. Todd, joint manager of Ulman, has stated his theatre has been unable to obtain all the top product it desired during the past few years.

Clark, Raibourn Named To U. S. Press Council

Washington Bureau

Kenneth Clark, representing the Motion Picture Association, and Paul Raibourn, the Television Broadcasters Association, are members of the 14-member Press Advisory Council which will assist the Secretary of Defense, James Forrestal, on news and information problems. The Council, which opposes peacetime censorship, includes representatives of other media.

Crescent Meets Order of Court On Divestiture

Nashville Bureau

The Supreme Court's order to the Crescent Amusement Company that it divest itself of holdings in Rockwood Amusement and four smaller theatre companies has been met, with the exception of the disposition of Crescent interests in three theatres incorporated as Newport Amusement, Inc. The divestiture of those interests, as an amendment to the court's decree in the Government's anti-trust suit provides, depends upon the decision on divestiture in the U. S. vs. Paramount, et al, anti-trust suit.

Crescent was originally given from January, 1946, to January, 1947, to carry out the divestiture order. Due to the death in April, 1946, of Tony Sudekum, president of Crescent, the order was extended six months.

According to a report filed with the Department of Justice by Armistead and Waller, Nashville attorneys representing the defendants, the divestiture order has been met by these transactions:

Rockwood Amusement, Inc., headed by defendant Kermit Stengel, vice-president of Crescent, sold its interest in Ruffin Amusement to W. F. Ruffin, Covington, Tenn., for cash. Rockwood sold all its interests in Cherokee Amusement Co. and Mr. Stengel ceased to be an officer and director of Cherokee. Before Rockwood could dispose of its interests in Kentucky Amusement, it was necessary to reincorporate Kentucky as Elizabethton Theatre Company. It was then sold to J. M. Hobbs, Elizabethton, Ky., where the sole theatre owned by the corporation is located. Following the death of Mr. Sudekum, Crescent Amusement reorganized with Robert E. Baulch, son-in-law of Mr. Sudekum, as president, and Webster D. Hayes as secretary and treasurer. Mr. Stengel is no longer a Crescent officer, but is president of Rockwood Amusement.

RKO Found Not Guilty In Bordonaro Suit

The Federal Court in Buffalo, N. Y., Tuesday set aside the jury verdict of last January which found RKO guilty of conspiracy in violation of the Sherman anti-trust act in the suit of Bordonaro Brothers Theatres, Inc., of Olean, N. Y. The January verdict found not only RKO, but Paramount and Warner Brothers Circuit Management Corporation guilty. Bordonaro was awarded triple damages of $85,500. All three companies asked that the verdict be set aside. The court granted RKO's motion; denied the other two. The court ruled that the "evidence is insufficient to establish that the advent of Warners Brothers into the exhibition field in Olean led to any change in RKO's choice of an outlet."

SMPE HEARS THEATRE TEST DATA ON NEW SAFETY FILM

Highlight of Convention as Television, Recording, Color Share Attention

Steps in the swift and steady advancement of the technology of the motion picture, important but mostly beyond the layman, were reported and recorded by experts before the sixty-third semi-annual convention of the Society of Motion Picture Engineers in Santa Monica, next door to Hollywood, this week.

Foremost in the evolving technology was the announcement at the Tuesday session of a new type of base for the manufacture of safety film for motion pictures. This came in a presentation by Charles R. Fordyce, superintendent of manufacturing experiments for the Eastman Kodak Company at Rochester, N. Y.

May Replace Nitro-Cellulose Film in Theatres

In sum, the new stock promises to put safety film on a performance par for exhibition operations along with the long standard nitro-cellulose film, which has from the beginning held the curse of flammability over all the physical operations of the industry. The new base stock is described as an improved "high acetyl" acetate type. It differs from the old familiar and faulty acetate in that certain chemicals in the acetyl group, which were washed out in early processes are now retained.

The Eastman concern has been engaged in active research on "non-flam" since the day when it set about making a better safety stock for its introduction of 16 mm home movies in 1923. The new stock is the latest and most advanced in a series of changes, the last of which was the introduction of a cellulose acetate propionate base in 1937. It has been amply field tested in exhibition practice, in feature productions in which alternate reels were in nitro and safety stocks, giving exact performance tests in identical service conditions.

Effects of New Film Stock May Be Revolutionary

While the history of the new stock is evolutionary, it promises effects that may be considered revolutionary. There is first to be considered the potential removal of the fire perils of nitro stock, which are recorded in a multiplicity of rigid and often complex fire laws and regulations, extending even into building codes for theatres, and into all manner of special requirements for film in transit.

While no specific announcement has been had the outgiving before the engineers would suggest the presumption that it is to be made commercially available rapidly.

URGES INDUSTRY GET PLACE IN TELEVISION

"If the motion picture industry does not move fast, radio is going to take over television," Paul Larsen, associate director of the Los Alamos Atomic Research Laboratory and associate chairman of the Society of Motion Picture Engineers television committee, warned the delegates to the society's 63rd semiannual convention in Santa Monica, California, this week.

In his talk Mr. Larsen charged the film industry with shortsightedness in television and disclosed that his committee had approached Eric Johnston, president of the Motion Picture Association of America, with the suggestion that the film companies apply for high frequency channels. These would be used for the televising of film directly and privately from the studios to the theatres. However, Mr. Larsen asserted, he had been rebuffed by the MPAA president.

Topics discussed at the five-day session, in a record number of 71 papers, included several talks on television and its short- and long-term impact on the motion picture; color photography, magnetic sound recording, sound recording, the functions, operations and accomplishments of the Motion Picture Research Council, theatre loud speakers, film flicker, theatre sites and audio visual educational films.

Television received ample attention from the approximately 700 delegates attending the convention. W. W. Watts, vice-president of the Radio Corporation of America and director of its engineering products division, declared that while the possible lines of television development in regard to public exhibition were "highly problematical,' television within the next five years would force Hollywood to triple and quadruple its output.

"Will theatre interests outbid broadcasters for certain outstanding events? Will the public want separate television theatres?" Mr. Watts asked. And he warned his listeners that while these were programming questions that experience alone could answer, they would have to be seriously considered by the motion picture industry. "These questions must be faced—now," he urged.

With the Federal Communications Commission planning channel allocation revisions, Mr. Watts said he saw a possible 953 stations in 456 cities with an audience equal in size to that now faithful to radio. These stations would require about 1,825 feature-length pictures annually, he said. Ralph B. Austrian, vice-president of Foote, Cone and Belding, reported that a survey among 415 television set owners in New York had shown that half of them had reduced their film patronage. He also produced charts to show that theatre attendance among set owners had dropped 25 per cent.

Loren Ryder, SMPE president, claimed in his annual report that the Society in its long career had established more fixed standards in the film industry than have ever been furnished in any other industry.

Recording Equipment Talks Stress Magnetic Systems

SMPE members were treated to an exhibition of the latest in RCA film recording equipment including advances in magnetic recording of sound on iron oxide-coated film which was the subject of four papers.

Delegates to the SMPE convention took it easy on Wednesday, journeying to the Hollywood Park racetrack to inspect the operations of Thorobred Photo Service which photographs horses in action. They remained as guests of the track for the afternoon's race card. In the evening there was a cocktail party in the Rouge Room of the Ambassador Hotel followed by the annual banquet in the Magnolia Room.

Among the papers presented were a new "35mm Process Projector," first developed by the Motion Picture Research Council and then turned over to the Mitchell Camera Corporation for production; "A Magnetic Device for Cueing Film," which should eliminate notching; "An Improved Camera Crane," "An Improved Artificial Snow" and "Make Believe Bullet Holes," "An Improved 35mm Synchronous Counter," "A Time Interval Marking Device for Motion Picture Cameras," "A New Film Splicer," "A New Automatic Sound Slide Film System," "An Improved 35mm to 16mm Optical Reduction Sound Printer," "16mm Film Phonograph," and others.

Volk Brothers Injunction Hearings Set for Monday

Hearings have been set for Monday, May 24, in the district court in Minneapolis in the suit of Volk Brothers, independent exhibitors, who are seeking an injunction against major distributors to halt proceedings in alleged fraud complaints. It is contended that the distributors' contracts are invalid because they fix admission prices in violation of the Sherman Act. Hearings had been set for May 10, but counsel for the distributors asked for a postponement to study the Supreme Court decision.

ON THE MARCH

by RED KANN

DISTRIBUTORS have been anything but slow in digesting the Boston opinion which holds flat rentals to be an additional element of recoverable damages in suits based on falsified percentage returns. They have been making such a claim in virtually all of their many law suits on percentage runs, but it took Boston and U. S. Judge Sweeney to support their position in the case of Loew's versus Fred E. Lieberman and various of his theatre companies.

Distributor attorneys say this is the first case of its ilk to be tried. As a precedent, obviously it will be relied upon, or at least turned to, in pursuing similar litigation present and future. That's a lot of suits.

Now no single Federal judge, confirming the findings of one master who heard the issue, is the final arbiter. He may be supported, or not, by other district court judges. Beyond are the higher rungs in the judicial ladder. The probability is exhibitors and distributors will be swinging from all the rungs before the last round is over.

Between now and then, however, the angles are many and interesting.

Loew's and Paramount launched two actions on November 8, 1944, against Lieberman. Involved were the Tremont, Normandy and Bijou in Boston, the Square in Medford and Uphams Corner in Dorchester, Mass. Under an order of reference dated October 29, 1946, the cases were tried before Philip A. Hendrick as master, whose findings for the distributors were filed February 17 of this year and confirmed by Judge Sweeney May 12.

The flat rental angle loomed importantly in the instance of Loew's and not so prominently where Paramount was concerned because too few percentage pictures were held to be involved. The court awarded Loew's $26,875 in damages of which $13,600 was defined as damages sustained by the distributor on his flat rental films.

The decision is provocative in that it tends to draw into clearer affinity the relationship between percentage and flat rental pictures. They prove to have the characteristics of blood brothers. Here is how:

About ten years ago, Loew's whipped up a formula under which it broke down its product into brackets based on test runs. To determine the relative values of the various brackets, the distributor then checked returns on about 1,000 theatres which played every bracket on percentage and concluded second bracket attractions grossed about 75 per cent of the first bracket; third bracket, 55 per cent; fourth bracket, 35 per cent, and fifth bracket, 30 per cent.

Flats then were based on the average gross receipts of the first bracket so that if the company got $300 on percentage in one season, flats in the following season were calculated at $225 second bracket films, $150 for third bracket and so on down the line.

With their own variations based on individual experience in the field, other distributors proceeded along generally similar lines.

If anyone has been laboring under the delicious delusion distributors reached into the random blue to figure the yardstick on their flats, this ought to be enough to puncture it. Moreover, the distributors' interest, from which the exhibitor can never get very far removed, obviously does not end with each percentage run. They may want the last buck under splits, *et al*, but the attention to the theatres' ability or inability to play and pay via percentage is a continuing thing because it establishes what distributors feel is their scientific approach to flat rental expectancies.

DISTRIBUTOR litigation against fraudulent percentage returns thus takes on the pattern of a two-pronged move as a result of the Boston decision provided it is not upset in some higher court. Loew's not only was awarded damages of $13,275 on percentage rentals withheld by Lieberman and those of his theatre companies involved, but $13,600—a greater amount, please observe—on flat rentals. The master ruled, and the judge sustained, this finding:

"It seems plain that if the gross receipts of percentage pictures in a given year were so understated that the basic figures for the expectancy sheet were thereby reduced, the exhibitor would benefit in the ensuing negotiations on flat rental pictures. . . .

"If, however, the plaintiff was misled as to the gross receipts from percentage pictures and put a price on flat rental pictures below what the formula would have called for had the true figures on percentage pictures been known, its bargaining base was thereby lowered and the exhibitor as a result obtained an advantage in the negotiations leading to the setting of the final price.

"I find as a fact that the defendants made false returns to the plaintiff on percentage pictures with the intent, among other purposes, that the asking price of flat rental pictures would thereby be reduced. I find the plaintiff, relying upon the defendants' misrepresentation as to the receipts obtained from the showing of percentage pictures, did set prices on flat rental pictures below those which it would have set had it known the true receipts from percentage pictures."

The issue as to flats, moreover, was described as presenting "a case of novel impression, no case involving such a claim having been adjudicated so far as the parties have been able to ascertain."

But from here out? Brother!!

Igoe Refuses to Modify Chicago Loop Run Limit

Chicago Bureau

Judge Michael Igoe has upheld the Jackson Park decree's ruling that downtown Loop runs must be limited to two weeks for defendant theatres.

Last Friday in U. S. District Court, Judge Igoe dismissed a motion by Edward Johnston, attorney for Paramount and the Balaban and Katz circuit, asking for a modification of that two-week ruling.

Mr. Johnston told the court that B&K could not operate under the limitation because distributors, with the exception of Paramount, which controls the circuit, refused to license their top product to B&K houses, preferring to book the non-defendant houses where runs longer than two weeks are possible.

Insists on Compliance

The judge told Mr. Johnston: "It is crystal clear that the entire movie industry is going to comply with the law and I am going to make sure the decree is sustained unless a higher court modifies it."

The judge then repeated for Mr. Johnston's benefit what he previously had said during the contempt hearings on the decree: that if the defendants had consulted him on the decree, the whole situation might not now exist.

The two-week run limitation, circuit heads claim, is causing a box office slump in downtown theatres, especially for B&K, whose theatres are grossing anywhere from 30 to 50 per cent less in some weeks than at any time prior to the decree.

The circuit heads point out that the patrons are reluctant to pay 98 cents to see a feature downtown since they are becoming accustomed to seeing a feature in the neighborhood, immediately after the Loop run, at a smaller admission.

Reissues Now Are Used

Then, too, reissues and other features not usually considered suitable for the first run showings, have been used by B&K houses to fill in the gaps when better product was not available.

Tom McConnell, attorney for the Jackson Park theatre, has asked Judge Igoe to modify the decree so that features cannot play Loop runs longer than two weeks regardless of whether a duplicate print is released to the neighborhoods.

"Outlaw" to Congress Library

The film division of the Library of Congress has requested two prints of Howard Hughes' controversial production, "The Outlaw." One will be filed in the Library's archives; the other will be used for reference purposes.

"Hi, Jinx..." "Hello, Tex..."



JINX FALKENBERG AND TEX McCRARY,
N.B.C.'s FAMOUS COUPLE, ARE BROADCASTING TO YOU
THE NEWS ABOUT

Paramount Shorts

FOR 1948-'49

Tex: Now that we're in Paramount shorts ourselves, Jinx, I feel right at home talking about them...



Jinx: And I'm happy to preview for my exhibitor friends how Paramount has streamlined its plans to give them more shorts that mean more entertainment ...and 60% of them in color.....

Tex: Yes, Jinx, Paramount found that audiences want MORE 1-REEL SUBJECTS and more cartoons - so.....



Jinx: And that means MORE COLOR-CARTOONS the public loves— 30 THIS YEAR INSTEAD OF 24 released last season...and a lot of them will be in that wonderful new Polacolor...



Paramount

WILL MAKE 70 SHORTS TOTALLING 70 REELS FOR 1948-'49

Against 64 Shorts Totalling 70 Reels Last Year

Including These 30 Great Cartoons



8 POPEYE Cartoons

In Color

He's Popeye, The Boxoffice Man . . . so definitely a contemporary American folk-hero that he's a "must" on thousands of screens.

10 NOVELTOONS

In Color

Accenting novelty, they've introduced a score of popular characters including Little Audrey, Herman the Mouse, Caspar the Friendly Ghost, Buzzy the Crow and many others.





12 SCREEN SONG Cartoons

In Color

starring

The Bouncing Ball

Audience-participation sensation that clicked in 1946, became a series in '47—and now, by popular demand, is increased from 8 to 12 releases.

Jinx: Can I tell about The Pacemakers, Tex? I'm thrilled that our 3 pictures will be part of this delightful series...



Tex: And don't forget the year-after-year achievements of the 3 JERRY FAIRBANKS SERIES. They're great favorites with every member of every family...



12 Paramount Pacemakers

Produced by JUSTIN HERMAN

Double the number this year with at least half emphasizing music. Packed with big names like Tex and Jinx, Martin Block, Paul Whiteman, Ed Sullivan and Monica Lewis, to mention just a few.



6 Speaking of Animals



Spiced with such hilarious originality, they've won 2 Oscars and the laughter of all the millions who love animals — and fun.

6 Popular Science

In Color

New as the latest research, this series turns wonders of science into wonders of of entertainment to thrill Mr. and Mrs. Average American.



6 Unusual Occupations



In Color

12th year of finding and filming fascinating professions and hobbies of people who make news by new ways to make a living.

Jinx: Do you think we'll ever equal the 28 years of popularity achieved by the public's favorite sport series?...



Tex: News is my department, Jinx ...so I want to say that no film news coverage can compare with...



Jinx: Since we're a typical American family, Tex—let's make sure our favorite theatre in our home town, Manhasset, books all the



10 Grantland Rice Sportlights

Produced by JACK EATON

They're an industry institution . . . reports on sports that are both completely authoritative and dramatically entertaining . . .



Paramount News

The Eyes and Ears of the World

104 Issues—Plus 52 issues of Canadian Paramount News



The Zoomar Lens, most important innovation in screen reporting since sound, makes Paramount News more dramatic than ever. Now from the local ball-park to the international conference table, *any* shot can be made a vivid, thrilling close-up . . . since this new magic eye has been added to the Eyes and Ears of the World.

70 Shorts

42 in color

8 series—plus Paramount News

From Paramount

IN 1948-'49

BRITISH INDUSTRY INQUIRY TO BE GRAND INQUISITION

Wilson Talks State Studio Operation; To Ride Tight Rein on U. S. Activity

by PETER BURNUP
in London

Harold Wilson, president of the British Board of Trade, plans a Grand Inquisition of the film industry to begin in the autumn. Mr. Wilson, and the Labor Government, thus proceed further on the road to nationalization of the motion picture.

A curtain-raiser to the Big Showdown will be staged in the shape of what Mr. Wilson calls a small committee which will examine "the desirability or otherwise of the State ownership or State management of an additional film studio."

That committee starts work almost immediately.

Wilson Obviously Intends Tough Film Attitude

Thus is Mr. Wilson—"toughest negotiator I've ever encountered," according to Eric Johnston, MPAA president—demonstrating his determination to get increasingly tough with this country's film trade.

It has been frequently reported that Mr. Wilson proposes riding American operations here on an exceedingly tight rein. Only last week it was reported he plans to exclude American distributor representation from the new Cinematograph Film Council. That report raised a storm of protest and in secret debate in Parliament on the issue, Mr. Wilson was severely criticized for the intended "slap in the face" for the Americans.

Mr. Wilson now turns his attention to the domestic division of the industry.

He has told the House of Commons that the Government Committee of Inquiry into the industry will be set up in time for its work to begin in the autumn. He first announced his intention to probe industry activities in the course of the Commons debate on the Quota Act. Doctrinaire and inordinately energetic, Harold Wilson doesn't like monopolies—unless they are state-controlled.

To Study Questions of Competition and Monopoly

And so his aides have been given a general directive aimed at a narrow probe specifically into questions relating to competition and monopoly, the relations of the independents to the circuits and to such practices as film booking by entire circuits instead of by individual halls.

Great play will inevitably be made in the House of Commons debates designed to project Mr. Wilson as the champion of David against the Combines Goliath. That may be discounted as so much tactical eyewash. Mr. Wilson plans a considerable shakeup of the industry; particularly those famous "vertically integrated combines."

His investigation into the practicability of a state-owned studio may be a sop to those Labour members of Parliament who have incessantly claimed that such a studio would be the panacea for all motion picture's ills, but it is nevertheless a straw in the wind. Mr. Wilson would not hesitate to build that state studio if that were the only means of curbing the combines' activities.

Labour Members Demand Wilson Take Studio

Those Labour members were at Mr. Wilson in Commons this week demanding that he requisition forthwith the still vacant British National studios at Elstree. It is well known that negotiations have been in progress aimed at Herbert Wilcox taking over those studios where—it is planned—he shall make three pictures annually. The negotiations are protracted, due solely to the variety of strings attaching to contractual obligations.

Mr. Wilson—having been kept well-informed of every step in the negotiations—told his House of Commons followers the time was inopportune for him to requisition this particular plant. Somewhat disingenuously—seeing his private bias toward State ownership—he added that merely to requisition the studios would not of itself "provide a tenant willing to make films at the rate we wanted to see."

He proceeded—as many think, unnecessarily gratuitously—to declare that he would on no account permit the studios to "fall into the hands of American producers."

Fuller Report to CEA Is Linked to Wilson Threat

Portents of impending turbulence in industry circles and closely linked with the Wilson threat to the combines' supremacy was the recent report of W. R. Fuller, general secretary, to the Cinematograph Exhibitors' Association's General Council on rental practices of J. Arthur Rank's General Film Distributors.

For this long while, GFD's booking policy has been the occasion of remonstrance by independent exhibitors who openly allege that Mr. Rank had secured for himself a distribution position from which he could dictate his own terms; that his sales force myrmidons, in fact, were inflicting harshly repressive terms upon them.

Mr. Fuller disclosed that although Mr. Rank had not yet put forward a concrete proposal in answer to the protests, Mr. Rank had intimated that he was not prepared to drop GFD's present rental policy. He was, however, so Mr. Fuller implied, considering alternative methods based on sliding scales. This provoked considerable argument, particularly from B. T. Davis, CEA president last year.

All of which adds up to considerable turmoil as a prologue to the Wilson Grand Inquisition.

Warners Will Release Nine In England in Six Months

Warner Brothers has announced nine pictures for release in Great Britain within the next six months. The release schedule: "City for Conquest," reissue, May 24; "Wild Bill Hickok," reissue, May 24; "The Beast with Five Fingers," June 28; "The Man Who Came to Dinner," reissue, June 28; "Deep Valley," July 19; "Cheyenne," August 9; "The Woman in White," August 30; "The Unsuspected," September 20, and "Life with Father," October 11.

See Reduction of ERP Film And Information Budgets

Washington Bureau

There is considerable chance that the House Appropriations Committee may not approve the full $15,000,000 authorized in the European Recovery Program for underwriting and distribution costs of film and other information media during the first year of ERP. This is the opinion of two top ranking members of the deficiency sub-committee which is now holding hearings on appropriations for ERP. They declared this would not be due to any specific criticism of the film, book and magazine program, but rather to the group's budget-trimming measures, even in the case of funds authorized by law.

Determine Procedure in Cases Of Contempt Citations

Washington Bureau

Five writers and directors, charged with contempt of Congress because of their refusal to state whether or not they were Communists before the House Un-American Activities Committee, appeared in U. S. District Court here Tuesday.

The verdicts in their cases will be withheld pending the ruling of the Supreme Court on the convictions of Dalton Trumbo and John Howard Lawson on the same charge. The five are Albert Maltz, Samuel Ornits, Alvah Bessie, Herbert Biberman and Edward Dmytryk. Three appeared before Judge David A. Pine, two before Judge Richmond B. Keech.

The remaining three, Ring Lardner, Jr., Lester Cole and Adrian Scott, were to have made similar court appearances later this week.

"The Time of Your Life"



1. **JOE** (James Cagney), his hobby is people . . . B-girls, big-shots, wrong guys, crooked cops . . . he knows 'em all!

2. **KIT CARSON** (James Barton), an Indian fighter who loved a 39-pound midget!

3. **WILLIE** (Richard Erdman), pinball maniac, whose one ambition is to beat "the machine"!

4. **MARY L.** (Gale Page), the kind of girl you fall in love with at first sight!

5. **HARRY** (Paul Draper), a born dancer who'd like to make the world laugh!

6. **WESLEY** (Reginald Bea he plays a mean piano!

JAMES CAGNEY • WILLIAM BENDIX • WAYNE MORR

From William Saroyan's Multiple-Prize Play • with BRODERICK CRAWFORD • WARD BOND • JAMES BARTON • PAUL DRAPER • GALE PAGE • J



DUAL WORLD PREMIERE
Next Week
MAYFAIR THEATRE
NEW YORK
UNITED ARTISTS THEATRE
SAN FRANCISCO

ITTY (Jeanne Cagney), a
ould-be burlesque queen
ho still has her dreams!

9. **NICK** (William Bendix), owner of the waterfront honky-tonk!

11. **McCARTHY** (Ward Bond), a brawny longshoreman!

8. **TOM** (Wayne Morris), so much in love that it hurts!

10. **BLICK** (Tom Powers), a heel!

12. **KRUPP** (Broderick Crawford), a bewildered cop!

NNE CAGNEY in **"THE TIME OF YOUR LIFE"**

N • RICHARD ERDMAN • Produced by WILLIAM CAGNEY • Directed by H. C. Potter • Adapted for the Screen by Nathaniel Curtis

THE YEAR'S BEST THRU **UA**

SELZNICK, KORDA JOIN TO PRODUCE

To Make 4 in England in Year from September; Split Release Rights

David O. Selznick and Sir Alexander Korda announced this week the signing of contracts for a joint production program in England. Selznick stars and Korda producers and directors will start in September on the first of four films to be produced during the next 12 months. Two of the four will be filmed in Technicolor.

The Selznick and Korda companies will share the ownership of the productions in such a way that Mr. Selznick will own the pictures outright for the Western Hemisphere, with the Korda company retaining the rights for the Eastern Hemisphere.

Eight Set Tentatively

The following productions have been tentatively agreed upon by the two principals: Thomas Hardy's "Tess of the D'Urbervilles," in Technicolor, starring Jennifer Jones, to be directed and produced by Carol Reed; Graham Green's "The Third Man," to be produced and directed by Mr. Reed; Dickens' "A Tale of Two Cities," in Technicolor, starring Gregory Peck; Joseph Conrad's "An Outcast of the Islands"; Daphne du Maurier's "The King's General"; Jules Verne's "Around the World in Eighty Days"; Thomas Mann's "The Magic Mountain," and Aldous Huxley's "Point Counterpoint."

The Selznick-Korda contract provides for various methods of consultation between the two producers on scripts, editing and all other phases of production. Their conferences will be designed to give the joint productions the widest possible appeal for American audiences.

The features will be produced and directed at the Korda Shepperton and Isleworth studios in England by such talent associated with Sir Alexander as Mr. Reed, Michael Powell, Emeric Pressburger, Sydney Gilliat, Frank Launder, Anthony Kimmins, Anthony Asquith, Anatole deGrunwald and Zoltan Korda.

Selznick Stars to Appear

Selznick stars to appear in the productions, in addition to those mentioned, will include Joseph Cotten, Dorothy McGuire, Vali, Shirley Temple, Louis Jourdan, Robert Mitchum, Robert Young and Guy Madison.

The contract provides that Mr. Selznick will make available other stars for the productions whenever it is possible to increase the American box office appeal by including two or three star names.

Actors under contract to Sir Alexander will also appear in the features.

Mr. Selznick said: "The freezing of American film revenues in Britain has created a complex situation for the American companies. As I see it, there are two methods of coping with this situation. The first is the invasion of the British Isles by Hollywood picture-makers, in effect producing Hollywood films in England with whatever talent Hollywood can spare. . . . The second method is the fostering of the great producing talents of England in a cooperative effort, helping to so shape their films as to give them great appeal for American audiences. I have chosen the latter course. . . ."

Sir Alexander said: "I am very pleased to be associated with Mr. Selznick and I am quite sure that in the deal we have shaped and closed, we have found a pattern for true cooperation between American and British film-makers."

"With the stories and stars that we have in mind, I strongly believe that some of the greatest box office attractions of the future will be made in England under this plan and without sacrificing any of the artistry which has distinguished the efforts of these outstanding British film-makers."

Flat Rental Damage Award Confirmed for Loew's

Loew's has won flat rental damages plus percentage rental damages in a precedental decision handed down May 12 by Boston Federal Court. The decision confirms the findings of Special Master Phillip A. Hendrick, filed February 17, in which he found that Loew's should be granted judgment against Fred E. Lieberman and the various exhibiting corporations affiliated with him of $26,875, including $13,600 for damages sustained on the flat rental pictures. In the same decision, Paramount won a judgment from the court of $1,725 for percentage rental damage.

Under-reporting of percentage receipts, according to the Master's finding adopted by the court, injured Loew's by lowering the company's bargaining base in its further negotiations with Mr. Lieberman to set flat rental deals.

Theatres involved in the findings were the Tremont, Normandy and Bijou in Boston, the Square in Medford, and the Uphams Corner in Dorchester, all in Massachusetts. Mr. Lieberman is the major stockholder, president, treasurer, director and general manager of these theatres.

Jersey Allied Meets June 28

The annual convention of Allied Theatre Owners of New Jersey will be held at the Hollywood Hotel, West End, N. J., June 28-30. The three-day conference will conclude with a banquet.

Allied Opposes Ownership by Film Employees

The board of directors of Allied States Association has declared its opposition to total or part ownership of theatres by film company employees in order to offset what it regards as possible advantages and discriminations in film deals. This opposition was expressed at a board meeting at the Cosmopolitan Hotel in Denver, Saturday through Monday.

The Supreme Court decision in the Paramount case was discussed at length and a resolution was passed thanking Abram F. Myers, board chairman and general counsel, for his work in the suit.

During the meeting the board alerted all Allied units to watch for actions or court decisions which might jeopardize the decision, especially from any action which might harm the independent theatre operators.

Following a report by Trueman Rembusch on the prospects for television, the board voted to undertake further study before trying to arrange a meeting of theatre and television executives.

Paramount Net Is $7,760,000

Estimated earnings of Paramount Pictures for the quarter ended April 3, 1948, were $7,760,000 after all charges including estimated provision for income taxes, the company announced last week. The amount compares to $9,522,000 for the same quarter in 1947 and includes $1,846,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings of partially-owned non-consolidated subsidiaries.

The $7,760,000 earnings for the quarter equal $1.11 per share on the 6,987,039 outstanding and in the hands of the public on April 3, 1948. This compares with $1.30 per share for the same quarter in 1947. A regular quarterly dividend of 50 cents per share on the common stock, payable June 25, to stockholders of record June 4, was declared last week by the Paramount board.

Effective as of the beginning of the fiscal year 1948, Paramount excluded the earnings of all subsidiaries operating outside of the U. S. and Canada, except to the extent that dividends were received from such subsidiaries, the company announced.

"Iron Curtain" Trailer Telecast by 20th Century-Fox

Specially prepared trailers for Twentieth Century-Fox's "The Iron Curtain" were telecast twice a night last Monday and Tuesday nights over NBC's television network to an eight-state area.

"RED RIVER"

is ready!

After two years United Artists has received and screened Howard Hawks' "Red River".

Soon United Artists' home office representatives will be in the field to screen the picture for you and tell you of our plans.

We sincerely believe—and we feel you will agree after seeing it—that "Red River" will take its place in motion picture history beside such epics as "The Covered Wagon" and "Cimarron".

Box Office Champions for The Month of April

THE BIG CLOCK
(Paramount)

Produced by Richard Maibaum. Directed by John Farrow. Screenplay by Jonathan Latimer. Based on the novel by Kenneth Fearing. Photographed by John Seitz. Cast: Ray Milland, Charles Laughton, Maureen O'Sullivan, George Macready, Rita Johnson, Elsa Lanchester.

GENTLEMAN'S AGREEMENT
(Twentieth Century-Fox)

Produced by Darryl F. Zanuck. Directed by Elia Kazan. Screenplay by Moss Hart. From the novel by Laura Z. Hobson. Photographed by Arthur Miller. Cast: Gregory Peck, Dorothy McGuire, John Garfield, Celeste Holm, Anna Revere, June Havoc, Albert Dekker, Jane Wyatt, Dean Stockwell. Nicholas Joy. [***Champion for third month.***]

I REMEMBER MAMA
(RKO Radio)

Executive producer and director, George Stevens. Produced by Harriet Parsons. Screenplay by DeWitt Bodeen. Based on the play by John Van Druten. Photographed by Micholas Masuraca. Cast: Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Philip Dorn, Sir Cedric Hardwicke, Edgar Bergen, Rudy Vallee, Barbara O'Neill.

NAKED CITY
(Universal-International)

A Mark Hellinger Presentation. Produced by the late Mark Hellinger. Directed by Jules Dassin. Screenplay by Albert Maltz and Malvin Wald. From a story by Malvin Wald. Photographed by William Daniels. Cast: Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor, Ted De Corsia, House Jameson, Anne Sargent. [***Champion for the second month.***]

SITTING PRETTY
(Twentieth Century-Fox)

Produced by Samuel G. Engel. Directed by Walter Lang. Screenplay by F. Hugh Herbert. Based on a novel by Gwen Davenport. Photographed by Norbert Brodine. Cast: Robert Young, Maureen O'Hara, Clifton Webb, Richard Haydn, Louise Albritton, Randy Stuart, Ed Begley, Larry Olson, John Russell.

UNCONQUERED
(Paramount-DeMille)

Produced and directed by Cecil B. DeMille. Screenplay by Charles Bennett, Frederic M. Frank and Jesse Lasky, Jr. From a novel by Neil H. Swanson. Photographed by Ray Rennahan. Technicolor director, Natalie Kalmus. Cast: Gary Cooper, Paulette Goddard, Howard DaSilva, Boris Karloff, Cecil Kellaway, Ward Bond. [***Champion for the fourth month.***]

PCA Reviewed 1,217 Scripts in '47, Gain of 31%

Washington Bureau

Motion picture scripts reviewed by the Production Code Administration during 1947 showed a sharp jump from 1946, according to the annual report submitted by Joseph I. Breen, PCA director.

They increased 31.1 per cent, from 9.28 in 1946 to 1,217 last year. "Such a startlingly large increase . . . would seem to indicate the forthcoming production of a great number of pictures during 1948," Mr. Breen said.

The PCA during 1947 approved 404 feature-length productions, the report stated. This was a 4.9 per cent drop from the total approved in 1946. Short subjects approved totaled 544, compared with 549 in 1946.

Of the 1,217 scripts submitted, 72 were rejected when first submitted but later revised and approved, compared to 69 in 1946. A total of 65 scripts, novels, plays and short stories were rejected during 1947 and had not been resubmitted by the end of the year.

Feature pictures which could not be approved in their original form amounted to 59, all of which were revised or edited and subsequently approved. In 1946, this figure was 82.

The report showed original screen stories again formed the basis of most films, with 57.7 per cent of all 1947 features based on original stories, compared to 60.9 per cent. Published novels were the origin of 21.5 per cent of 1947 approved pictures, compared with 15.3 per cent. Stage plays for 4.2 per cent in 1947, against 5.2 per cent. A total of 38 foreign features were approved during 1947.

Myers Sees All Pooling Ended

Referring to the Supreme Court decision in the Paramount case, Abram F. Myers, Allied States Association chairman, said the dissolution of theatre pools was already a fact. Addressing delegates of the Allied Independent Theatre Owners of Kansas and Missouri at the first annual convention at the Hotel Muehleback in Kansas City last Wednesday and Thursday, May 12-13, he said joint ownerships also were being dissolved and, except for long court vacations, final steps in the Government's anti-trust suit against the majors might be expected in six months.

O. F. Sullivan, Wichita, was reelected president of the organization, and Larry Larson, Webb City, and Virgil Stamm, Kansas City, Mo., were reelected vice-president and secretary-treasurer, respectively.

During the meeting provision was made for the establishment of a buying and booking group to be composed of unit members. This action was decided upon after the delegates discussed the reports of similar groups functioning in Wisconsin, New Jersey and other places.

The convention closed Thursday night with a dinner at the Bellerive at which plaques were presented to local industry pioneers.

April Cash Dividends Show Sharp Decline

Washington Bureau

Publicly reported cash dividends of motion pictures companies for April amounted to $3,941,000, sharply below the April, 1947, figure of $5,469,000, the Department of Commerce has reported. According to the Department, the drop was due principally to the fact that RKO halved its April dividend, while Stanley Corporation skipped its April dividend entirely. Total publicly reported cash dividend for the first four months of 1948 amount to $15,686,000, compared with $18,221,000 for the same period in 1947. The Department figures that publicly reported dividends represent about 60 per cent of all dividends.

RKO Motion for Dismissal Of Dmytryk Suit Denied

RKO's motion for dismissal of director Edward Dmytryk's suit against the company was rejected May 13 by Judge Leon Yankwich in Federal District Court, Los Angeles. Mr. Dmytryk brought the suit following his discharge from RKO as a result of the appearance before the House Un-American Activities Committee.

Golden Signs Fletcher

Producer Robert S. Golden has signed Norse Fletcher to portray himself in "Barnstorming," Mr. Golden's next production for United Artists release. The feature is based on a *Saturday Evening Post* story about the actor Frank Bacon, father of Lloyd Bacon, who will direct the picture.

Nasser To Produce Shorts

James Nasser Productions will soon install a special short subjects division specializing in industrial, commercial, educational and religious shorts, in addition to program subjects.

Production Index Goes Up to 35; Cooper and Ford Start Picture

by WILLIAM R. WEAVER
Hollywood Editor

The starting of 10 pictures and the completion of seven lifted the production index figure to 35, with "Three Godfathers," an Argosy Picture in Technicolor for MGM release, topping the new undertakings. John Ford and Merian C. Cooper are co-producers, and Ford is also director. John Wayne, Pedro Armendaris, Ward Bond, Harry Carey, Jr., and Mae Marsh are in the cast.

Edward Small Productions started "FBI Meets Scotland Yard" for Columbia release, with Gordon Douglas directing Louis Hayward, Dennis O'Keefe and others. Columbia also started "Walking Hills," which Harry Joe Brown is producing and John Sturges directing. Randolph Scott and Ella Raines head the cast. "Rusty Pays a Debt," produced by Wallace MacDonald and directed by Seymour Friedman, with Ted Donaldson, John Litel and Ann Doran, is also a Columbia project.

Wurtzel Starts Production On "Trouble Preferred"

Sol M. Wurtzel launched "Trouble Preferred" for 20th Century-Fox release, with James Tinling directing Charles Russell, Peggy Knudsen, Lynn Roberts and Paul Langton. Frank Seltzer rolled "West of Tomorrow" for the same distributor. Joe Newman is directing Kristine Miller, Arthur Franz, Mickey Knox and Richard Jaeckel.

Monogram turned cameras on three. Lindsley Parsons is producing "Kidnapped," presenting Roddy McDowall, Sue England and Dan O'Herlihy under the direction of William Beaudine. Barney Sarecky is working on "Frontier Firebrand," with Christy Cabanne directing Johnny Mack Brown, Raymond Hatton and associates. Producer-director Will Jason started "Manhattan Folk Song," offering Phil Brito, Freddie Stewart and June Preisser.

RKO Radio's Herman Schlom started "Indian Agent," with Tim Holt, Richard Martin and Nen Leslie. Lesley Selander is directing.

Popkin Says Public Now Wants Light, Smart Comedy

Producer Harry Popkin believes the public is in the market at this time for light, smart comedy, more specifically the type in which the late Carol Lombard appeared so successfully. Producer Popkin believes this because Exhibitor Popkin (the same person) has told him it is so. Exhibitor Popkin got the information from the public direct via the 40-odd theatres he operates, and he says he's never known his customers to give him a bum steer in the several decades he's been listening to them.

All that is why Producer Popkin is in production right now with "My Dear Secretary," under his corporate title of Cardinal Pictures, with Laraine Day, Kirk Douglas, Keenan Wynn, Rudy Vallee and Florence Bates in principal roles under direction of Charles Martin, whose past works include the generically different but memorably hilarious "No Leave, No Love." Neither the producer nor the director of "My Dear Secretary" is vocally explicit about the story they're working on, nor their treatment of it, both being intent upon proving by performance the adage that anybody can talk a good picture, but it's something else again to make one.

Doubtless the most outstanding previous proof of Producer Popkin's wisdom in relying upon the counsel of Exhibitor Popkin and the latter's paying customers was delivered in 1945, when the picture that went into production as "Ten Little Indians" and came out somehow as "And Then There Were None" struck the screen.

This was Exhibitor Popkin's first production undertaking, and he based it on Agatha Christie's *Saturday Evening Post* serial and stage play, employed Dudley Nichols to write the script, and assembled such marquee people as Barry Fitzgerald, Walter Huston, Roland Young, Louis Hayward, Judith Anderson, C. Aubrey Smith and Mischa Auer to enact it.

Asked what else he's hearing from the public via those theatres he operates, Exhibitor Popkin says they want better product, as they always have been but not often so insistently as now. He says selectivity has set in with a vim, as is indicated by the widening gap between the grosses run up by the hits and down by the others. Least wanted of all, he say, is the so-called "in between" picture, the attraction a little too big to be handled as a B and a little too small to stand up as an A.

Sees End of "In-Between" Pictures Production

If a showman knocks himself out exploiting one of these, he says, he gets some business but cools off his customers' confidence in his theatre; and if he doesn't knock himself out exploiting such a picture he doesn't hit black ink. He thinks the end of production of these "in between" pictures is in sight, for the reason that the bankers who finance production have caught up with the score and are demanding more in terms of box office assurance, before making loans, than they were a while back.

He thinks financing for the stronger, if more expensive product will be getting easier, and backing for the middle-of-the-road pictures will become more difficult as the year wears on.

Started

COLUMBIA
FBI Meets Scotland Yard (Edward Small)
Rusty Pays a Debt
Walking Hills

MGM
Three Godfathers (Argosy)

MONOGRAM
Kidnapped
Manhattan Folk Song
Frontier Firebrand

RKO RADIO
Indian Agent

20TH CENTURY-FOX
West of Tomorrow (Seltzer)
Trouble Preferred (Wurtzel)

Completed

COLUMBIA
Gentleman from Nowhere

ENTERPRISE
No Minor Vices

PARAMOUNT
Special Agent (Pine-Thomas)
The Tatlock Millions

REPUBLIC
Nighttime in Nevada

SCREEN GUILD
Sting of the Lash (Western Adventure)

WARNER BROTHERS
A Kiss in the Dark

Shooting

COLUMBIA
Undercover Man
Loaded Pistols

EAGLE LION
29 Clues

MGM
Sun in the Morning
Command Decision
Words and Music

MONOGRAM
The Babe Ruth Story (Allied Artists)

PARAMOUNT
Dark Circle
The Accused (Wallis)
Sorrowful Jones

REPUBLIC
Drums Along the Amazon

RKO RADIO
Bodyguard
Weep No More

20TH CENTURY-FOX
Burlesque
Road House
That Wonderful Urge

UNITED ARTISTS
My Dear Secretary (Cardinal)

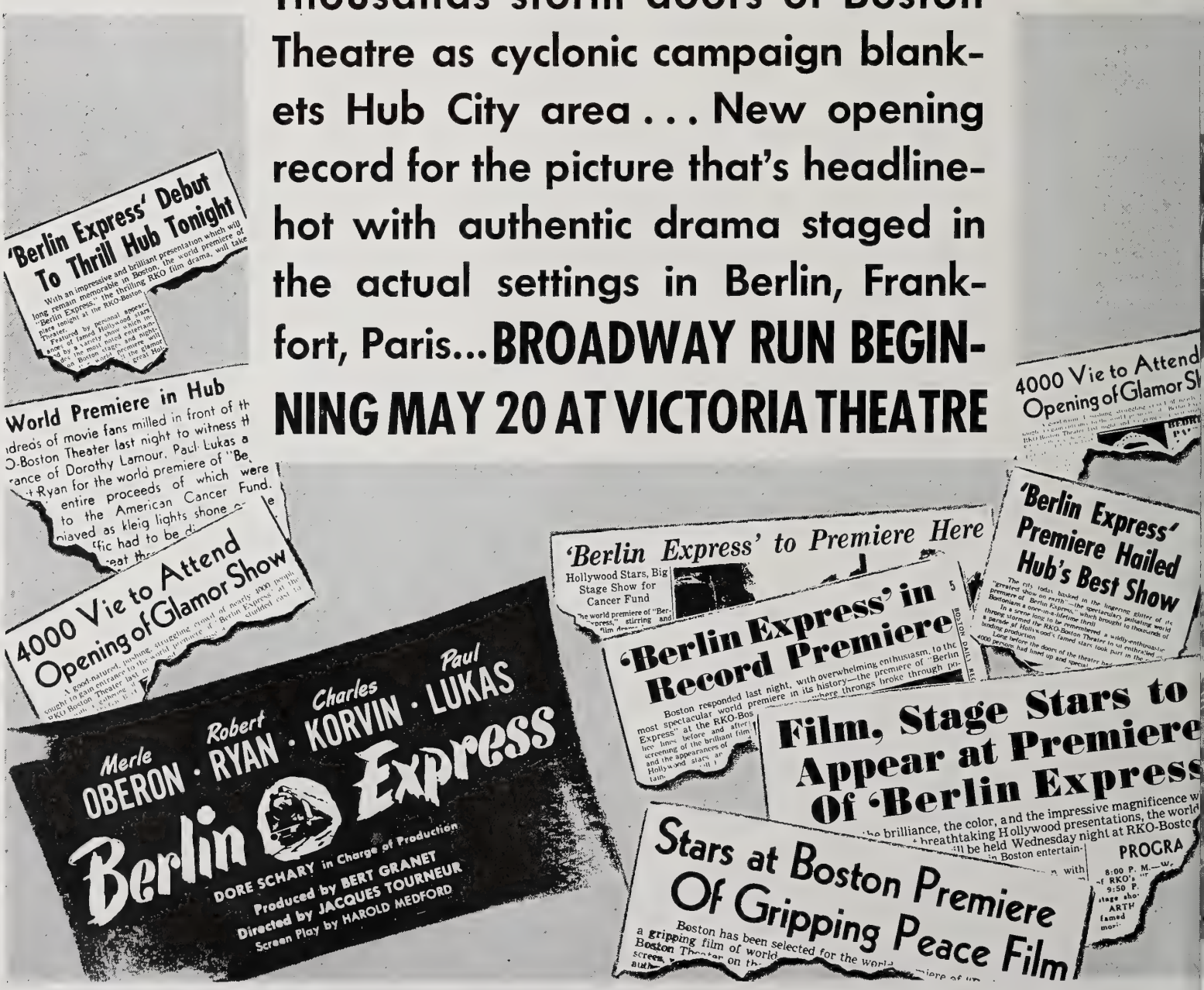
UNIVERSAL-INTERN'L
You Gotta Stay Happy (Rampart)
Rogue's Regiment
Countess of Monte Cristo (Westwood)
Larceny

WARNER BROTHERS
My Dream Is Yours (Curtiz)
Silver Lining
Smart Money
June Bride

RKO SHOWMANSHI
TO RECORD-BREA

"BERLIN EXPRESS" BIGGEST IN BOSTON!

Thousands storm doors of Boston Theatre as cyclonic campaign blankets Hub City area . . . New opening record for the picture that's headline-hot with authentic drama staged in the actual settings in Berlin, Frankfort, Paris... BROADWAY RUN BEGINNING MAY 20 AT VICTORIA THEATRE



AUNCHES TWO MORE
NG OPENINGS!

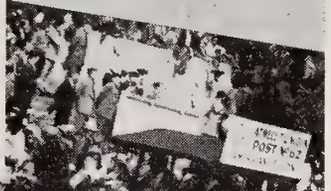
"FIGHTING FATHER DUNNE" TOPS IN ST. LOUIS!

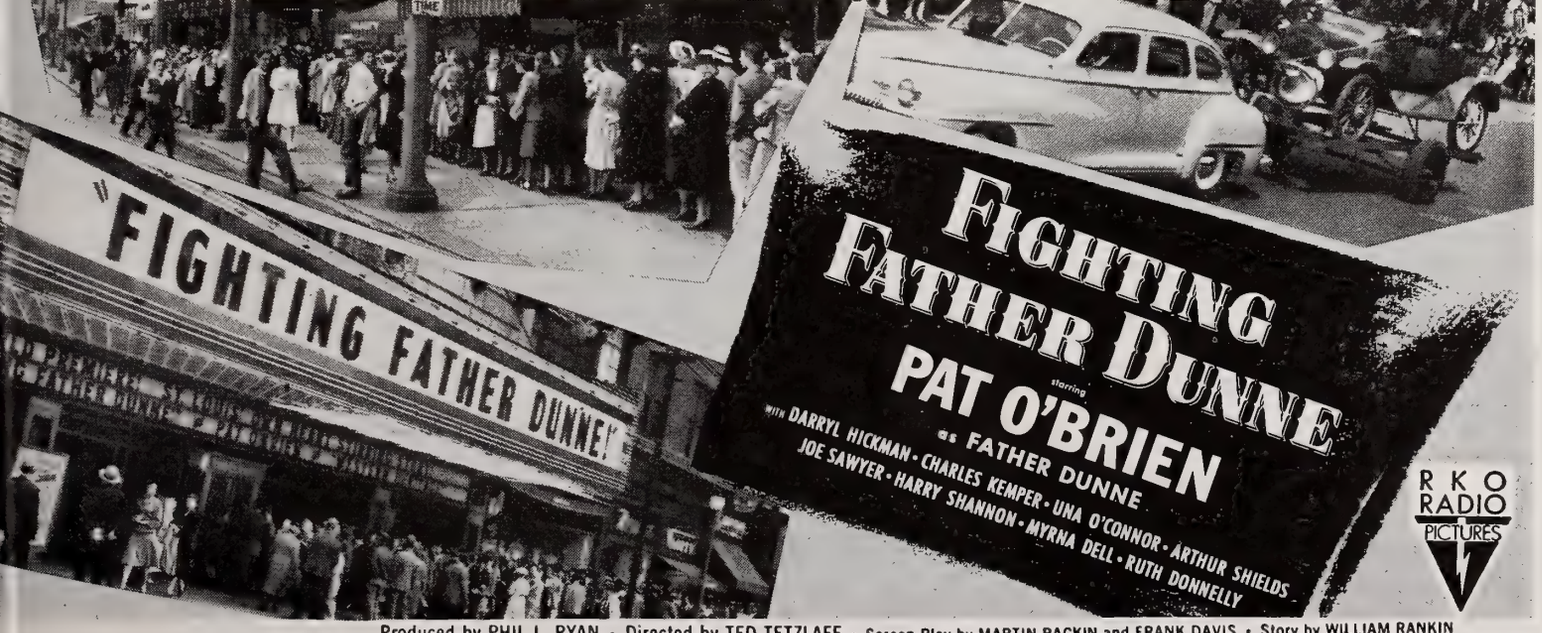
Fox Theatre draws biggest opening crowds in years, as parades, radio, newspapers and continuous public events sweep all attention to the picture with unlimited exploitation possibilities and terrific audience appeal!–ATLANTA exploitation opening follows same sensational pattern . . . with more and more to come!











Produced by PHIL L. RYAN • Directed by TED TETZLAFF • Screen Play by MARTIN RACKIN and FRANK DAVIS • Story by WILLIAM RANKIN

C. C. PETTIJOHN, INDUSTRY TROUBLE SHOOTER, 67, DIES

Charles C. Pettijohn, former general counsel for the Motion Picture Producers and Distributors of America, died in St. Vincent's Hospital, Indianapolis, Wednesday, May 19, after suffering a cerebral hemorrhage.

Mr. Pettijohn went to Indianapolis from his home in Harrison, N. Y., April 27, to place himself under the care of his brother, Dr. B. B. Pettijohn.

Born in Indianapolis in 1881, Mr. Pettijohn started practicing law there in 1903.

Mr. Pettijohn is survived by his wife, the former Helen Irene Lynch whom he married in 1917 and two children Bruce David and Charles C., Jr.

Services were to be held Friday at 9 A.M. at Saints Peter and Paul Cathedral in Indianapolis. Burial was to be at Crown Hill Cemetary.



CHARLES C. PETTIJOHN

Dynamic and Efficient

"Charlie" as they called him was a picaresque and inconspicuously dynamic and efficient figure in commonly undisclosed public relations affairs of the motion picture through the many years after he entered the service of the trade association.

Mr. Pettijohn's first motion picture contact was with and through the late Frank Rembush, exhibitor of Shelbyville and Indianapolis in Indiana about the dawn of the feature era. Mr. Rembush was a militant, much concerned with the early exhibition politics and such matters as Sunday shows and regional regulative pressures. He had large use for the assistance of the vigorous young lawyer Pettijohn who was so quietly and effectively functioning in the diverse causes of the late Tom Taggart, able Indianapolis Democratic political leader and boss. So it came that Mr. Pettijohn became attorney for the American Exhibitor's Association in 1916, a post he held until 1922.

Contact with Lewis Selznick

Assorted associations brought Mr. Pettijohn in contact with the Clarke & Cornelius concern, Detroit brass founders, minded to invest in motion pictures at a juncture when the waning Mutual Film Corporation was entering upon a rapid decline. So it came that Mr. Pettijohn became counsel for the refurbished concern known as Exhibitor's Mutual. That in turn threw him into Broadway contact with the diligent Lewis J. Selznick, who recognized dexterity. Mr. Pettijohn went to office with Selznick for a spell.

There came the time of the campaign of Warren Gamaliel Harding as Republican candidate for the presidency of the United States, under the management of Will H. Hays, also an Indiana lawyer, and conspicuously a politician of high skill and vast energy. Mr. Pettijohn, a declared Democrat, was also a patriot, ready to render service in big causes. So one day he gave a luncheon at the Hotel Claridge in New York at which his guest Mr. Hays met Mr. Selznick and most of the other heads of major picture concerns. Charlie said it was a birthday party. He had a flexible birthday.

Mr. Harding was made readily available to newsreel cameras on his side porch at Marion out in Ohio and he got on the screen. Also a new newsreel entitled Selznick News was launched, just in time.

The motion picture industry was in acute public relations trouble about then. There were in fact a number of scandals affecting personalities in circulation and a few Hollywood mysteries of sorts. A leader to a redemption was considered expedient. The motion picture had before it the precedent of the appointment of Judge Kenesaw Mountain Landis as a "czar" to exorcise the curse of the big baseball scandal out in Chicago.

Will Hays went on to Washington to be postmaster general, and a good one with a good press. In March 1922 the newly formed Motion Picture Producers & Distributors of America, Inc., got him as president, and not so long after Mr. Pettijohn entered the service of the association, becoming its general counsel two years later.

Through the subsequent eighteen years Mr. Pettijohn's principal activities were with the flood of legislative problems, which ranged from the halls of Congress into the legislatures of all the states, with all issues from censorships to trade practises and taxation. He retired in 1942.

It was said of Mr. Pettijohn that there was no state in which he could not make constructive and influential telephone calls upon law makers and leaders. "I make friends with theatre passes," he once confided. "They all love the movies."

20th-Fox First Quarter Profit Is $2,926,842

A consolidated net profit of $2,926,842 after all charges was reported this week by Twentieth Century-Fox and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., for the first quarter of the year ended March 27, 1948. The figure represents a net profit of $1 per share on the 2,769,024 shares of common stock outstanding after deduction of dividends on prior preferred and convertible stock.

For the same quarter in 1947, the company reported a consolidated net profit after all charges of $5,897,603 and earnings of $2.07 per share on the 2,765,813 shares of common stock then outstanding. Net profit for fourth quarter of last year was $3,395,-541.

Skouras Is Reelected

A meeting of the 20th-Fox board of directors in New York Tuesday reelected Spyros P. Skouras, president, and all other officers. The board met following the election of 13 directors by the stockholders at a home office meeting. They will serve until 1949, and include L. Sherman Adams, Robert L. Clarkson, John R. Dillon, Wilfred J. Eadie, Daniel O. Hasting, Donald A. Henderson, Robert Lehman, William C. Michel, William P. Philips, Seton Porter, Murray Silverstone, Mr. Skouras and Darryl F. Zanuck.

Second quarter earnings are expected to be better than those of the first quarter as the result of economies now in effect in production, Mr. Skouras told the board. He said that earnings were expected to equal $1.25 per common share for the second 1948 quarter and $2.25 for the half, with a third quarter dividend bigger than last year's—provided profits continue at present levels. The company had, he reported, been able to reduce production costs by one-third since 1947. In that year the company produced 18 features at an average cost of $2,300,000. This year's average cost on 24 features will be $1,900,000 a feature, he said.

Mr. Skouras told the board that it was his belief "in the long run" the company stood to profit from better film rentals if divestiture were ordered. He saw no possibility that 20th-Fox's financial structure would be weakened by divestiture.

Dividends Declared

The board declared a quarterly dividend of $1.12½ per share on the outstanding prior preferred stock, payable June 15, 1948, a quarterly dividend of 37½ cents per share on the outstanding convertible preferred stock, payable June 30, and a quarterly dividend of 50 cents per share on the outstanding common stock, also payable June 30.

A comparison between the first quarter of this and of last year shows a drop in income of $2,970,761.



ALBANY

The Palace, after a big week with "State of the Union," played "The Iron Curtain." "Arthur Takes Over" was the Palace's second feature. The Strand booked "Sleep My Love" and "Panhandle." The Warner house presented a Saturday morning cartoon show. The Ritz screened "Love Letters of An Unknown Woman," following a 10-day run of "Black Bart" and "Are You With It?" The Grand had "Albuquerque" and "Trapped by Boston Blackie." . . . Business in several local first run houses was below par during the latter part of April and the first part of May. Warm spring weather, after a very cold winter, was believed to be the cause. . . . Chase Hathaway opened a new 350-car drive-in at North Hoosick. It has bleacher accommodations for walk-in customers. . . . The Valley, seating 200, has been opened in Schachticoke by Charles Orr, of the Fair Haven, in Fair Haven, Vt.

ATLANTA

Wallace Smith, former manager of the Brookhaven theatre, has resigned. . . . Film Row visitors: Luckie Stein, Floyd and Stein's theatre circuit in Georgia and Florida; O. C. Lam, Rome, Ga.; L. J. Duncan and Sidney Laird, Duncan Circuit, West Point, Ga.; Harry Whitestone, Fair-Mount, Ga.; W. W. Moebray, Royal Blue Ridge, Ga. . . . Bill Minder, who has been with many of the major exchanges, is ill in the hospital. . . . Scotty Chesnutt, special representative for 20th-Fox, died at the home of his sister in Birmingham, Ala., May 12. . . . Jane Rantin has resigned from Screen Guild and is now with R. M. Avey of Community Theatres. . . . The Dalton, Ga., City Council has reconsidered and will permit the Wink and Dalton theatres to run Sunday shows. , , , Joe Dumas, office manager for Republic, confined to the hospital. . . . The new Skyway theatre, Tampa, Fla., owned by Troy Martin, will open June 1.

BALTIMORE

Business fairly good for week beginning May 13, with weather mixed and a rainy Sunday, May 16. Five new pictures, three reissues and one holdover. New productions included "Mating of Millie," good at Hippodrome with vaudeville; "All My Sons" very good at Keith's; "The Iron Curtain" very big at night, at New theatre; "The Enchanted Valley" fair at the Mayfair; "Madonna of the Desert," plus "Little Tough Guys in Society," okay at Times and Roslyn. "Fort Apache" held over at Town. Reissues included "Duel in the Sun" at the Century"; "The Fighting 69th" at the Stanley, and "Private Life of Henry VIII" at the Little, all doing nicely. . . . Three theatre offices robbed at night recently included Apex, Patapsco and Victory.

CHARLOTTE

H. B. Meiselman, of Meiselman Theatres, says that he will have the new Center theatre on East Moorehead Street open by July 4. The new house will seat 1,000. Meiselman recently sold the Manor theatre to the B. & L. Circuit and four of his other houses to the Everett circuit. . . . At a recent meeting of the Charlotte Ministerial Association a resolution was adopted opposing open Sundays in Charlotte. Film Row is awaiting anxiously the outcome of this move on the part of the churches to learn what effect it will have on the motion picture theatres which open Sundays at 3 p. m. in Charlotte and run through the midnight shows. . . . Cliff Allred announced this week that he had disposed of his interest in the Victory theatre at Greensboro, N. C., having sold his share of the stock to Dale Groom. . . . Fire early on the morning of May 12 caused considerable damage to the State theatre on East Trade Street.

CHICAGO

Six new films opened this week: "The Iron Curtain," "Smart Woman," "Woman in White," "Song of My Heart," "River Lady" and "Berlin Express." "Curtain" opened to excellent attendance, helped no little by mass picketing the first night. The protesting group represented the Chicago Committee Against War Propaganda. There was no rioting. . . . Heavy rains dampened Loop attendance, with only a few films getting any real coin. Holding up well in the second week is the Milton Berle-Joan Blondell stage show at the Oriental. "State of the Union" is doing nicely, with most of its business in the evening. . . . W. O. "Doc" Banford, MGM district manager, celebrated his 30th year in the film business this week. . . . Bob Hickey, RKO field exploitation man, buried his mother, Mrs. Agnes Hickey, 87, in Detroit this week. . . . "Arch of Triumph," released by UA, is set for an extended run into the Woods following "State of the Union." . . . The City Council's proposal to outlaw overhanging advertising signs on State Street is being protested by Balaban & Katz and the Telenews theatre, which claim their business will be hurt if the proposal becomes law. Hearings on the ordinance, introduced last November at the request of the State Street Council, will be put off until further discussion.

WHEN AND WHERE

May 24: Southern California Theatre Owners Association meeting in Los Angeles.

June 3–4: United Theatre Owners of Illinois meeting at the Kaskasia Hotel in La Salle, Ill.

June 16–18: Annual territorial exhibitor-distributor "Round - Up" of the Salt Lake City Motion Picture Club at Salt Lake City.

June 20–22: Theatre Owners of North and South Carolina summer meeting at Myrtle Beach, S. C.

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel in West End, New Jersey.

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

CINCINNATI

The Cincinnati Variety Club, Tent No. 3, will hold its annual spring dance and midnight frolic at Netherland Plaza's Pavilion Caprice on June 5. . . . Cincinnati's smallest house, the Art theatre, located in the Union Railway Terminal, has reopened with "The Barber of Seville. The 191-seat house, originally known as the Terminal theatre, is operated by Harold Hoffert. . . . Joseph McKnight, RKO salesman covering Kentucky, is in the Good Samaritan Hospital, Lexington, following an operation. . . . Irene Segal, formerly secretary to James J. Grady, 20th Century-Fox district manager, has been appointed office manager of the 20th-Fox branch here. She succeeds William Gunzelman, who will return to the transient auditing department of that company. Mr. Grady has been made manager of the local Paramount branch.

CLEVELAND

Fine weather, capacity attendance totalling more than 75,000 at the Metropolitan Opera's 23rd annual appearance in Public Hall, and pictures of limited box office appeal, are given as reasons for falling grosses. General opinion is that the slump is temporary and seasonal. . . . Max Mink, RKO theatre city manager, has installed a room-size television set on the mezzanine of the RKO Palace theatre. An attendant is on hand to serve patrons with television programs on request. . . . Harry Henderson, until recently manager of the Lorain-Fulton theatre, Cleveland, has been named manager of the Yorktown, succeeding Pearse Parkhurst. . . . Benjamin Cohen a native Clevelander, and for the past five years manager of the Strand theatre, Cincinnati, has been named manager of the Telenews theatre, Cleveland, He succeeds Charles Burris, recently promoted to general sales and publicity manager for Telenews Corp. with headquarters in N. Y.

COLUMBUS

"The Iron Curtain," at the Palace, and "Arch of Triumph," at the Ohio, were the only two new first runs, holdovers occupying the Broad screen with "State of the Union," and the Grand having a second

(*Continued on page 36*)



GOOD BOX

BUILD GOOD

Here are

... from



TRAIN TO ALCATRAZ



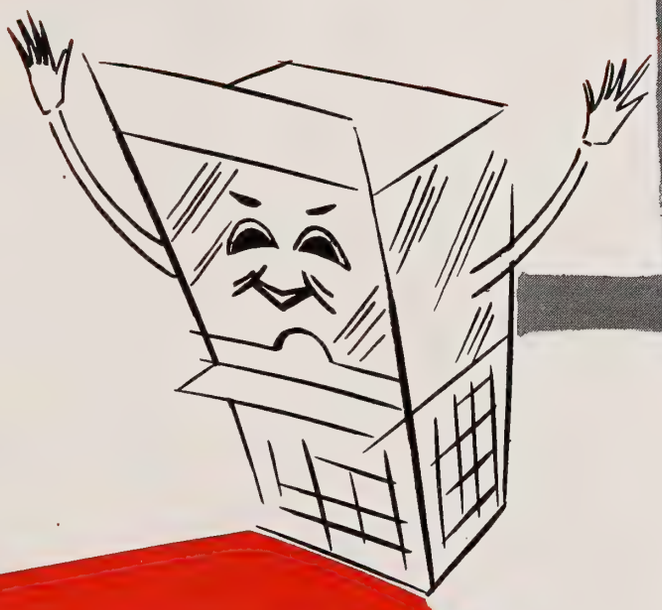


MADONNA OF THE DESERT

SLIPPY McGEE

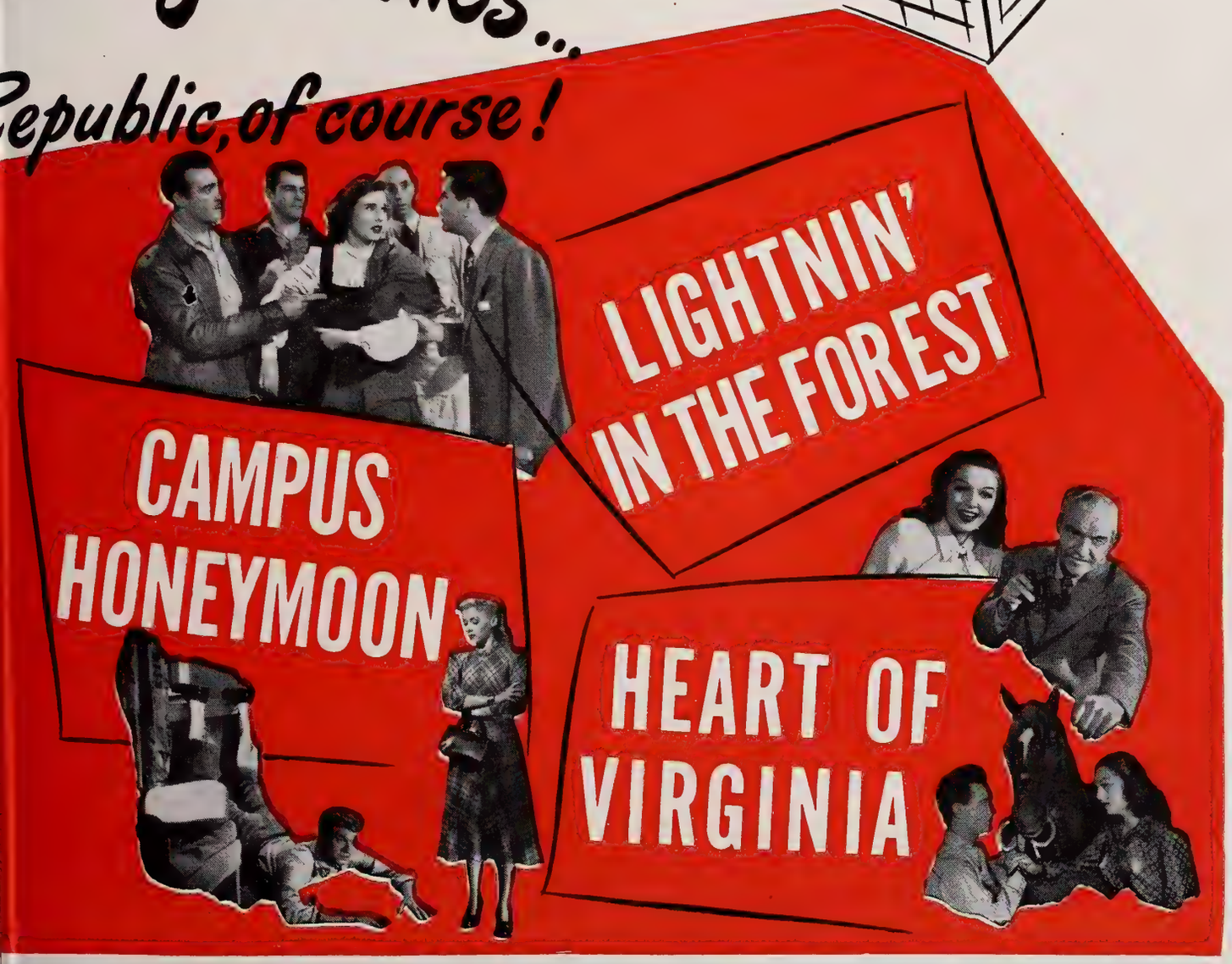
OFFICE PICTURES

GROSSES



ome good ones...

Republic, of course!



(*Continued from page 33*)

week of "The Miracle of the Bells." Three things helped focus attention on "The Iron Curtain"—story of the riot in front of the New York Roxy, which got a big play in the local papers; the three-day *Dispatch* cooking school held at the theatre, and finals in the Miss Ohio State contest, held during the run of the picture. The World celebrated its first anniversary with "The Mikado," for which owners Lee Hofheimer and Al Sugarman took extra ad space. First year's operation of this art theatre is in the black, says manager Charles Sugarman. . . . Gayety has discarded its stage burlesque policy for films. . . . John Pennington, Dayton, is the new manager of the Majestic, succeeding Lou Holleb, who has taken a lease on the Imperial, Zanesville, Ohio. . . . Manager Carl Rogers of the Broad is having the theatre's upright sign painted. . . . Ohio is getting "Green Grass of Wyoming" two days after its world premiere at nearby Lancaster, Ohio.

DENVER

Henry LeClaire, former Webber manager, now is managing the Scarsdale, Scarsdale, N. Y. . . . Hugh Braly, Paramount district manager, and Harold Wirthwein, his assistant, were here for the installation of Charles J. Duer as Paramount branch manager. . . . Lou Heckert opens a 250-seater, Granby, at Granby, Colo., opening town to films. . . . Mickey Gross, formerly Orpheum manager, back in Denver as city manager for Cinema Amusement Co. and Drive-In Theatres, Inc. . . . Joe H. Gray, Dexter, N. M., business man, puts first theatre there via a 230-seat remodeled building, opening in about month. . . . John Merledge buys El Cortez, Ranchos de Taos, N. M., from Tom Martinez, Jr. . . . Dave Davis, Atlas Theatres general manager, to California vacationing.

DES MOINES

A. C. Myrick of Lake Park was named president of the Iowa-Nebraska AITO at its two-day meeting here last week. Phil Lannon of West Point, Neb., was elected vice-president, and Tim Evans, Clinton, secretary-treasurer. Leo Wolcott of Eldora was reelected chairman of the board. . . . "The Miracle of the Bells," at the Orpheum, did best business of the week, grossing half again as much as any other single downtown attraction. . . . More than 700 persons have suggested names for the new Storm Lake theatre in a contest sponsored by the Pioneer Circuit. . . . Don Luftus, of Fort Dodge, has taken over management of the Grand, Estherville. He succeeds F. C. Ingram, who resigned to become secretary of the Estherville Chamber of Commerce. . . . Des Moines' first drive-in theatre opened May 12. . . . Harry Herman is observing his eighth year as manager of the Firemen's, New Hampton. . . . The State, Lenox, is celebrating its ninth anniversary this month.

HARTFORD

Philip C. Cahill of Wethersfield, Conn., and Louis B. Rogow, of Hartford and associates will construct a drive-in theatre at Wolcott, Conn., this year. Opening of the 900-car location is expected to be about July 1. . . . Jack A. Simons, manager of the Center theatre, Hartford, and Mrs. Simons are observing their 24th wedding anniversary. . . . Assistant manager Ben Lamo, Warner Strand, Hartford, has been a patient at John Hopkins Hospital, Baltimore. . . . Eddie Harrison, formerly district manager for the E. M. Loew's Theatres in Hartford and Springfield, has become manager of the newly opened Sundown drive-in theatre at Westfield, Mass.

PICTURE PIONEER

Benjamin "Benny" Berger, personally embattled leader of Allied in the so-called "northwest" of North Central Allied, has operated theatres, with all their troubles, since 1921—and still likes it.



Benjamin Berger

Benny began in Grand Forks, North Dakota, with the Strand. He now has ten theatres, in Minnesota, Wisconsin and Iowa; owns the Minneapolis Lakers, a basketball team, and Schiek's, one of the city's finest restaurants.

As would be natural, he is a great "joiner," and among his affiliations are the Variety Club, the Picture Pioneers, the Forty and Eight, the Elks, the American Legion, the Palestine Emergency Council, and the Zionist Organization of America. And, of course, the executive board of Allied.

His theatres still enthrall him; but lately, he has another keen enjoyment, rooting personally for his basketball players.

INDIANAPOLIS

The Variety Club will spend $2,000 to equip a playground for the children of 475 families living in Tyndall Towne, a veterans' housing project here. Earl Herndon, Marc Wolf and Russell Brentlinger are the committee setting it up. . . . Frank Soule, manager of Exchange operations for Eagle Lion, inspected remodelling work at the office here this week. . . . The Midwest Theatre Supply Company has opened a branch here with J. Charles Clickner as manager. . . . Qualification trials and other pre-race activity at the Indianapolis Speedway has put the usual May-time crimp in film business. "The Bishop's Wife" took a moderately good $12,000 at the Circle last week and "Unconquered," playing the Indiana the first time at popular prices, settled for $11,500. "State of the Union" fell off to $9,000 in its second week at Loew's after a big $19,000 opening.

KANSAS CITY

Ralph C. LiBeau, for 28 years Paramount district manager for Kansas City, St. Louis, Omaha and Des Moines, retires June 15. The office will be discontinued. Andy Anderson, Paramount salesman at Kansas City, becomes manager at Omaha, succeeding Don Hicks, who goes into Des Moines as manager, succeeding Harry Hamburg. Hamburg is being transferred to Kansas City. . . . Doyle Branscum, manager at Harrison, Akr., for Commonwealth Theatres, has been elected to the City Council in that town. . . . Mr. and Mrs. Dwight Miller are the new operators of the theatre owned by the American Legion, the Argonia, at Argonia, Kans. . . . Fred Eberman, formerly owner of the Iris at Clifton, Kans., has bought the Weston at Weston, Mo., from H. M. Mobley. Frank H. Reising now operates the Clifton house. . . . Film Row visitors: A. K. Smith, Johnson; Albert Payton, Eskridge; George Nescher, Valley Falls; L. A. McDaniel, Wetmore; C. L. McVey, Herington; John Kongs, Seneca; Mrs. G. W. Moskau and son, Robert, St. Joseph; John Egli, Jr., St. Joseph; Frank Myers and Dan Payton, Brookfield; Mrs. D. N. Hamblin, Hamilton, and Marvin Banks, St. Louis.

LOS ANGELES

James H. Nicholson, chairman of the SCTOA television committee, held a television demonstration at his Pickfair theatre May 13. Local and out-of-town exhibitors, as well as members of the National Association of Broadcasters, attended. . . . Bob Lippert, head of the Lippert circuit in San Francisco, was a Film Row visitor. . . . Harry Rackin, Exhibitors' Service, is doing the buying and booking for the Ambassador. . . . Bob Hughes, formerly with Fox West Coast theatres, has joined West Coast Productions as sales representative. . . . Louis Torres, former owner of the Lux, is building a new 500-seat house in Cucamonga, J. Rodriguez is also building a theatre there to seat 500. . . . Charles Escota has closed his theatre in Flagstaff, Ariz., for remodeling. . . . The MGM office is being remodeled and modernized. . . . Art Wallace, former theatre manager, and William Hyman have opened Theatre Attractions, handling theatre premiums. . . . Seen on Film Row: George Milner, Jack Goldberg, Jack Chzen, Charles Minor.

LOUISVILLE

Fire in the projection booth has closed the Veteran's theatre in Tompkinsville, which had been operating in the local American Legion Hall. It will reopen within a month. The theatre has been leased to M. H. Sparks and Ray Coleman, of Edmonton, Ky. . . . The Shelby and Capitol, Louisville, have installed new airconditioning equipment. . . . The William Tell, at Tell City, Ind., will open between June 1 and June 7. . . . The Strand's facade and marquee has been repainted and redecorated. . . . Harold Lane of the State, Crothersville, Ind., is back on the job after recuperating from an operation. . . . Film Row visitors: A. O. Perkins, Woodbourne; C. O. Humston, Lawrenceburg; Morris Smith, Taylorsville; Clark Bennett, Taylorsville; Luther Knifley, Knifley; Lewis Baker, West Point. . . . Reissues and holdovers were predominant in the local first run theatres, with only three houses bringing in new product. Loew's revived

(*Continued on page 38*)

The boy they loved in THUNDERHEAD, MY FRIEND FLICKA and LASSIE... in a glorious new adventure of the great outdoors!



"It's a cinch to go over!"
..HOLLYWOOD REPORTER

"Should prove surefire!"
..THE EXHIBITOR

MONOGRAM is happy to bring you

RODDY McDOWALL

in "Rocky"



with GALE SHERWOOD · NITA HUNTER · EDGAR BARRIER · JONATHAN HALE · IRVING BACON

A LINDSLEY PARSONS PRODUCTION

Directed by PHIL KARLSON Screenplay by JACK DeWITT · Story by GEORGE WALLACE SAYRE

A MONOGRAM PICTURE

(Continued from page 36)

"Duel in the Sun." The Mary Anderson brought back "The Fighting 69th." The National featured "The Invisible Man," plus "The Invisible Man Returns." Following a week's run at the Rialto, "Sitting Pretty" was moved to the Brown. "The Iron Curtain," coupled with "Arthur Takes Over," was new at the Rialto. The Strand showed "In Old Los Angeles" and "Under California Stars." The Scoop had "A Lady Surrenders" and "The Tawny Pipit."

MEMPHIS

Loew's State led the first run attendance parade in Memphis this week with "The Iron Curtain." Business was terrific, manager Bill Kemp reported. Other first run houses reported attendance was below par. Loew's Palace had "Scudda Hoo, Scudda Hay." Malco showed "The Noose Hangs High." Warner had "The Woman in White." Ritz and Strand played double features. . . . Carl Christian, owner, was on Film Row to announce that his new theatre, the Garden, was open at Tuckerman, Ark. Mr. Christian is building another new theatre, the Cozy, to replace the Tuckerman, which burned recently. . . . Out-of-town exhibitors visiting on Film Row: J. F. Adams, Coldwater; Mr. and Mrs. S. J. Azar, Greenville; Mr. and Mrs. Roy Cochran, North Little Rock; Orris Collins, Paragould; Sam Kirby, Little Rock; Don Vernon, Potts Camp; Mrs. H. A. Fitch, Erin; Lyle Richmond, Senath; J. C. Bonds, Hernando; Alvin Tipton, Manila; H. C. Langford, Marks; Henry Haven, Forrest City; R. H. Stanley, Bebee; Frank Patterson, Junction City; Owen Burgiss, Brownsville; Frank Fisher, Indianola; Amelia Ellis, Mason; and Leon Roundtree, Water Valley.

MIAMI

Tom Jefferson, Paramount publicity head for Miami, has handed in his resignation, effective June 1, to form a partnership with Andrew Jackson for a publicity and advertising business. . . . On Mothers' Day the Dade theatre added a house-party theme to its regular attraction by giving away corsages to mothers in the audience. . . . The Miracle theatre, Wometco's newest addition to its circuit, is well under way in construction in the midst of Coral Gables and Miracle Mile. . . . The Miami theatre's current feature is "Iron Curtain." "The Adventures of Robin Hood" was the Paramount's midnight show. "Letter from an Unknown Woman" is the feature at the Town. . . . Hank Meyer and Irving Mandell, local press agents, will produce short subjects for television release. . . . "State of the Union," after a successful week at the Paramount, bows out Sunday, to make room for "Winter Meeting." . . . "Albuquerque," at the Florida and Sheridan, has been drawing rave reviews from local critics and patrons. . . . Embassy and Variety, of the Claughton circuit, have brought back "Monsieur Beaucaire."

MINNEAPOLIS

Business continued in a seasonal slump, with no immediate hopes for a recovery in view of the opening of the fishing season and vacation travel getting under way. "Miracle of the Bells" and "The Big Clock" had good opening weeks, but other films ran below average. "The Tender Years" flopped badly in its starting week. . . . Minnetonka township, west of Minneapolis, refused to permit a rezoning for construction of a drive-in by Minnesota Entertainment Enterprises. . . . Construction has been started on the new Falls theatre, a neighborhood house which is being built by Volk Bros., operators of a circuit of independents. It is the city's first new theatre in 12 years, will seat about 500 and cost an estimated $12,500. . . . Joseph A. Cremisino said the St. Cloud city commission has approved his and H. E. Clark's plans to build a drive-in there.

THE NATIONAL SPOTLIGHT

NEW YORK

Eleven new films were scheduled for Broadway this week. These include U-I's "Another Part of the Forest," at the Rivoli; Paramount's "The Sainted Sisters," at the Paramount; "The Pirate," MGM's adaptation of S. N. Behrman's play, at the Music Hall, and Warners' "Silver River," at the Strand. . . . DeWitt Celsor, assistant manager at the Paramount theatre, and Mrs. Celsor are the parents of a daughter, Peggy Dee, born at the Lenox Hill Hospital Monday. . . . Bert Sandford, Altec Lansing theatrical sales manager, has left New York for a business trip through the middle west and south. . . . Richard F. Walsh, president of the IATSE, has been elected to the board of directors of the American National Theatre and Academy in New York. . . . Howard J. London, motion picture and radio director for the National Foundation for Infantile Paralysis, left New York for Hollywood last Friday to attend the National Association of Broadcasters convention.

OMAHA

Sammy Kaye's orchestra and "Caged Fury" drew better than $27,000 at the Orpheum. Chilly weather cut down other theatre business. . . . Don Hicks, Paramount branch manager here, has been switched to Des Moines. His successor is M. E. Anderson, former city salesman at Kansas City. . . . Herman Goldberg, superintendent of maintenance for Warner Brothers, was here to inspect the new $200,000 exchange building now under construction. . . . Tri-States Theatres will offer a free playground for Omahans who wish to bring their children to their new drive-in here. . . . Glenn C. Kenyon, former exhibitor at Genoa, Neb., is a new Eagle Lion salesman; Jack Schwidelson, former operator of the Cass theatre, a new Monogram salesman. . . . Clair Hilgers, Eagle Lion district manager from Dallas, was in town. . . . Vincent Flynn, who pinch-hit while branch manager Jerry McGlynn was away, has left on another assignment. . . . Jack Epstein, Epstein Theatres, has been selected president of the southwest division B'nai B'rith. . . . Bill Tammen has put a new tile front and marquee on his Dakota theatre, Yankton, S. D.

PHILADELPHIA

Business at the downtown theatres got a bit of a lift with the end of the rainy season, but with holdovers predominating, none of the theatres showed any real strength at the box office. . . . Sam Palan, head of Motion Picture Associates, launched plans to help the Will Rogers Memorial Hospital at Saranac Lake, N. Y. . . . Lee Klein, manager of Warners' Orpheum, key neighborhood house in Germantown, suffered a light heart attack and district manager Steve Barutio is supervising the management of the house in his absence. . . . Charles O'Neill, 20th-Fox salesman, covering the New Jersey territory, returned to the Cincinnati, O., territory. . . . The Embassy Corporation, owner of the Boyd in Allentown, Pa., purchased the business properties next door to the theatre at an executor's sale. . . . The daily television newsreel, produced by the *Philadelphia Inquirer*, operating WFIL-TV, will be sponsored commercially on that station, starting May 23, by the DuMont television dealers in the Philadelphia area. . . . WCAU-TV, operated by the *Evening Bulletin*, after several false starts, starts full programming on May 23 with the newspaper-owner publishing a special television supplement that day. . . . Jim Flynn, Republic booker, was on the sick list. . . . Mike Lessy, veteran exhibitor, is seriously ill at the Northern Liberties Hospital. . . . Florence Weiner, Film Classics office manager and booker, is recuperating at her home following an operation. . . . Walt Donahue, Columbia office manager, is still on the sick list. . . . Ben Felcher, Columbia salesman, is confined to the Jewish Hospital, where I. Yaffe, owner of the Unique, is recuperating from an illness.

PITTSBURGH

Counter attractions tossed theatre grosses for a loss here. Night baseball saw 70,000 at Forbes Field in two games; Vaughan Monroe had a sellout in Syria Mosque: Buster Crabbe's Aqua Parade packed them in The Gardens for a seven-night run and Pittsburgh's annual dog show attracted 12,000 for the two-day event. . . . "Smart Woman" fell apart in the Fulton and the Stanley had a bad week with a couple of reissues, "The Fighting 69th" and "Valley of the Giants." . . . A couple of holdovers did well. "State of the Union" grossed $50,000 in two weeks in Loew's Penn and then moved over to the Ritz for a third week. "Sitting Pretty" went into the Senator for a fourth week after going better than aver-

(Continued on page 40)

SHOWMEN'S TRADE REVIEW

The Dude Goes West

AUDIENCE SLANT: (Family) A hilarious satire on westerns that contains so much entertainment and fun that not only will the entire family enjoy it, but they'll also insist that their friends see it too. Don't let this offering pass you by.

Comment: This is delightful entertainment from start to finish, and the exhibitor who fails to take advantage of "The Dude Goes West" may well find himself considerably out of pocket. Crammed with humorous situations and presented expertly by the King Bros., it is a picture that will provide 87 minutes of rollicking amusement for the entire family. In classification, it is a satire on westerns, but one that is completely different due to the masterful handling of the comedy situations and the etching of the characters. The King Bros. have given it an excellent cast, headed by Eddie Albert. With him are Gale Storm as the heroine, James Gleason as an old prospector, Barton MacLane as the bad man, Binnie Barnes as the educated gang leader and Gilbert Roland as a smooth heavy. They all satirize standard western types, with each individual delineation a pleasure to behold. Even the supporting cast is unusually good. Much credit goes to Richard Sale and Mary Loos for their hilarious script, from which Kurt Neumann in his direction lost no opportunity for laughs. With this offering the King Bros. take another step forward in their proven ability as picture-makers, this being especially true since this is their first wide-open-spaces offering.

BOX-OFFICE SLANT: Get behind this and sell it to the hilt, for with plenty of advance exploitation it should turn out to be one of the sleepers of the season.

This is the stuff that showmen's dreams are made of!



LIZA CROCKETT...
The Dude saved her from a fate worse than death!!!



(Continued from page 38)

age in the J. P. Harris for two weeks. . . . The Penn got "Arch of Triumph." In the Harris, "Black Bart" failed to please and was replaced by "To the Ends of the Earth." . . . Film Row was saddened by the death of Charlie Mutterer, who served for 20 years as electrician at the Stanley. . . . Allan Tolley and Sidney Stroller haye resigned their positions at Eagle Lion and Russ Zebra has quit Monogram to join Loe Hanna's organization.

ST. LOUIS

The first run houses had a nice week: "Iron Curtain," at the Ambassador; "Arch of Triumph," at Loew's; third week of "State of the Union," at Loew's Orpheum, and fifth week for "Sitting Pretty" at the Missouri. . . . Two foreign films, "Carmen" and "Die Fledermaus" were at the Art and World, respectively, and were pulling in first run publicity on the amusement pages. . . . An anti-segregation ordinance affecting theatres has been introduced at City Hall, but is not expected to get very far toward enactment in the few weeks remaining of this legislative year. . . . Drive-in briefs in Southern Illinois: The Publix, French Village, Ill., reopened; 1,000-car drive-in (Kerasotes Circuit) under construction at Decatur, Ill.; a 550-car, $50,000 drive-in under construction (W. E. Waring, Jr.) near Carbondale, Ill.; Crab Orchard, Ill., drive-in (Marlow Enterprises) under construction. A fifth drive-in is under construction between Herrin and Marion, Ill., and plans are on the board for a sixth near Godfrey, Ill. . . . Joseph F. Woodward is now manager of the Eagle Lion office.

SAN FRANCISCO

A series of changes in theatre management include the placement of Chester Bell as manager of the Sequoi, Mill Valley, with Harry King, formerly holder of that post, taking over the helm at the new San Rafael drive-in. . . . Jack Berman is temporarily managing the Fox, Vallejo, during the absence of John Fredericks, who is on a three-month leave of absence. . . . Berman was moved over from the Orpheum, Oakland. . . . Dick Warfield, former manager of the Guild theatre, is now managing the Empire theatre for General Theatrical. . . . John Leo is the new office manager for Eagle Lion. . . . Robert Retzer has announced the opening of his Playon theatre in Pinedale, a 375-seat showcase. . . . Al Hables of the Reeljoy, King City, and August Panero of the San Joaquin Circuit were in town booking.

SEATTLE

Entering their third weeks: "Mating of Millie," at the Liberty; "Bride Goes Wild," at the Music Hall, and "Sainted Sisters," at the Roosevelt. . . . The Duwamish drive-in, on the Seattle-Tacoma highway, opened. Coowners are John Danz, president of Sterling Theatres, and William Forman, president of United Theatre Corporation. . . . Jack Anderson, branch manager for Favorite Films for several weeks, resigned his post. . . . John Danz, head of Sterling Theatres, took over the Elwha theatre in Port Angeles. . . . A modern $450,000 theatre will be constructed at Fort Lewis, Army post 20 miles south of Seattle. Funds for the project, to be completed within eight months, are being provided for by the Army central welfare fund. . . . Frank Jenkins, former exploitation representative for 20th-Fox in the northwest, and recently in San Francisco, was transferred to the Salt Lake-Denver area. . . . Out-of-town exhibitors on Film Row included: Ben White, Poulsbo, and Loren Wahl, Bellingham.

WASHINGTON

The only holdover in a fair week was reported for "State of the Union" which was moved to the Columbia after two weeks at Loew's Capitol, making a third consecutive downtown week for the picture. New openings included "Woman in White," at the Warner; "Tarzan and the Mermaids," at Warner's Metropolitan; "The Iron Curtain," at Loew's Capitol; "Fort Apache," at RKO Keith's, and "The Unconquered," at regular prices, at Loew's Palace. . . . President Truman and his family were guests of the Variety Club of Washington, at the Sigmund Romberg concert at Constitution Hall May 11, for the benefit of the Variety Club Welfare Fund. . . . A Julian Brylawski, head of Warner Bros. Real Estate Dept., worked with Frank Boucher, K-B Theatres, and Eugene Kramer, District Theatres, as co-chairman of the Amusement Division of the United Jewish Appeal industry luncheon at the Willard Hotel on May 10. Gael Sullivan, soon to be executive director of TOA, was speaker. The Charlottesville, Va., city council has under consideration a proposal to replace the present graduated amusement tax with a straight five per cent levy on all admissions costing more than nine cents.

Exhibitor Reports Continued

[from page 13]

Exhibitor and Situation	How's business?	Seat prices?	Shop more?	Know tax?	Product prospects?
S. E. PIRTLE, Jerseyville, Ill.	Off 30%	OK	..	No	Future product no better.
AL ACKERMAN, Detroit, Mich.	Down	OK	Yes	..	Improvement needed.
JOHN ANTHONY, Manchester, N. H.	Off 25%	....	Yes	Yes	Future dark without better pictures.
STANLEY COOPER, Brazil, Ind.	Off 15%	....	Yes	No	Too many psycho-murder films.
AL SCHUMAN, Hartford, Conn.	Off 20%	OK	Yes	No	Must improve.
CLARA WACHTER, Hagerstown, Md.	Off 25%	....	Yes	No	Poor.
CHARLES ROSS, Windsor, Vt.	Off 18%	Low	Yes	Yes	Encouraging.
W. W. MOWBRAY, Blue Ridge, Ga.	Down	OK	No	..	Dubious.
R. A. KUEHN, Elizabeth, N. J.	OK	OK	Yes	..	Must improve.
H. CROMWELL, Bedford, Pa.	Off 22%	Low	Yes	No	Looks better.
CLARK DAVIS, Washington, D. C.	Off 25%	OK	Yes	No	Some hope for future.
MARIE WARNER, Grand View, Wash.	Off 10%	OK	..	..	Not too good.
V. A. GILHOOL, Salt Lake City, Utah	Off 16%	....	..	No	Looks superior to past five years.
A. P. GIACOMA, Tombstone, Ariz.	Good	OK	Yes	No	Very doubtful.
MRS. H. LAZARUS, New Orleans, La.	Off 30%	....	Yes	No	Hopeful.
C. MORELOCK, Cottage Grove, Ore.	Normal	Low	..	..	On up-grade.
L. C. BOLDUC, Conway, N. H.	Down	OK	Yes	No	Uncertain.
M. KENWORTHY, Moscow, Idaho	Down	OK	Yes	Yes	Need quality product.
W. V. CALL, Brigham City, Utah	Off 20%	OK	Yes	No	Need more Grade-A pictures.
C. J. MANGEL, Grants Pass, Ore.	Off 15%	OK	Yes	No	Uncertain.
E. N. CLAUGHTON, Miami, Fla.	Off 33%	OK	Yes	No	Improving.
SID PETERSON, Audubon, Iowa	Off 30%	OK	Yes	No	Promise for better line-up.
M. E. HENSLER, Auburndale, Fla.	Off 30%	....	Yes	No	Product values away off.

Paul Fuller Dies; Was Pathe Head

Paul Fuller, Jr., 67, a partner in the international law firm of Coudert Brothers, New York, and one time president of Pathe Exchange, died in New York Wednesday evening, May 12. His home was at Hewlett, Long Island.

In 1907, Mr. Fuller became the legal representative in the United States for Pathe Exchange, Inc., Charles Pathe's American company, representing also Pathe Freres of France. When the company was purchased by Merrill, Lynch, Hemphill & Noyes in 1921, Mr. Fuller not only aided in negotiating the transactions but became the president of Pathe Exchange, a position he held until 1927.

During his legal career he held several important Government positions. He was United States Commissioner to Haiti in 1915, director of the Bureau of War Trade Intelligence from July, 1917, to December, 1918, and acting director of the Bureau of Enemy Trade from 1917 to 1919. He had also served abroad as special agent for President Woodrow Wilson at one time during his career.

Mr. Fuller is survived by his widow, Mrs. Marie A. de Florez Fuller. Funeral services were held Friday, May 14.

Popkin to Produce "Sheila," One of Ten for U. A.

Harry Popkin has purchased the screen rights to "Sheila," the Robert St. Clair novel, and has scheduled it as the third production for his Cardinal Pictures, which will release 10 features through United Artists. Mr. Popkin has signed Helen Walker to appear in two of his Cardinal Pictures productions for UA. Her first assignment will be "My Dear Secretary."

Protestant Film Ready

"Man Name Is Han," the second feature-length documentary produced by the Protestant Film Commission, will have its world premiere in 100 theatres in the United States and Canada June 15. The picture deals with the new era of Christianity in China, and it will be distributed by the Religious Film Association.

Charles Corcoran Dies

Charles Corcoran, 54, operator of the American and Ventura theatres in Ventura, Calif., died May 8 of a cerrebral hemorrhage. He is survived by his widow and two daughters.

Anthony Zito

Anthony Zito, 46, president of the De Angelis Outdoor Advertising Co., died at his home in Crestwood, N. Y., May 13. He is survived by his widow and a brother.

Few Stock Deals Reported by SEC

Washington Bureau

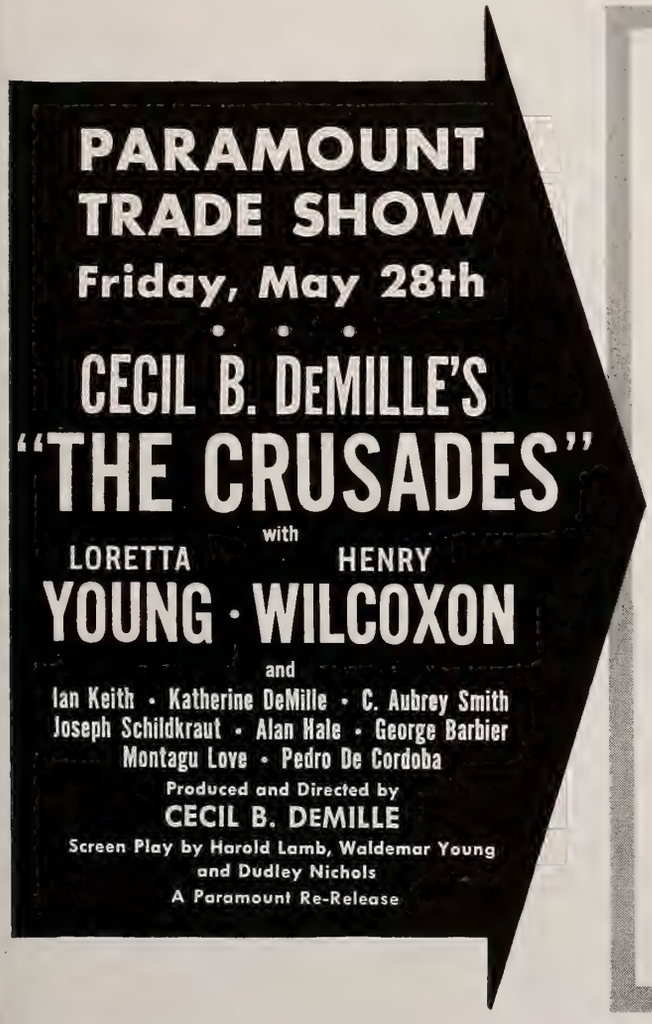
J. Cheever Cowdin, Universal Pictures chairman, received warrants for 5,000 shares of common stock in December as compensation, according to a Securities and Exchange Commission report on trading issued this week.

The report, theoretically, for the month ending March 10, showed few transactions. It revealed that Mr. Cowdin gave away warrants for 2,375 shares of Universal common stock in June, 1947, and sold warrants for 50 more in January, 1947.

As of the end of 1947, Mr. Cowdin held warrants for 91,538 shares, Cheever Corporation held warrants for 1,084 shares, and Whitehall Securities Company held warrants for 3,578 shares. Mr. Cowdin held 11,637 shares outright; the Cheever Corporation, 577 shares, and Whitehall, 1,413 shares.

At Columbia, Jack Cohn gave 1,000 shares of common stock to the Artists Foundation on February 26, leaving his holdings at 47,969 shares. His trusts sold 200 shares, dropping their holdings to 24,119.

Joseph J. Cohn, officer of Loew's, Inc., reported no holdings, while Louis K. Sidney reported 500 shares.



CITY	PLACE	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadway	2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	1:30 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 So. Church Street	10 A.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd Street	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood Street	2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	1 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan Street	2 P.M.
JACKSONVILLE	FLORIDA THEATRES SCREEN ROOM, 128 Forsyth St.	8 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	2 P.M.
LOS ANGELES	PARAMOUNT PROJ. ROOM, 1613 W. 20th Street	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 So. Second Street	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. Eighth Street	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty St.	10 A.M.
NEW YORK CITY	FOX PROJ. ROOM, 345 West 44th Street	10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	1:30 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th Street	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	1 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	2 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st South St.	1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	2:30 P.M.

DANISH MARKET IS REOPENED TO U. S.

by KRIS WINTHER
in Copenhagen

The Danish market was officially reopened to U. S. productions May 11, following the signing of an agreement the previous day between Danish Government authorities and company representatives.

The agreement provides that the eight U.S. producers which have their own distributing offices in Copenhagen will receive one-half of the entire amount of foreign currency set aside for the import of motion pictures for the 10-month period beginning February 1.

This sum, approximately $125,000, is to be divided among the eight companies on the basis of the number of features they imported in the season ended October, 1947, when member companies of the Motion Picture Association banned shipments to Denmark. Using this basis of splitting the money, MGM will have a definite edge on all the other American companies represented here, including Paramount, Warners, Twentieth Century-Fox, Universal-International, United Artists, Columbia, and RKO.

81 Pictures in 10 Months

The eight U. S. companies involved must import no less than 81 pictures during the 10-month period. They may, however, import as many as they wish. Any money in excess of the $125,000 earned during the period must remain in Denmark and cannot at any time be remitted to the U. S.

Although official agreement was not reached until May 10, actual importing began February 1, following lifting of the MPAA ban, but it was done without any definite arrangement or even temporary agreement with the authorities.

The agreement will be renegotiated in November of this year.

Meanwhile, British films have become firmly established here. While the American companies were refusing to accept the terms offered by the Government authorities of Denmark, the British Eagle Lion company swamped the market with its product, built up an enormous amount of goodwill with exhibitors and public alike and set in motion so heavy a publicity campaign that it is now almost more common to see stills of British stars in the papers than it is to see American stars. Before the war, the American stars had the picture pages to themselves.

ITALY

by ARGEO SANTUCCI
in Rome

According to official figures of the Central Office for the Motion Picture, the State Secretary for Foreign Trade granted permits for the importation of 991 foreign films during 1947; 792 features, 199 shorts. Origin of the features is as follows: U. S., 507; France, 101; England, 78; Russia, 70; Sweden, 26; Austria, five; Mexico and Spain, two each, and Switzerland, one.

During 1947, 1,302 permits for the export of Italian pictures were granted: 1,065 for features, and 237 for shorts.

▽

The recent elections brought to the Parliament some men who are directly concerned with the motion picture industry. These include: Alfred Proja, president of the producers' association; Antigono Donati, president of the Ameritaliafilm, a distributing company; Gabriele Semeraro, exhibitor and theatre owner; Giusepe Spataro, president of Radio Audizioni Italiane.

SPAIN

by JUAN CUENCA
in Madrid

Producciones Cinecolor and Emisora Films will produce Spain's first color picture using a new process, known as Cinefotocolor, developed by two Spaniards, Messrs. Aragoneses and Pujul.

▽

The Subcomision Reguladora de Cinematografia has distributed a total of 1,768,-328 metres of raw film to Spanish producers during the months of January and February and has, during the same period, granted a total of 11 import permits to eight producers. The Direccion General de Cinematografia has recently granted licenses for the production of six features and 35 short subjects.

▽

A joint committee is being organized for the Congreso Hispano Americano de Cinematografia, which will be held shortly in Madrid.

▽

The first performance of "Don Quijote de la Mancha," produced by CIFESA from the Cervantes masterpiece, was patronized by the Minister of National Education and other government officials. The feature was well received.

GREECE

by D. PAPADOPOULOS
in Athens

During the past 12 months, eight features were produced locally. While Greek films at present are technically imperfect, due to lack of equipment, they are very successful.

Features included "The Germans Come Back," a Finos-Film production about the German occupation; "Marinos Kondaras," a biography of a Greek seaman; "Anne Roditi," a Zervos' production concerning the liberation of Dodecanissa; "Madame Sousou," Kosmos-Film, a comedy; "Crete in Flames," "Children of Athens," "Great Love," and "100,000."

▽

All the winter houses, the enclosed theatres, have been shut down for the summer months with the exception of the air-conditioned Rex, a Skouras house. The open-air theatres will give two shows an evening, repeating, for the most part, the successes of the winter.

TURKEY

by PHEDON NAZLOGLU
in Istanbul

American productions, as they have for the past 20 years, led the field here during the 1947-48 season just ended. Hollywood features supplied more than 75 per cent of the 300 features released here during the year. Turkish, English, Egyptian, French and Italian pictures supplied the balance of the program. Egyptian films, for the first time in eight years, declined in popularity.

▽

Principal rumor in industry circles here is that beginning in September all Turkish cinemas will be obliged to show at least three native productions a year.

Local production, which was poor indeed in previous years, has improved very much lately. About 15 features are being prepared for production next winter.

EIRE

by T. J. M. SHEEHY
in Dublin

Eire's 1948 budget, introduced the first of May, brought no increases in entertainment taxes.

Finance Minister P. McGilligan admitted that the increases in cinema admissions taxes in effect from mid-January to mid-April and then revoked, had not yielded the expected increased revenue.

During that period two-thirds of the cinemas in the country turned to non-taxable cine-variety programs, but after the old duty was restored in April, most cinemas went back to full-time film programs.

The Minister has now decided to revoke clauses of the 1931 Finance Act so that in the future no tax exemption will be granted to the cine-variety theatres. The tax program will now apply when the entertainment consists wholly or partly of a cinematograph exhibition.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Theatre building is continuing here—both in the provinces and in the city. Two theatres, the Cines Madero and Cortes, each seating 2,500, will be built in the port of Vera Cruz by Emilio Azcarraga, large circuit operator and radio station owner.

▽

The Cine Encanto, a 2,300-seat theatre, has opened in Aguascalientes City, capital of the central state of Aguascalientes.

Ask Walsh Help In Studio Talks

Hollywood Bureau

With indications of a developing deadlock in the contract negotiations between the studio locals of the International Alliance of Theatrical and Stage Employes and the producers, Richard F. Walsh, IATSE international president, last week was asked to intervene.

Roy Brewer, IATSE international representative on the coast, made public the flat rejection by the unions of the Association of Motion Picture Producers' counter proposal to continue the current 11.17 per cent cost-of-living payments to studio employes until August 10, 1949.

In New York, Mr. Walsh acknowledged the request for intervention, but said it was too early for him to comment.

The studio locals are demanding, in addition to the incorporation of the 11.17 per cent payments into base rates as of January 1, 1948, a 7.75 per cent increase retroactive to the same date, it is understood, based on the cost-of-living rise from January 1, 1947, to January 1, 1948.

The locals reportedly have stipulated that the new contracts must include a provision for increases every six months if there is a rise of five per cent or more in the cost-of-living.

George Heiber Wins U.A. Sales Drive Competition

George Heiber, Montreal branch manager for United Artists, received the Grad Sears gold cup trophy for outstanding sales achievement during the 1947-48 drive at a luncheon in Montreal Wednesday. Edward M. Schnitzer, UA's eastern and Canadian sales manager, made the presentation. Charles S. Chaplin, Canadian division manager, and leading exhibitors and film executives of Canada attended. Branches giving the closest competition to Montreal were: Chicago, Toronto and New Orleans.

Chicago Ordinance Would Outlaw Overhang Signs

The Balaban and Katz circuit and the Telenews theatre in Chicago are protesting a proposal to outlaw overhanging advertising signs on State Street between Wacker Drive and Congress Street. The theatres claim that their business would suffer if the proposal becomes law. Their complaints have been heard by a City Council sub-committee. Decision has been postponed. The ordinance was first introduced last November at the request of the State Street Council.

Ampro Appoints W. J. Jonas

William J. Jonas has been appointed assistant advertising manager of Ampro Corporation, manufacturers of 8mm and 16mm projectors.

Actors Guild to Terminate Pact

Hollywood Bureau

The Screen Actors Guild has served notice by mail on all producers that its revised basic contract expires July 31, and the Guild elects to terminate it at that time.

The letter is in legal conformance with the labor-management relations act and follows the recent withdrawal by the Guild from contract negotiations with the majors, which the Guild attributed to the latter's unwillingness to negotiate on talent's participation in profits from reissues, television and other secondary exhibitions of the films after their initial release. The letter's wording leaves the door open for the resumption of negotiations.

Meanwhile, the Screen Directors Guild indicated the studios are objecting to the negotiating committee of the Guild. Counselling against hasty action on a new pact to replace the one which expired in March, the committee also reported that talks with producers had not been broken off.

George Marshall was elected president of the SDG, succeeding George Stevens, who served four terms. Joseph Makiewicz was elected first vice-president; Raoul Walsh, second vice-president; Albert Rogell, secretary, and Lesley Selander, treasurer.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CORPSE CAME C. O. D., THE: George Brent, Joan Blondell—No good for us. It was not exactly the picture's fault. We had a Mission for a week and really took a beating. Played Wednesday, Thursday, May 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—Color in this Western opus was good. Plenty of action and well liked by the patrons. Played Sunday, Monday, May 2, 3.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SINGING ON THE TRAIL: Ken Curtis, Jeff Donnell—Farmers always like these Western pictures, especially if they are quick on the draw. Played Friday, Saturday, May 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWORDSMAN, THE: Larry Parks, Ellen Drew—Good picture, especially if you have those who like the Scotch and clans. Business only fair. Played Monday, Tuesday, May 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Eagle Lion

RED STALLION: Robert Paige, Ted Donaldson—Swell picture from a swell company. This picture outgrossed and outpleased all others of its kind. It has a boy-dog-horse story, color and scenery that tops other pictures that have played here. If you want a picture to make you proud of your theatre, book this one. Played Saturday, April 30.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

RETURN OF THE LASH: Al "Lash" LaRue, Al "Fuzzy" St. John—Patrons like "Lash" LaRue and Al St. John, of course, adds a great deal to this series. The latter is one of the best comedians in Westerns. Played Tuesday, May 4.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

CYNTHIA: Elizabeth Taylor, George Murphy—This was a very pleasing picture, but it didn't do as well as we had hoped. Should be good for any small locality and family trade. Very clean and wholesome. Played Wednesday, Thursday, April 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GREEN DOLPHIN STREET: Lana Turner, Van Heflin—A very good picture that failed miserably at the box office. The people are losing faith in Metro product. We haven't been able to play any of their pictures lately without someone complaining. They used to be the best, but the ones that they are turning out are not so good. Played Sunday, Monday, April 11, 12.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

Paramount

ROAD TO RIO: Bing Crosby, Bob Hope—Top money show. I can forgive Paramount for some of the poor ones they sold me. A very good musical comedy, and Bob Hope shines as the comic for a change. Bing's voice never sounded better. They could leave Dorothy Lamour out and the picture would still do business.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

SAIGON: Alan Ladd, Veronica Lake—A sheer waste of time and talent. Ladd is one of our top drawing power stars and yet this took a nosedive and I dug holes in my pocket looking for the money that should have been there. Please, Paramount, put Ladd back to work in the action films.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

SAIGON: Alan Ladd, Veronica Lake—A good action picture in this exotic port that seemed to please the audience we had. We are still in the doldrums as far as business done with most pictures. We are hoping to get into the trade winds if and when some of the better pictures come through, and they are improving. This business seems to have lost its glamour that it had for the public in former days. How to get it back is something no one seems to know.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WORD FROM SCOTLAND

The What the Picture Did for Me department is proving to be a Post Office box number for Harland Rankin of Tilbury, Ont. His contributions to this department have attracted an unusual amount of foreign mail. Here's his latest correspondent, Sam Grattan, Glasgow, Scotland:

"As a subscriber to Motion Picture Herald, I find What the Picture Did for Me the best item on the agenda and I have noticed your faithful service to it. I book seven cinemas in Glasgow and district and I get very helpful tips from this section. The industrial areas in Scotland go for the American films. . . . As for the new British films, only one in five can make any money in working class districts. . . . The old pictures have been scooping the pool around here — 'Captain Blood', 'Charge of the Light Brigade', 'Kit Carson' and 'The Sea Hawk'. The new films have not the quality or appeal of these subjects. How are things at your end?"

RKO Radio

WILD HARVEST: Alan Ladd, Dorothy Lamour—A not so good picture. No sellout, although it was well received. Played Monday, Tuesday, May 3, 4.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

ALONG CAME JONES: Gary Cooper, Loretta Young—Very good picture. Played single weekend bill to good business. Played Friday, Saturday, May 7, 8.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

ALONG CAME JONES: Gary Cooper, Loretta Young—We played this in two theatres at once. Found they both liked it. Played Friday, Saturday, May 7, 8.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

BEAT THE BAND: Frances Langford, Gene Krupa—Good little program picture. The young enjoyed it very much. Played Friday, Saturday, May 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CROSSFIRE: Robert Young, Robert Mitchum—Business below average for Sunday and Monday. It was quite apparent, in spite of the wide publicity, this picture was not suited for our trade. Played Sunday, Monday, April 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DUEL IN THE SUN: Gregory Peck, Jennifer Jones—It is a dramatic smash all right. It is all that has been said of it, and Miss Jones, as the half-breed, was really something in her role. In our case, we think it was milked on its run in a neighboring city at advanced prices as it had a sustained run; it broke no records.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HONEYMOON: Shirley Temple, Guy Madison—Nothing big, but a lovely picture that we were proud to play. Played Wednesday, Thursday, May 5, 6.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—Good picture that pleased some and disappointed others. Business average. Played Saturday, April 17.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

SONG OF THE SOUTH: Disney Feature Cartoon—We have often tried Disney pictures and find that they don't go here, but this picture was O.K. Played Monday, Tuesday, May 3, 4.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Republic

FLAME OF THE BARBARY COAST, THE: John Wayne, Vera Ralston—Good action picture that did well. Played Wednesday, Thursday, May 5, 6.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

WINTER WONDERLAND: Lynn Roberts, Charles Drake—We had hoped because of the scenes that this would work out but it wouldn't stand up on the second half of a double bill. Played Friday, Saturday, April 30, May 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Screen Guild

CALL IT MURDER: Humphrey Bogart — This is without doubt the worst picture ever played in this theatre. The styles have so completely changed since making this picture that it looks like slapstick comedy. Bogart only has a minor role and not the lead as advertised. Don't play it if they give it to you. Business terrible. Played Friday, May 7.—Lee H. Abraham, Trace Theatre, Port Gibson, Miss.

Twentieth Century-Fox

ROSES ARE RED: Don Castle, Peggy Knudson—This was fair but only strong enough for the second spot on a double bill. Played Friday, Saturday, April 30, May 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

EXILE, THE: Douglas Fairbanks, Jr., Maria Montez—A very good picture in some ways but it definitely didn't draw and is not for the rural trade. Business was below average and the weather was fair. Played Wednesday, Thursday, April 7, 8.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

I'LL BE YOURS: Deanna Durbin, Tom Drake—Good show, but Miss Durbin doesn't go over in a small town. Just made film rental. Should go over in larger situations. Played Tuesday, Wednesday, May 4, 5.—Lee H. Abraham, Trace, Port Gibson, Miss.

MAGNIFICENT OBSESSION, THE: Robert Taylor, Irene Dunne—Another oldie that did good business and had more favorable comments than lots of the new so-called specials. Played Monday, April 26.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

SINGAPORE: Fred MacMurray, Ava Gardner—A good picture that drew average business and it is well worth playing. Played Wednesday, Thursday, March 31, April 1.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

United Artists

RAMROD: Joel McCrea, Veronica Lake—A different Western that did good business and pleased action fans 100 per cent. Played Monday, April 19.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

Short Product in First Run Houses

NEW YORK—Week of May 17

ASTOR: Climbing the Matterhorn ..... ***Monogram***
Goofy ..... ***RKO***
Feature: Mr. Blandings Builds His Dream House ..... Selznick

CAPITOL: Make Mine Freedom ..... ***MGM***
Tex Beneke & Orch. ..... ***MGM***
Feature: Homecoming ..... MGM

CRITERION: Make Mine Freedom ..... ***MGM***
Thanks, America ..... ***20th Cent.-Fox***
Feature: The Big City ..... MGM

GLOBE: Screen Snapshots ..... ***Columbia***
Kiddie Car Concert ..... ***United Artists***
Feature: Arch of Triumph ..... United Artists

MUSIC HALL: Daddy Duck ..... ***RKO***
Feature: The Pirate ..... MGM

PARAMOUNT: Flip Flap ..... ***Paramount***
Fog Fighters ..... ***Paramount***
Riding Habits ..... ***Paramount***
Bundle from Brazil ..... ***Paramount***
Feature: The Sainted Sisters ..... Paramount

RIVOLI: 'Taint So ..... ***Paramount***
Feature: Another Part of the Forest ..... Universal

ROXY: Gandy Goose and the Chipper Chipmunk ..... ***20th Cent.-Fox***
Dying to Live ..... ***20th Cent.-Fox***
Life With Junior ..... ***20th Cent.-Fox***
Feature: The Iron Curtain ..... 20th Cent.-Fox

STRAND: Let's Sing Grandfather's Song ..... ***Vitaphone***
Fighting Athletes ..... ***Vitaphone***
Back Alley Oproar ..... ***Vitaphone***
Feature: Woman in White ..... Warner Bros.

WINTER GARDEN: Red Ingle and His Orchestra ..... ***Universal***
Synchopated Sue ..... ***Universal***
Feature: River Lady ..... Universal

CHICAGO—Week of May 17

CHICAGO: Climbing the Matterhorn ..... ***Monogram***
Little Brown Jug ..... ***Paramount***
Feature: The Big Clock ..... Paramount

GRAND: Skitch Henderson and His Orchestra ..... ***Columbia***
What's Hatchin'? ..... ***Warner Bros.***
Secretary Trouble ..... ***RKO***
Don't Look Now ..... ***Warner Bros.***
Feature: Design for Death ..... RKO

MONROE: Pet Peeves ..... ***MGM***
Majesty of Yellowstone ..... ***20th Cent.-Fox***
Feature: If Winter Comes ..... MGM

ORIENTAL: Charley Horse ..... ***Republic***
Feature: Casbah ..... Univ.-Intl.

PALACE: Harnessed Lightning ..... ***Univ.-Intl.***
Feature: A Double Life ..... Univ.-Intl.

ROOSEVELT: I Taw a Puttie Tat ..... ***Warner Bros.***
Holiday for Sports ..... ***Warner Bros.***
Feature: April Showers ..... Warner Bros.

STATE LAKE: Streamlined Luxury ..... ***Paramount***
Home, Sweet Home ..... ***Paramount***
Feature: Ruthless ..... Eagle Lion

UNITED ARTISTS: Bath Day ..... ***RKO***
Feature: The High Wall ..... MGM

Announce Plans For Five Houses

Plans for the construction of four new theatres and the starting of work on a fifth were announced this week.

The Malvern Amusement Company, Malvern, Ark., has purchased the site of the Ritz theatre there from Mrs. Flora Mae Adams, and has let the contract for the building of a modern theatre to the W. B. May Construction Company of Little Rock.

In Chattanooga, Tenn., Eastern Theatres, Inc., will build a $200,000 theatre from plans prepared by Erle G. Stillwell, Inc., of Hendersonville, N. C., while at Camp Campbell, Ky., a theatre building of the permanent type will be constructed by the United States Army and is estimated to cost $317,500.

J. Leland Young, manager of the Casino and Broadway theatres at Clinton, S. C., has announced that he will build a new theatre in that city at an approximate cost of $100,000.

At Nashville, Tenn., work is under way on a large drive-in theatre for the Crescent Amusement Company, and, according to R. E. Baulch, president, it will be operating early this summer.

At Charlotte, N. C., H. B. Meiselman has applied for a building permit to construct a $30,000 theatre in that city, while at Austin, Tex., the Interstate Circuit will build a $200,000 suburban theatre.

Legion of Decency Reviews Twenty-two New Features

The National Legion of Decency has reviewed 22 new features, approving all but three. In Class A-I, unobjectionable for general patronage, were: "The Big Punch," "Campus Sleuth," "The Dude Goes West," "French Leave," "Give My Regards to Broadway," "Guns of Hate," "Heart of Virginia," "Oklahoma Blues," "Overland Trails," "Under California Stars" and "Whirlwind Raiders." In Class A-II, unobjectionable for adults, were: "The Argyle Secrets," "Big City," "Crossed Trails," "Devil's Cargo," "Emperor Waltz," "For You I Die," "I Wouldn't Be in Your Shoes" and "Money Madness." The following were placed in Class B, objectionable in part: "Dream Girl," because it "reflects the acceptability of divorce"; "La Vie de Boheme" (French), because of "suggestive sequences and dialogue" and "because of "inadequate moral compensation," and "Smart Woman," because it "reflects the acceptability of divorce."

Monogram Will Distribute Two English Pathe Films

Samuel Broidy, president, has announced that Monogram Pictures has obtained U. S. distribution rights for two productions of Pathe Pictures, Ltd., London. First to be released will be "My Brother Jonathan," for October. Michael Denison heads the cast, and the picture is based on the novel by Francis Brett Young. The second feature is "Temptation Harbor," starring Robert Newton.

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
of **Walt Disney's**
NEW TECHNICOLOR MUSICAL COMEDY
"MELODY TIME"

ALBANY
Grand Theatre, 11 Clinton Ave.
Mon., June 14, 10:00 A.M.
ATLANTA
RKO Projection Room, 195 Luckie St., N.W.
Mon., June 14, 2:30 P.M.
BOSTON
Uptown Theatre, 239 Huntington Avenue
Mon., June 14, 10:30 A.M.
BUFFALO
Shea's Niagara Theatre, 426 Niagara St.
Mon., June 14, 2:30 P.M.
CHARLOTTE
Fox Projection Room, 308 So. Church St.
Mon., June 14, 2:30 P.M.
CHICAGO
Esquire Theatre, 58 East Oak Street
Mon., June 14, 10:30 A.M.
CINCINNATI
Esquire Theatre, 320 Ludlow Ave.
Mon., June 14, 2:30 P.M.
CLEVELAND
Shaker Theatre, Kinsman and Lee Rds.
Mon., June 14, 2:00 P.M.
DALLAS
Fox Projection Room, 1803 Wood St.
Mon., June 14, 2:30 P.M.
DENVER
Esquire Theatre, 6th & Downing St.
Mon., June 14, 3:00 P.M.
DES MOINES
Uptown Theatre, 4115 University Ave.
Mon., June 14, 2:00 P.M.
INDIANAPOLIS
Cinema Theatre, 213 East 16th Street
Mon., June 14, 1:30 P.M.
KANSAS CITY
Kimo Theatre, 3319 Main St.
Mon., June 14, 2:00 P.M.
LOS ANGELES
Ambassador Hotel Theatre, Ambassador Hotel
Mon., June 14, 1:30 P.M.
MEMPHIS
Idlewild Theatre, 1819 Madison Ave.
Mon., June 14, 2:30 P.M.
MILWAUKEE
Varsity Theatre, 1326 W. Wisconsin Ave.
Mon., June 14, 2:00 P.M.
MINNEAPOLIS
Granada Theatre, 3022 Hennepin Ave.
Mon., June 14, 2:30 P.M.
NEW HAVEN
Whitney Theatre, 1220 Whitney Ave.
Mon., June 14, 10:30 A.M.
NEW ORLEANS
Circle Theatre, St. Bernard & N. Galvez Ave.
Mon., June 14, 11:00 A.M.
OKLAHOMA
Uptown Theatre, 1212 North Hudson St.
Mon., June 14, 11:00 A.M.
OMAHA
Admiral Theatre, 40th and Farham St.
Mon., June 14, 2:00 P.M.
PITTSBURGH
RKO Projection Room, 1809-13 Blvd. of Allies
Mon., June 14, 2:00 P.M.
PORTLAND
21st Avenue Theatre, 616 N.W. 21st Ave.
Mon., June 14, 2:30 P.M.
ST. LOUIS
West End Theatre, 4819 Delmar Ave.
Mon., June 14, 1:00 P.M.
SALT LAKE CITY
Southeast Theatre, 2121 S. 11th East
Mon., June 14, 2:15 P.M.
SAN FRANCISCO
Alhambra Theatre, 2330 Polk Street
Mon., June 14, 1:30 P.M.
SEATTLE
Egyptian Theatre, 4543 University Way
Mon., June 14, 2:30 P.M.
SIOUX FALLS
Hollywood Theatre, 212 North Phillips Ave.
Mon., June 14, 10:00 A.M.
WASHINGTON
Paramount Projection Rm., 306 H. St., N.W.
Mon., June 14, 2:00 P.M.

Maas Reports New Restriction In Russian Orbit

The status of relations between Russia and the United States is making itself felt in the "iron curtain" countries, where restrictions are increasing on the import of American films distributed by the Motion Picture Export Association, Irving Maas, MPEA vice-president and general manager, told a meeting of the MPEA board of directors in New York last week.

Mr. Maas was to have left New York Saturday for a six-week tour of Europe to include a number of the "iron curtain" countries.

The meeting originally had been called to discuss future plans in Holland, where the companies have to decide whether to continue operating in concert or individually. The Dutch situation was not fully discussed, however, and another meeting was to have been held Thursday. At that time a special committee of board members, appointed last week to study the Dutch question with Mr. Maas, was to have reported out a number of proposals.

Last week's meeting, presided over by Francis S. Harmon, MPEA vice-president, heard Mr. Maas say the latest move to throttle American activities had been made in Hungary, where the government recently nationalized the industry. Several board members commented after the meeting that it was their impression that MPEA would eventually be forced out of the Russian orbit countries.

Mr. Maas advised the directors that so far no progress had been made in MPEA conversations with U. S. Government officials regarding the recovery of out-of-pocket expenses in occupied territories. So far not one cent of the million dollars spent by the American industry in servicing these areas has been recouped, Mr. Maas disclosed. Marian F. Jordan, MPEA general manager for Germany, reported on the situation in Germany.

Attending the meeting were Lloyd Lind and James Tierney, Allied Artists; Arnold Picker, Columbia International; Morton A. Spring, Loew's International; George Weltner and J. William Piper, Paramount International; R. K. Hawkinson, RKO; Emanuel Silverstone, 20th-Fox International; Gradwell L. Sears, United Artists; Joseph H. Seidelman and Al Daff, Universal International, and Wolfe Cohen and John J. Glynn, Warner Bros.

Broadcast "Movie Matinee"

"Movie Matinee," the Monday through Friday WOR radio quiz program produced by Program Productions in cooperation with *Modern Screen* magazine, will be broadcast from the stages of Skouras theatres in the New York Metropolitan area beginning Monday, May 24.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 39—World affairs: Winston Churchill, addresses Congress of Europe in the Hague. . . . Washington: Marshall rejects parlays between the U. S. and Russia. . . . Personalities in the News: Skouras receives a check for $10,000 from Luce for hungry children. . . . Lithuania ex-Premier Jonas Cernius found working in New Jersey factory. . . . Roxy theatre Communist demonstration.

MOVIETONE NEWS—Vol. 31, No. 40—Rebirth of Israel marked by war. . . . Haganah takes Haifa. . . . New York rally hails Jewish state. . . . Leugi Einaudi, newly elected Italian president. . . Princess Elizabeth on first visit to Paris. . . . Truman addresses Young Democrats. . . . Sports: The Preakness; charity golf; Olympic skaters.

NEWS OF THE DAY—Vol. 31, No. 273—Congress of Europe hails plan for the union of three nations. . . . Paratroop maneuvers. . . . European fencing championships. . . . Girl jockeys at Pimlico.

NEWS OF THE DAY—Vol. 31, No. 274—Jewish state proclaimed in Palestine. . . . 25 firemen hurt in San Francisco blaze. . . . Truman makes an election prediction. . . . Derby winner scores again. . . . Those "He-men" are here again.

PARAMOUNT NEWS—No. 76—Churchill sees hope in unified Europe. . . . Dutch Queen abdicates. . . . Soviet-U. S. notes discussed by Marshall. . . . French get first ship in aid plan. . . . "Right-to-Work" law urged by DeMille. . . . Palestine: Last films before end of mandate. . . . Army's largest peacetime chute jump.

PARAMOUNT NEWS—No. 77—Paris hails visitors from London. . . . Big names tee off in Benefit Drive. . . . Young Democrats hear Truman. . . . Meat strike. . . . Minnesota calls out National Guard. . . . Mr. America muscles in. . . . Rally hails new state in Palestine.

UNIVERSAL NEWS—No. 143—Marshall denies U. S.-Red "peace talks." . . . Churchill urges European union. . . . Skouras gets $10,000 check to aid children of Europe and Asia. . . . New water-repellent method for clothes. . . . Motorcycle hill-climb. . . . Eighty-second Airborne division in mass jump.

UNIVERSAL NEWS—No. 144—Jews defend new Zion state. . . . U.N. wrangles over Paelstine truce. . . . Paris hails Princess Elizabeth. . . . Celebrities play golf at Washington. . . . World figure skate champ thrills Toronto crowd. . . . Mr. America of 1948. . . . Citation wins Preakness.

WARNER PATHE NEWS—No. 78—Baseball press conference. . . . Congress of Europe. . . . Governor Long of Louisiana. . . . U.N. kids. . . . Waterproofing. . . . Para-troopers.

WARNER PATHE NEWS—No. 79—Jewish nation is born. . . . Truman talks to Young Democrats. . . . Italy installs new President. . . . Amazing new lens for vets. . . . Fatal fire in San Francisco. . . . Elizabeth and Philip see Paris. . . . Mr. America, 1948. . . . Preakness race.

TELENEWS DIGEST—Vol. 2, No. 20—Birth of Israel. . . . Young Democrats hear Truman. . . . Chrysler strike. . . . "Nature Boy." . . . San Francisco fire. . . . "Noah's Ark II" arrives in California. . . . Ex-Prime Minister of Lithuania finds employment in factory. . . . New Italian President. . . . Princess Elizabeth visits Paris. . . . Panama's election. . . . Toscanini visits Genoa. . . . Lana Turner bestows trophy on England's midget auto-racing champion. . . . U. S. males muscle in on "Beauty contests." . . . Annual celebrities golf tournament. . . . Michigan State plays baseball in canoes.

Schlaifer Talks on Freedom Of Advertising in Capital

Freedom of advertising can exist only in free countries, Charles Schlaifer, director of advertising and publicity for Twentieth Century-Fox, told the Advertising Club of Washington, D. C., at a luncheon meeting at the Hotel Statler Tuesday. "Within the limits of good taste, honesty and common morality, our vast advertising establishment in the United States is almost wholly unhampered in the exercise of its freedom," he said. Speaking at the New School for Social Research in New York last Friday evening, Mr. Schlaifer said the key to successful public relations campaigns is "precision planning based on a scientific approach to motion picture publicity and advertising."

Moral Aspect Is Legion Concern, Says Masterson

Because of the pervasive effect of the screen, the National Legion of Decency is concerned with one aspect, "the moral aspect," Rev. Father Patrick J. Masterson, executive secretary of the Legion, said Monday. Speaking at the annual luncheon of the International Federation of Catholic Alumnae at the Hotel Pierre in New York, he said there was a necessity of "liberty and freedom in motion pictures, but not license." License, he explained, is abusing freedom's rights, trampling upon the feelings and sentiments of others.

Mrs. James F. Looram, president of the International Federation, observed: "Years of reviewing have not dampened our enthusiasm for motion pictures. . . . . We are still great motion picture fans."

Others on the dais were: Rosalind Russell, Austin Keough, J. Robert Rubin, Richard Reed, Mrs. Henry Mannix, Patrick Scanlan, Una O'Connor, Francis Harmon, Hal Hode, Albert Hossen and the Rev. Thomas F. Little.

Forms Booking Agency For Foreign Product

The organization of what is said to be the first buying and booking agency devoted primarily to foreign language pictures was announced in New York this week by Walter I. Lasker, president of Lasker-Schwartz, Inc.

As explained by Mr. Lasker, the purpose is to aid the exhibitor booking a foreign film to get the right kind of picture for his town. So far 20 theatres have signed for the service, according to Mr. Lasker, associated in this venture with Irving Schwartz, an attorney formerly with the general counsel's office of the OPA. The firm will book only for first runs and will aid exhibitors in promotion and programming. By the end of the year his agency would book for 50 to 75 houses, Mr. Lasker thought.

Present at the interview was Al Sugarman, partner with Lee Hoffheimer in the World theatre, Columbus, Ohio, of the H & S circuit. The World, seating 321, is devoted entirely to foreign films. Foreign musicals are favored by the Columbus audience. The most successful pictures for the World have been "Brief Encounter," "Well-Digger's Daughter" and "Fantasia." The house is on a single feature policy and shows selected shorts.

"Citizen Saint" to Open

"Citizen Saint," a dramatized screen biography of Mother Cabrini, will open at the Bijou theatre in New York May 27. Produced by Clyde Elliott, the picture stars Carla Dare.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

J. J. FITZGIBBONS, C. B. E., president of Famous Players Canadian Corporation, Ltd., addressing his stockholders at the annual meeting in Toronto on April 26th, had oportunity to praise the promotional departments of his company wherein are included many long time friends of the Round Table.

"For many years," said Mr. Fitzgibbons, "an exceptionally fine job of public relations has been done by our publicity department. A particularly good job has been done in the field by James R. Nairn, head of that department, and his staff through our company publication, *What's New,* and other media. Excellent promotion work has been accomplished through juvenile shows for children and the sale of gift tickets, which, as you know, has become an important phase of our operation. Many features instituted by this department have been copied in the United States by some of the bigger circuits. I call this to your attention because I think the publicity department has been the last to receive credit, because it is something that cannot be put into figures on the balance sheet. I think the head of the department, his assistant, Jack Barker, Jimmy Cameron and Bert Brown deserve comment for the tremendous job they have done, which has made a substantial contribution to the balance sheet of this company."

Jack Bizzel, manager of the Rodgers and Gem theatres, Carruthers, Missouri, says he found it easy to acquire a team of Missouri mules for the exploitation of "Scudda Hoo, Scudda Hay" in his town, and that we can believe, for he is in the heart of the mule country. Missouri mules are known far and wide, and this was a natural. Funny part of it is that a team of mules would still attract attention as a street ballyhoo in a town where mules are as commonplace as chorus girls on Broadway. It also proves that folks like what they know, as well as know what they like, down in Missouri. Jack followed up this ballyhoo with a personal letter to friends and patrons, in which he said he believed they would fall in love with the big pair of chestnut color mules that are co-starred in the picture.

THE FOUR SEASONS

We've always held to the belief that members of the Round Table knew the right time, could recite the four seasons from memory, and didn't need to be reminded of such elementary showmanship as the proper observance of legal holidays.

In fact, we've felt that some examples of widely circulated "Showmen's Calendars" were a bit on the silly side, with their pointing to occasions such as the Anniversary of the Battle of Lake Erie, or the Annual Strawberry Festival in Oskaloosa, and certain holidays in some states.

However, it's spring, if you haven't heard, and a good time to let your public know about it, in case the rumor hasn't gotten around. And you may catch a ride with spring, even if you don't scoop the neighborhood with an exclusive story. We think Round Tablers anticipate these opportunities for basic showmanship.

And we will refer all matters of seasonal housekeeping to "Better Theatres" — a department of the HERALD that is well equipped to handle these matters. With only one remark, in passing, and that accredited originally, we think, to Oscar Doob of Loew's theatres who said: "The best public relations are clean rest rooms."

Lionel H. Keene rises to again correct figures in mail response to his radio program, "What Can You Do?", now currently broadcast from the stage of the Rhodes theatre, Atlanta, in a revival of his "Youth Talent" hunt to stimulate attendance by children and interest in youth activities.

Colonel Keene originally reported mail "approaching the 2,000 mark" — then we corrected this figure to read 3,500 letters per week. Now, he says, the postcard response on April 17th reached the astounding total of 8,519 mailed postcards, and he's wondering what it will total for the last Saturday show, when three Savings Bonds will be awarded. As he put it, "Isn't it amazing the local interest these kids command?"

Nice response to the suggestion, originally made by Lee Septembre in Florida, that members of the Round Table get together around a table, now and again, to talk over the problems of showmanship in their respective territories, as a supplement to and continuation of the weekly meeting in these pages. George Kraska writes from Boston that there are quite a few "within visiting distance" and Sid Kleper says the boys in New Haven get together two or three times a month. Manta & Rose managers, in the middle west, include some of our best and are all within easy reach. No reason why this can't be a real asset of the Round Table to its members in the field, and so more later, of procedures to follow.

We particularly like the way in which the suggestion is welcomed in our English mail. Distances are not too great, over there, and men of good will have reason to get together, fraternally and logically, for mutual aid and progress. Whatever is done will be voluntary and without the benefit of subsidy, beyond the original suggestion of meeting around a table. —*Walter Brooks*

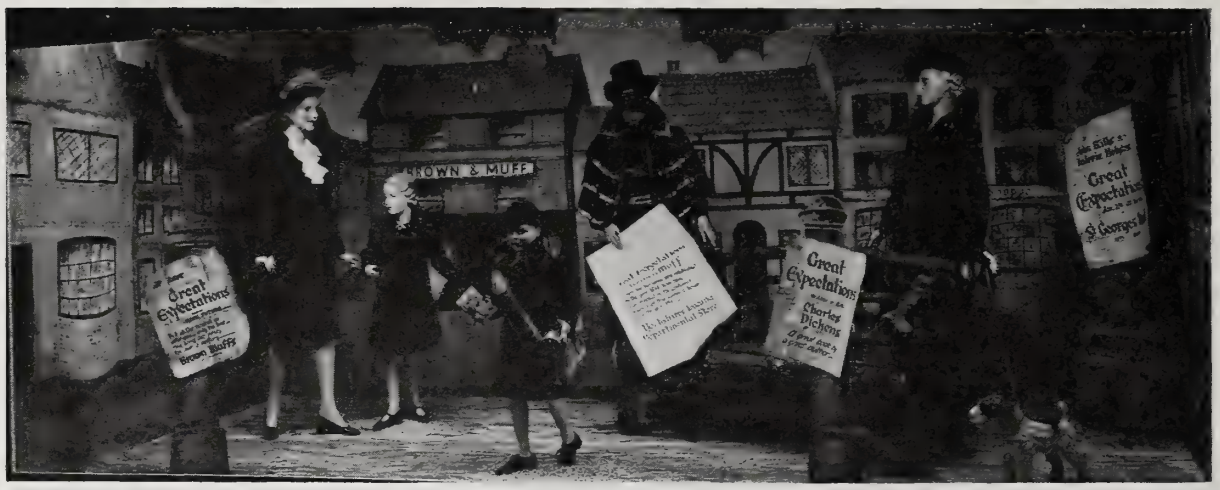
From COPS To CATS For CASH





Arnold Gates, manager of Loew's Stillman theatre, Cleveland, built up his box office front with these stills and thrills from "Black Bart" to meet the paying customers.

Seventy-five Evansville Courier carrier boys are escorted to the theatre to see "The Naked City" as part of an exploitation campaign for the picture, lined up by Arthur Groom, Loew's theatre manager.



At left, a fine window, as attractive as they come, displayed for "Great Expectations" arranged by A. M. Burton and I. K. Slinger for St. George's Hall, Bradford, in one of Yorkshire's biggest department stores. Film has local color, and window represents a scene "as it was in the old days" in the nearby setting of St. George's.



Could be Bridgeport, Conn. (at left) but really — it is Newport, Monmouthshire, England, where those two guys, Bing and Bob, stand out in a Woolworth window as exploitation for B. C. Purcell, manager of the Tredegar Hall cinema.

Robert R. Portle, who was here last week, is back again with a cat in a carriage, proving it doesn't matter how convincing the cat is; it's how catchy the ballyhoo for Loew's Poli - Elm Street, Worcester, Mass.



Carlo Giacheri Shows How It's Done In Italy

Again this year, another really fine campaign book from Carlo Giacheri, manager of the Astor and Doria theatres, in Turin, Italy. Readers of the Round Table will remember that he submitted a campaign in the Quigley competition for 1947, which was outstanding. Now, he seems to have acquired another theatre, for this book covers the showing of "For Whom the Bell Tolls" in two houses. We wish we could manage to reproduce in limited space some of the art work and skillful presentation that is shown in this exhibit.

He shows his fine theatre and introduces the audience as they buy their tickets (prices are 350, 200 and 180 lire, which sounds expensive) and then he shows his exploitation, window display and other advertising throughout the city, ingeniously with a postcard view of each location and an arrow connecting a photograph of his advertising as it was placed in the city's traffic. Thus, in Turin, on the Via Po, as we can see where his attractive posters for the Astor and Doria theatres were displayed at street intersections and throughout the city; it is clearly indicated how he obtained results.

There's a fine artistic balance in the display as well as his newspaper advertising, as fine as we've ever seen, anywhere. The Radio City Music Hall doesn't do any better job, artistically or promotionally. In fact, we're going to take Carlo Giacheri's campaign book down to Gus Eyssell and see if he doesn't agree. (P.S. He did.)



Seymour Pizor seems to be credited with this good advertising method for five Fox theatres in Los Angeles, which is good because it features simultaneous playdates in a group of theatres that still retain their own identity as individual houses in their respective neighborhoods.

SHOWMEN IN ACTION

The Junior Club of the Essoldo theatre, Blyth, Scotland, started its Saturday morning sessions in style, with the Mayor attending, and two Scottish "Uncles"—Jack Campbell, manager, and Eric Ross, assistant, in charge.

▼

George Bernard, manager of the Odeon theatre, Bury, Lancs., advertises "The Road to Rio" with the billing for "Bing, Bob and Dot," which is brief and to the point.

▼

Bill Brown, manager of Loew's Poli-Bijou theatre, New Haven, is celebrating his 30th wedding anniversary, and his 35th year in show business, with congratulations in order.

▼

Tommy Dunn, manager of the American and Uptown theatres, Mt. Carmel, Ill., naming tropical soda fountain specials to advertise "Tarzan and the Mermaids" in his town.

▼

Lou Lifton sends in some mighty fine advertising for "Panhandle" for five-theatre run at the Orpheum, Belmont, El Ray, Vogue and Culver theatres, Los Angeles.

▼

Fred Perry gets a fine co-op newspaper page on his "Albuquerque" coloring contest from a merchant who also buys 50 tickets for the show at the Liberty theatre, Cumberland, Md.

▼

John C. Sperdakos, who joined the Round Table as manager of the Regent theatre, Montreal, has been promoted to the head office advertising department of United theatres.

▼

John A. Ettlinger gives us a view of Market Street, San Francisco, that's familiar, with "Big Clock" advertising on the big clock near the Union bank.

▼

J. W. Beach, manager of the Appalachian theatre, Boone, N. C., awards "Steady Teddies" in the student body of his college town, as "the couple of the week."

▼

Elmer Adams, Jr., handing out safety pins as suggestive advertising for "Sitting Pretty" at the Hornbeck theatre, Shawnee, Okla.

▼

J. V. (Uncle Jules) Stark says his recent Saturday shows from the stage of the Regent theatre have been picked up by newspapers in Newark, N. J., as something new to arouse child interest and to combat juvenile delinquency.

▼

Duke Stalcup catching another exploitation ride at the expense of a local department store with the visit of Ted Weems and His Band to the Martin theatre, Opelika, Ala.

▼

Roy Shield back again with some attractive fronts of the Royal, Mecca and Rivoli theatres, Enid, Oklahoma. Says bad weather slowed him down in recent weeks.

Lee R. Cole, manager of the New theatre, Rockaway Beach, N. Y., obtained a fine editorial reference to the campaign of the National Conference of Christians and Jews in a recent issue of the *Rockaway Wave*.

▼

George Kraska's fine newspaper campaign for "Panic" at the Kenmore theatre, Boston, is definitely one for the judges in the Quigley Competition for Showmanship.

▼

Jay Sadow, manager of the Park theatre, Chattanooga, Tenn., operating a "Yo-Yo" contest which created much attention. Says he has a "Talking Man" contest coming up in his circuit of Independent Theatres.

▼

Delmar Sherrill, assistant manager of the Playhouse theatre, Statesville, N. C., writes that "Black Gold" was a "sleeper" that brought out a larger crowd than any other picture in the month.

▼

Dwight Seymour giving out imprinted pencils to advertise the Arbor theatre, Nebraska City, Nebr. Should be a good tie-in for a "Back To School" matinee this Fall.

▼

Dick Wareing has devised a special monthly calendar form to advertise attractions at the Trent theatre, Trenton, Ontario, for which he has obtained a Canadian copyright.

▼

Ben Mortenson's campaign on "Wistful Widow of Wagon Gap" was just what they were looking for and he says the picture sold itself at the Fox theatre, La Porte, Indiana.

▼

Mack Jennings gets out a card for merchants who close their stores on Thursday afternoons, with the added tag line, "You Can Probably Find Us At the Cool Pix Theatre" down in Evergreen, Alabama.

▼

J. G. Samartano, manager of Loew's State theatre, Providence, using a pressbook publicity mat on "Does Your Wife Have to Tie Your Bow Ties?" to advertise "State of the Union."

▼

Larry Caplane scaring citizens of Columbus, Ohio, with his exploitation of two "Frankenstein" films at the RKO Grand theatre. Good lobby front and complete campaign.

▼

Norman Loftus had a sponsored "Kiddie Show" at Warner's California theatre, Santa Barbara, Calif., with co-operation of radio station KDB. Every child received a free glass of Pepsi-Cola and ice cream, plus a child's calendar.

▼

Bob Gustafson sends in his campaign for "Ends Of the Earth" at the Roxy theatre, La Porte, Indiana, and says he is up to his neck in an Americanization show right now.

Calls The Wagon For Film Critics

Boston motion picture critics were invited to a special screening of "Naked City" by Charles H. Kurtzman, Loew's division manager, and later these guests were herded into "Black Marias" and taken to lunch, with the bell clanging loudly as the wagon carted them away. Miniature handcuffs served to ornament the place cards, and Barry Fitzgerald's signature made them members of the Police Department.

In Hartford, Lou Cohen tied in his premiere with the plea, "A City Without a Strong Community Chest Is a Naked City." United Artists Theatres in Detroit promoted a "Mr. Flatfoot" contest and tieup with "Sam Spade, Detective" program over CBS in which Howard Duff, who appears in the picture, is featured. Jack Sidney stirred up plenty of excitement in Baltimore with a special "Naked City" purse to attract the attention of 10,000 racing fans.

New Radio Stage Show At Loew's Poli-Palace

Mollie Stickles, whose "Mr. Sweep" radio tiein for children's shows at Loew's Poli-Palace theatre, Meriden, Conn., was reviewed here some weeks ago, has again landed in Loew's Dollar Club with the promotion of a "Kiddie Karnival" radio show over station WMMW, entirely cost free to the theatre, featuring a juvenile master of ceremonies, "Little Mr. Dynamite," who won first prize. Local clothier, anxious to put over a new boys' and girls' department, underwrote all the prizes.



Boyd Sparrow used this cute trick to display his "Tarzan" coloring contest in stores. Youngsters deposited their nicely colored entries in the barrel, waited for cash prizes and guest tickets, awarded to advertise the picture at Loew's, Indianapolis. Contest had fine newspaper support and huge response from the kids.

Using Government Postcards

Gerry Germaine is using government postal cards, with offset cartoons and reproduction of press book mats, for his mailing list to advertise the Palace theatre, Pittsfield, Mass. Art work is simple but effective, and pasted on film ads sell double feature program with personalized appeal.

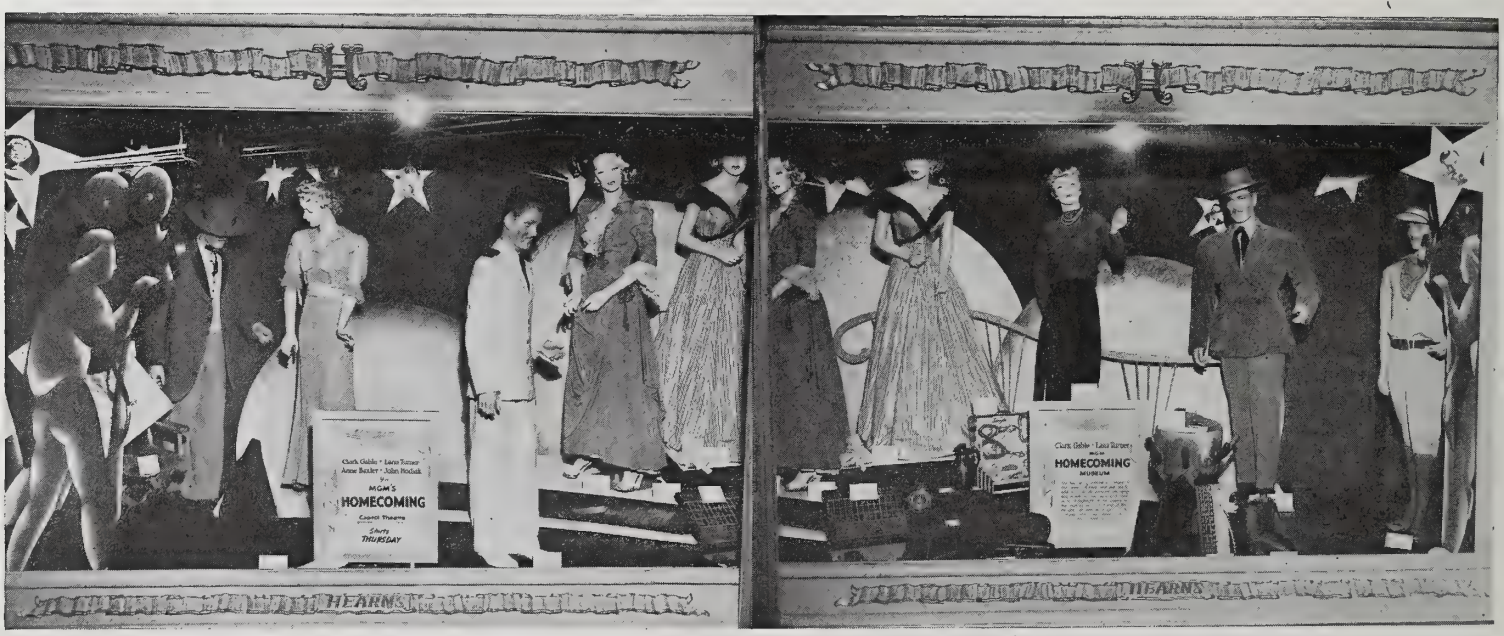
Carmel Manager Exploits Town

J. Frank Nash, manager of the Carmel theatre, Carmel, California, submits his interesting campaign book from his artistic community. Carmel-by-the-Sea is primarily an artists' and writers' colony, and through the years many have succumbed to its charms and returned to retire or enter small business enterprises. The folks in Carmel are banded together to escape all gross commercialism, which makes it all the more interesting to an accomplished exploiteer. Personal appearances of author, director or stars are about the easiest of their stunts, but all advertising must conform to the rules.

The theatre has no marquee, and restrictions against advertising display are quite numerous. His community relations are such that about all Mr. Nash has to do to exploit a picture at the Carmel theatre is to do a really good job of exploiting Carmel-by-the-Sea. The town was "glorified" in a special story in last week's *Saturday Evening Post,* illustrated in full color and showing local celebrities at home.

Restored to Active List

John J. Ardelean, manager of the Lincoln theatre, Goshen, Indiana, submits his current exploitation in notebook form, as a contender for the Quigley Awards, and thus becomes active again in the Round Table, after two years of absence from this international association of showmen. Glad to have him back in our mail again.



Stunning window display that stopped pedestrian traffic day and night was the Clark Gable - Lana Turner "Homecoming" museum, placed in two adjoining windows at Hearn's department store on Fifth Avenue, New York, to advertise the opening of the picture at the Capitol theatre on Broadway. The exhibit was a story of the careers of Clark and Lana, told with intimate personal belongings and featuring actual clothes and props from their famous pictures. Eight manikins, made up to resemble the stars, wore costumes from "Honky Tonk", "Boomtown", "Green Dolphin Street", "Postman Always Rings Twice" and other pictures. Clark Gable's turtle-neck sweater, his pipe rack and pipes, and even the cornet he used to play when a boy, attracted attention.

The sweater worn by Lana Turner in her "sweater girl" days was a center of interest, but the bathing suit she wore in "Postman Always Rings Twice" couldn't be displayed because Hearn's didn't have a manikin that could model it!

Ansel Winston's Beauty Contest

For more than a month, Ansel Winston, manager of the RKO Coliseum theatre, New York, has been holding a neighborhood contest to determine "Miss Washington Heights," and all patrons of the theatre have been asked to cast ballots for the most popular girl in this beauty contest. Over 100,000 ballots were cast during the voting period, and now Ansel himself can be seen, with the prize winners, jampacked in with 3,000 who were at the theatre.



In the photograph above, Miss Barbara O'Hara, third prize winner, at left, then Miss Marie Mugavin, first prize winner with the bouquet; Mr. Winston, smiling; Miss Alice Escobedo, second prize winner, and Miss Patricia Murphy, fourth prize winner. A total of $500 in cash and prizes was awarded to the winner and three runnersup. Hundreds of telephone calls, the next day, indicated terrific interest in the outcome. As in most contests of this kind, the contenders worked hard to obtain the greatest number of votes.

Jack Downing's Unique Idea

L. E. (Jack) Downing, manager of the Haven theatre, Brookhaven, Miss., has a cute contest idea which he writes into his unique program-letter, described in the Round Table last week. He starts off, thus: "Hello, B. H. S. Faculty and Student Body, and with our hello, we present to you a novel personality, talent, hobby or habit contest."

Then Jack lists all his film attractions for a full month in advance, with a blank opposite each title, and the invitation for students to name one of their number who is most closely suggested by the title. He says "Join the fun by jotting down the name of the junior or senior student who suits best." For instance, the first title is "Humoresque" and the clue "thrills to music" could reasonably identify a student.

When the blanks are filled out, they are to be turned in to Mr. Downing, and "winning students will be at the Haven and in the paper," which is objective enough for a student body, with lots of chance for them to display their native wit.

CONTENDERS FOR THE 1948 QUIGLEY AWARDS

ELMER ADAMS, JR.
Hornbeck
Shawnee, Okla.

R. E. AGLE
Appalachian
Boone, N. C.

JOHN J. ARDELEAN
Lincoln, Goshen, Ind.

ROBT. BARONOFF
Rialto
Amsterdam, N. Y.

J. W. BEACH
Appalachian
Boone, N. C.

H. BEDFORD
Palace, Derby, Eng.

GEORGE BERNARD
Odeon, Bury, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH BOYLE
Poli, Norwich, Conn.

BILL BROWN
Poli-Bijou
New Haven, Conn.

L. J. BUTKEWITZ
Forsythe
East Chicago, Ind.

AL CAMILLO
Downer
Milwaukee, Wis.

JACK CAMPBELL
Essoldo, Blyth, Eng.

ROBERT CARNEY
Poli, Waterbury, Conn.

J. V. CAUDILL, JR.
Parkway, Boone, N. C.

L. C. CLARK
Bucklen, Elkhart, Ind.

BERT CLASTER
Hippodrome
Baltimore, Md.

H. CLAYTON-NUTT
Broadway, Eccles, Eng.

F. C. COCKERILL
Ritz, Nuneaton, Eng.

LOU COHEN
Poli, Hartford, Conn.

SAM COSTON
Lex, Chicago, Ill.

H. J. COURT
Regent
Portsmouth, Eng.

CHAS. E. DANIELS
Paramount
Glens Falls, N. Y.

JACK DEMOS
Capitol, Whiting, Ind.

HUDSON EDWARDS
Lucas, Savannah, Ga.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

W. F. FOSTER
Dalston, London, Eng.

JACK FOXE
Capitol
Washington, D. C.

E. P. FRANKHAM
Regal, Lincoln, Eng.

GEORGE FREWIN
Majestic
Rochester, Eng.

EDW. E. GAINES
Haymarket
Norwich, Eng.

ARNOLD GATES
Stillman, Cleveland, O.

CLARENCE GATTON
Crescent
Statesville, N. C.

GERRY GERMAINE
Palace
Pittsfield, Mass.

CARLO GIACHERI
Astor, Turin, Italy

ALICE GORHAM
United Detroit Theatres
Detroit, Mich.

ARTHUR GROOM
Loew's
Evansville, Ind.

BOB GUSTAFSON
Roxy, La Porte, Ind.

E. HANDFORD
Rex, Bedminster, Eng.

JOHN J. HANEY
Patio, Freeport, Ill.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace, Cleveland, O.

WILLIAM HARTNETT
Embassy
Waltham, Mass.

REGINALD HELLEY
Ritz, Barnsley, Eng.

E. HERBERT
Broadway
Stratford, Eng.

SID HOLLAND
Clinton
Port Clinton, O.

FRANK H. HAUGH
Gaumont
Ashton-under-Lyne, Eng.

MACK JENNINGS
Pix, Evergreen, Ala.

W. J. JOY
Ritz, Sunderland, Eng.

LEONARD A. KEENE
Vaudeville
Reading, Eng.

EDW. KENNELLY
Indiana
East Chicago, Ind.

S. H. KLEPER
College
New Haven, Conn.

VAN LLOYD
Weis, Savannah, Ga.

NORMAN LOFTHUS
California
Santa Barbara, Cal.

JOHN LONGBOTTOM
Odeon, Chorley, Eng.

ABE LUDACER
Valentine, Toledo, O.

W. R. McCORMACK
Elco, Elkhart, Ind.

P. E. McCOY
Miller, Augusta, Ga.

D. S. McGREGOR
St. Andrew Sq.
Edinburgh, Scotland

ROY A. McLEOD
Vogue
Vancouver, Canada

ROLLIN MALLIN
Lil, Forest Pk., Ill.

LOUIS E. MAYER
Palace, Chicago, Ill.

CURTIS H. MILLER
State, Tampa, Fla.

BEN MORTENSON
Fox, La Porte, Ind.

LOUIS NYE
Hoosier, Whiting, Ind.

DICK PEFFLEY
Paramount, Fremont, O.

TAKI J. PAPPAS
Voge, E. Chicago, Ind.

GEORGE PETERS
Loew's Richmond, Va.

JIM PISAPIA
New College
College Point, N. Y.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROBT. R. PORTLE
Poli, Worcester, Mass.

D. A. PRESTO
Opera House
Jersey, Eng.

E. A. PYNE
Keith's, Cleveland, O.

G. E. RATHMAN
Marion, Marion, O.

H. W. REISINGER
Loew's, Dayton, O.

EDW. RICHARDSON
Granada, Cleveland, O.

FLOYD ROBINSON
Jefferson, Goshen, Ind.

HARRY A. ROSE
Majestic
Bridgeport, Conn.

ROBERT E. ROSEN
Time, Sioux Falls, S. D.

RALPH W. RUSSELL
Palace, Canton, O.

J. G. SAMARTANO
State, Providence, R. I.

MATT SAUNDERS
Poli, Bridgeport, Conn.

J. SKINNER
Rialto
Kirkcaldy, Scotland

BOYD SPARROW
Loew's, Indianapolis

A. HENRY STOBIE
Gaumont, Essex, Eng.

CHARLES STOKES
Kelvin, Glasgow, Scot.

W. J. STONE
Sunset, Asheboro, N. C.

REG STREETER
Mission
Santa Barbara, Cal.

F. J. STUDD
Clifton
Wellington, Eng.

A. M. SULLIVAN, JR.
Lucas, Savannah, Ga.

RUPERT TODD
Gaumont
Doncaster, Eng.

LEONARD TUTTLE
Laurelton
Laurelton, N. Y.

LEN UTECHT
Essaness Lake
Oak Park, Ill.

J. WAKEMAN
Troxy, Stepney, Eng.

DICK WAREING
Trent, Trenton, Can.

LILY WATT
Florida
Glasgow, Scotland

KENNETH WERTZ
Forest
Forest Park, Ill.

RUSS WHITE
Orpheum, Elkhart, Ind.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

ANSEL WINSTON
Coliseum
New York, N. Y.

NATE WISE
Palace, Cincinnati, O.

JAMES R. WOMBLE
Palace, Las Vegas, Nev.

ELI ZULAS
Ritz, Berwyn, Ill.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

THE NOOSE HANGS HIGH—Eagle Lion Films. Hitting a New High in Hilarity. There has never been a war like this, with Abbott and Costello caught right in the middle. It is the CHOKE of the century. It is down to MIRTH. They are OFF—and how! The 24-sheet on this is a honey; you can do plenty with it, as the foundation for your campaign. There are some star-selling, laugh-provoking teasers and really plenty of newspaper ads in all sizes and shapes. Big ones are too big for most houses, but too good to pass up if you can strain the budget for one smash. Six-sheet and other posters follow the leader, as do all other display forms and the herald which matches in style. That is the particular reason for starting with the 24-sheet in lobby or marquee use. Good publicity mats, too, keep Abbott and Costello in that kidding style, full of fun, and no regrets. You can round out a whole campaign with these funsters on the run, all the way through it. There is a "sock spot platter" and that we can believe. Get it from your Eagle Lion exploitation man. The radio possibilities are great because the preselling of the picture via radio has been extraordinary. Never too late to catch a ride; just ask your nearest radio station. They have been provided with a special Abbott and Costello promotion kit which is something like this pressbook. Wisecracking, pun contests are in order, to show how humorous it can be. Abbott and Costello's famous routine, "Who's On First?", can be worked into your exploitation through disc jockeys, music store windows and other routines.

STATE OF THE UNION—Metro-Goldwyn-Mayer. Topical as tomorrow's headlines. Comical as a circus with a plot. Romantic as an elopement. How is the state of the union? It is GREAT. Love is sweeping the nation. Believe it or not, there are FOUR kinds of trailers with this subject—three that really tease and one big deluxe trailer that closes the deal. Use all four for best results. Newspaper advertising is sufficiently dignified for the presentation of a prize-winning stage hit with a super-all-star cast, but it still includes plenty of small ads and odd sizes to display this or that angle that may just appeal in your situation. Posters, even the 24-sheet, are somewhat too full of type to get much applause from this corner. That goes also for the herald—which is a doubtful number. The Metro Showmanship Photographic Package is still the best bundle of inspiration for Round Tablers that comes in any pressbook. You can study out exactly what you want by looking through these well assorted and numbered stills. Publicity mats include some good cartoons that many newspapers will consider for magazine pages when they would turn down all ordinary stuff. You can do a lot with Tracy, Hepburn, Johnson, Menjou, Stone and Lansbury in one layout (Mat 3-A). Exploitation by Bill Ferguson runs true to form. There is a big co-op newspaper page and fashion tie-ins. You are invited to arouse 'em with Tracy's speeches (from the picture) which are arousing, and tease 'em with spot trailer copy used in the lobby on standee display boards.

Manager Is a Philatelist

Len Utecht bulletins the fact that the Essaness theatre, Oak Park, Ill., has new projection equipment and a new screen, which is getting good newspaper breaks. Len is a philatelist in his spare time (if any) at the Lake theatre.

Waltham Schools Promote Theatre Radio Program

William Harnett, manager of the Embassy theatre, Waltham, Mass., has a direct radio broadcast from the stage of his theatre, known as "Quizzing the Kids" which is part of his special program presented every Saturday morning for children. The program is presented through the cooperation of the Waltham School Department and Station WCRB. Children are selected to appear from six different schools and the list of questions is prepared by a group of teachers.





The Quigley Awards Rules

A Silver Grand Award Plaque and a Bronze Grand Award Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

△

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive the Quarterly Award for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

△

Consistency of effort is of paramount importance. Single submissions are not eligible for Awards, which are made on the premise of sustained effort.

△

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

△

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged.

△

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

△

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

△

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

△

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men from abroad, however, shall not be excluded from consideration in the regular competitions.

△

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

WEBER MODEL 400 SOUNDHEADS, REBUILT, $325 pair; pair Simplex 1 KW. lamphouses with rectifiers, rebuilt, $575; Series II lenses $35 pair; Weber Syncrofilm portable projectors complete and rebuilt, $745 pair; RCA rotary stabilizer soundheads, reconditioned, $400 pair; pair Peerless lamphouses with rectifiers, excellent, $250. What do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

THEATRE CHAIRS—3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

"DRIVE-IN DEALS WITH SOS SAVED ME $5,000," says one happy exhibitor. "Your $2495 DeVry outfit's worth thrice the price." Super Simplex E-7, Superior, Brenkert, Motiograph, Century, RCA or Simplex 4 Star Sound with high-intensity arcs away below the market. Wire or write now! New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-INS—NEED MORE POWER? WESTERN Electric 500 watt Booster Amplifiers, fit any sound system, $650. Twin In-Car Speakers with junction box, $16.75 complete; 70/140 ampere Motor Generators, $525. Super Snaplite fl. 9 lenses from $150 (liberal trade ins). New Address S. O. S. CINEMA SUPPLY CORP., DRIVE IN DEPT., 602 W. 52nd St., New York 19.

DAYTIME SHADOW BOX BEADED SCREENS, Collapsible, 39"x52"," worth $125, now $44.50; Soundfilm Amplifiers $29.50 up; Coinometers, $49.50; Portable 35mm Sound Projectors $89.50 up; 16mm Sound Projectors $109.75 up; complete PA Systems $44.75; rebuilt General two unit Electric Ticket Machines $139.50. Send for Sales Bulletin. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THREE CHEERS FOR THESE CHAIRS, SATISfied customers say! 20,000 available. Priced $3.95 up and condition is right. Ideal, Stafford, Andrews, American, Heywood. Veneers, Panelbacks, fully upholstered. Send for latest list. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees, $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 or 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York City 18, N. Y.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm. $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 0,000 cfm. $265. Prices include belts and pulleys. ZIPAIRE MFG CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

50,000 EXHIBITORS CAN'T BE WRONG—THEY keep coming back to SOS. Now featuring 2000' safety Film Cabinets, $3.95 section; Automatic Curtain Controls, $129.50; Exhaust Fans, 10", $10.79; 12", $13.75; 16", $18.15; Water Fountain Filters, $35.50; 30W Soundfilm amplifiers including record player, $124.75; 16mm Sound Projectors, $289.50; 8mm and 16mm Cameras, from $64.95; pump type extinguishers, $6.95. Send for Sales Catalog. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

KEEP CUSTOMERS COOL! QUICKLY ORDER these—Air Washers to fit your present blowers at 1946 prices. 5,000 cfm, $138; 7,000 cfm, $168; 10,000 cfm, $204; 15,000 cfm, $240; 20,000 cfm, $276; New Blowers with motors and drives, 8,500 cfm, $172.50; 11,000 cfm, $229.90; 13,500 cfm, $276; 22,500 cfm, $348. Beat the heat, wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd S., New York 19.

NEW RCA 30-WATT THEATRE AMPLIFIERS $125; beaded screens 45c square foot; Superlite 39c; Splicers $4.69; Aluminum reels $2.49; 11,000 cfm. blower $122.50; automatic enclosed rewinder complete $69.50; changeovers complete $47.50; Series II coated lenses $115 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon, Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Splicers, Tripods, Booms Lights. Write for catalog R4. CAMERA MART, 70 W 45th St., New York.

WE'VE GOT WHAT IT TAKES—TO TAKE pictures—Movietone 35mm Newsreel Cameras, $995; Bell & Howell Eyemo Motorized Bombspotters, $119.50; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Bardwell McAlister Portable Floods for four R40, $29.50; Art Reeves type 35mm Soundfilm Recorder with new Modulite, $1995; Preview Magazines, worth $700, now $395; Neumade Automatic Film Cleaners, $159.50; Rear Process Screens, $2.40 sq. ft. Send for Catalog Stu-7. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POPCORN AND SUPPLIES

"TIP POP" CORN IN BULK FOR VENDING machines, warmers. Also full line 5c & 10c Cellophane packages. Quality, service, lowest prices. POPCORN SERVICE CO., 304 E. 94 St., New York 28. N. Y. AT 9-3820.

STUDIO FOR SALE

FAMOUS FILMCRAFT STUDIO FOR EASTERN production. Completely equipped sound stages, Mitchell camera equipment, process projection, heavy generators, RCA sound channels, lights, film vaults, executive offices, dressing rooms, shops, props. Long term lease, reasonable rental or sale. Wire or phone for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

WANT TO SELL YOUR THEATRE? WE HAVE clients with the money waiting. Quick confidential sales. Correspondence invited. MORGAN-WRIGHT, Nocona, Tex.

ONLY THEATRE IN VIRGINIA TOWN. LARGE mill constructing. Good lease and equipment. $15,000 cash. BOX 2233, MOTION PICTURE HERALD.

FOR SALE: BY OWNER, 2 SOUTHWEST VIRginia county seat theatres. No danger opposition, 25 miles apart. Property too. Netted over $25,000 last year. Apply BOX 2239, MOTION PICTURE HERALD.

INTERESTED IN LEASING OR BUYING A small equipped theatre. Please write full particulars including price and terms. BOX 2238, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

YOUNG MAN WITH SERVICE AND CAPITAL would like to invest in an established concern in New York area. BOX 2234, MOTION PICTURE HERALD.

PRODUCERS REPRESENTATIVE OWNS EXclusive royalties 20 films. Investing $10,000 seeks partner with $30,000. Distribution guaranteed. BOX 2240, MOTION PICTURE HERALD.

SOUTHERN CALIFORNIA THEATRE SUPPLY. Exclusive contracts and dealerships. Yearly gross $80,000. Cash down $18,500. 4237 THIRTIETH ST., San Diego, Cal.

HELP WANTED

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 483, Dallas, Tex.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Kentucky Wage Order Includes Picture Industry, Theatres

The motion picture industry, including its theatres, is not exempt from the Kentucky Minimum Wage Order, which went into effect May 27, 1947, George C. Burton, Commissioner of Industrial Relations for Kentucky has ruled in an April 7, 1948, letter to the Kentucky Association of Theatre Owners. Formerly, industry attorneys were of the opinion that the act removed the industry from the wage scale law. They believed that a special panel would consider the particular problems of the motion picture industry.

Plan Negro Drive-in

Construction of a $40,000 drive-in for Negroes, the first such unit in the two Carolinas, is under construction near Charlotte. W. W. Williams of the Barksdale Drive-In Theatre Corporation, says it will be a part of a new Negro residential section in that immediate vicinity.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

CALL NORTHSIDE 777 (20th Century-Fox)

Final Report:

Total Gross Tabulated	$1,095,500
Comparative Average Gross	1,086,300
Over-all Performance	100.8%

BALTIMORE—New, 1st week	102.9%
BALTIMORE—New, 2nd week	88.2%
BALTIMORE—New, 3rd week	71.3%
BOSTON—Metropolitan, 1st week (DB) Mr. Reckless (20th-Fox)	126.7%
BOSTON—Metropolitan, 2nd week (DB) Mr. Reckless (20th-Fox)	102.1%
BOSTON—Fenway, MO 1st week (DB) Mr. Reckless (20th-Fox)	77.2%
BOSTON—Paramount, MO 1st week (DB) Mr. Reckless (20th-Fox)	88.6%
BUFFALO — Buffalo (DB) Dangerous Years (20th-Fox)	90.9%
BUFFALO—Hippodrome, MO 1st week (DB) Dangerous Years (20th-Fox)	95.7%
CHICAGO—Chicago, 1st week	89.9%
CHICAGO—Chicago, 2nd week	71.9%
CINCINNATI—RKO Albee	86.7%
CINCINNATI—RKO Lyric, MO 1st week	116.0%
CINCINNATI—RKO Shubert, MO 2nd week	72.5%
CLEVELAND—RKO Palace, 1st week	89.4%
CLEVELAND—RKO Palace, 2nd week	68.0%
DENVER — Denver (DB) Heading for Heaven (EL)	113.9%
DENVER — Esquire (DB) Heading for Heaven (EL)	93.7%
DENVER — Webber (DB) Heading for Heaven (EL)	90.9%
DENVER—Rialto, MO 1st week (DB) Heading for Heaven (EL)	137.5%
DENVER—Aladdin, MO 2nd week (DB) Heading for Heaven (EL)	100.0%
KANSAS CITY—Tower	100.0%
KANSAS CITY—Uptown	96.7%
KANSAS CITY—Esquire, MO 1st week	96.1%
LOS ANGELES—Chinese, 1st week	177.1%
LOS ANGELES—Chinese, 2nd week	104.0%
LOS ANGELES—Chinese, 3rd week	73.8%
LOS ANGELES—Loew's State, 1st week (DB) Let's Live Again (20th-Fox)	167.5%
LOS ANGELES—Loew's State, 2nd week (DB) Let's Live Again (20th-Fox)	103.5%
LOS ANGELES—Loew's State, 3rd week (DB) Let's Live Again (20th-Fox)	81.5%
LOS ANGELES—Loyola, 1st week	161.1%
LOS ANGELES—Loyola, 2nd week	99.0%
LOS ANGELES—Loyola, 3rd week	84.9%
LOS ANGELES—Uptown, 1st week (DB) Let's Live Again (20th-Fox)	160.1%
LOS ANGELES—Uptown, 2nd week (DB) Let's Live Again (20th-Fox)	107.4%
LOS ANGELES—Uptown, 3rd week (DB) Let's Live Again (20th-Fox)	78.5%
MINNEAPOLIS—Radio City	127.3%
MINNEAPOLIS—Century, MO 1st week	80.2%
MINNEAPOLIS—Lyric, MO 2nd week	109.0%
MINNEAPOLIS—Lyric, MO 3rd week	87.2%
NEW YORK—Roxy, 1st week (SA) Hazel Scott and others	139.9%
NEW YORK—Roxy, 2nd week (SA) Hazel Scott and others	97.9%
NEW YORK—Roxy, 3rd week (SA) Hazel Scott and others	76.4%
OMAHA—Paramount	89.0%
PHILADELPHIA—Fox, 1st week	132.1%
PHILADELPHIA—Fox, 2nd week	88.1%
PHILADELPHIA—Fox, 3rd week	61.6%
PITTSBURGH—J. P. Harris, 1st week	118.5%
PITTSBURGH—J. P. Harris, 2nd week	85.1%
PITTSBURGH—Senator, MO 1st week	102.5%
SAN FRANCISCO—Fox, 1st week (DB) Dangerous Years (20th-Fox)	141.5%
SAN FRANCISCO—Fox, 2nd week (DB) Dangerous Years (20th-Fox)	80.1%
SAN FRANCISCO—United Nations, 1st week (DB) Dangerous Years (20th-Fox)	65.5%
SAN FRANCISCO—United Nations, 2nd week (DB) Dangerous Years (20th-Fox)	57.3%
ST. LOUIS—Fox (DB) Campus Honeymoon (Rep.)	128.3%
ST. LOUIS—Missouri, MO 1st week	130.6%
ST. LOUIS—Missouri, MO 2nd week	99.1%

THE WOMAN IN WHITE (WB)

First Report:

Total Gross Tabulated	$156,500
Comparative Average Gross	149,600
Over-all Performance	104.6%

BALTIMORE — Stanley	105.0%
CLEVELAND—Warner Hippodrome	84.2%
LOS ANGELES—Warner Downtown (DB) Always Together (WB)	120.2%
LOS ANGELES—Warner Hollywood (DB) Always Together (WB)	135.8%
LOS ANGELES—Warner Wiltern (DB) Always Together (WB)	142.1%
NEW YORK—Strand (SA) Bea Wain and Andre Baruch	111.1%
PHILADELPHIA — Mastbaum	126.9%

THE SMUGGLERS (EL)

First Report:

Total Gross Tabulated	$152,000
Comparative Average Gross	163,700
Over-all Performance	92.8%

ATLANTA—Roxy	107.6%
BALTIMORE—Town	89.4%
CHICAGO—United Artists, 1st week	103.0%
CHICAGO—United Artists, 2nd week	72.9%
DENVER — Paramount (DB) Cobra Strikes (EL)	87.7%
LOS ANGELES—Belmont, 1st week (DB) Untamed Fury (EL)	141.5%
LOS ANGELES—Belmont, 2nd week (DB) Untamed Fury (EL)	81.9%
LOS ANGELES—El Rey, 1st week (DB) Untamed Fury (EL)	136.3%
LOS ANGELES—El Rey, 2nd week (DB) Untamed Fury (EL)	86.0%
LOS ANGELES—Orpheum, 1st week (DB) Untamed Fury (EL)	158.7%
LOS ANGELES—Orpheum, 2nd week (DB) Untamed Fury (EL)	61.2%
LOS ANGELES—Vogue, 1st week (DB) Untamed Fury (EL)	126.8%
LOS ANGELES—Vogue, 2nd week (DB) Untamed Fury (EL)	64.5%
PHILADELPHIA — Stanley	66.3%

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending April 30, 1948. The previous period ended January 31, 1948. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

'47 Branch Fire Loss Zero Again

Washington Bureau

Motion picture exchanges and shipping depots in 1947 were free of fire loss for the second successive year, according to the annual report of the Motion Picture Association's Conservation Department.

Department head John B. McCullough pointed out that exchanges and depots of MPA members have had only 16 fires with an annual average fire loss of $220 during the last 22 years.

"This record," his report stated, "demonstrates fully the effectiveness of the industry's conservation and fire safety program and is a compliment to the unstinted effort and cooperation so freely given by branch exchange managers who served as local conservation directors during the year." The report said several new exchanges were built during the year, but cautioned that "a few older buildings" do not measure up to "desirable standards."

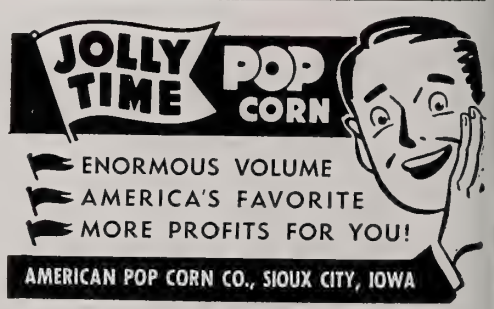
"These few structural deficiencies," the report stated, "offer a challenge to exchange operation executives to be constantly on the alert and to relay in no way their enforcement of the industry's conservation regulations. Carelessness in film handling cannot be tolerated if the motion picture industry is to continue its commendable low fire loss record."

Columbia, RKO Complete 3 Shorts for Jewish Appeal

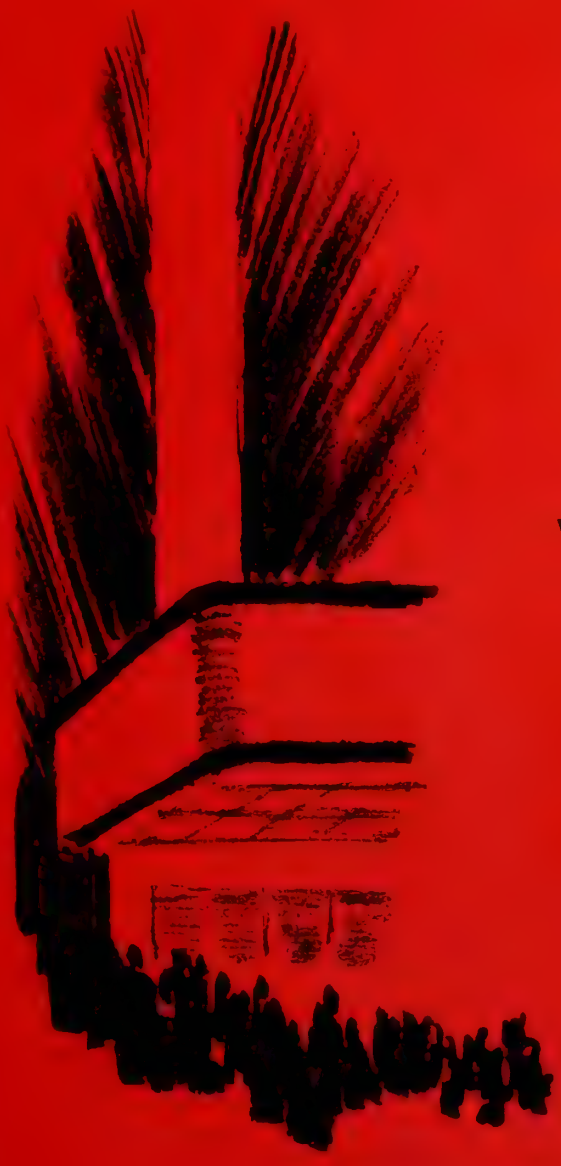
Three documentary short subjects have been completed by Columbia and RKO, to be used in the $250,000,000 United Jewish Appeal, "Where Do You Get Off?," starring Edward G. Robinson, and "Make It Real," starring Glenn Ford, were produced at Columbia. "An American Speaks," starring Robert Ryan, was produced at RKO. The three will be shown in 600 cities on behalf of the Appeal. They were produced as part of the special film promotion program set up under the leadership of Barney Balaban, president of Paramount, who is chairman of the National Motion Picture Division of the Appeal.

Reopening in Kansas City

RKO is reported ready to reopen the Main Street theatre, Kansas City, about October 1. The house has been closed since 1942. Fox Midwest will then take over the Orpheum, Kansas City, now run by RKO.



THEATRE SALES



Exhibitors tell the

HOW and WHY

of refreshment sales

"THIS IS JUST THE BEGINNING"

—The E. M. Loew circuit operation Down East



Port Theatre, High Street, Portsmouth, Virginia

SMALL THEATRE MAKES EXTRA PROFIT FROM AUTOMATIC VENDING MACHINE FOR COCA-COLA

ONE of the easiest ways to increase revenue and profit is to use space in your lobby to sell Coca-Cola.

This is just as true of smaller theatres as of big theatres.

For instance—theatres with seating capacity of 500 to 800 sell 100 to 200 cases of Coca-Cola a week.

This is not only profit to you—it's a service to your customers. Everybody likes Coca-Cola and people naturally prefer a theatre where they can get it.



10 Case Dry Electric Cooler for refreshment counter where attendant is on duty.

This service costs very little. Your revenue is almost all clear profit. You put in the Coke and take out the nickels.

Let us give you ALL the facts about this new source of profits. Write National Sales Department, The Coca-Cola Company, 515 Madison Ave., New York 22, N. Y., or get in touch with your Coca-Cola bottler.

Coke = Coca-Cola

"Coca-Cola" and its abbreviation "Coke" are the registered trade-marks which distinguish the product of The Coca-Cola Company.

WHY and HOW

CANDY sales mean big business, is the verdict of exhibitor leaders queried at a recent meeting in Barton.

"I was originally a diehard against candy in theatres. But we find it's appreciated, and we're thinking seriously of carrying soft drinks. We've been carrying candy and popcorn since 1938. We've done a lot of experimenting, and know how the position of the stand may mean all the difference. As for the idea that we compete with stores we feel they don't do all the potential business."



TRUEMAN REMBUSCH

"I've been in the candy business for several years now, and like it. We have it in nine of our 10 houses. I sell anything edible. You can't stop people from bringing in to the theatre the items you don't sell—so you might as well sell them. It's a service and we do everything toward that end. Especially, in the matter of the goods—we try to give good quality."



JOSEPH MATHIEU

"There was a store in our building selling candy. We felt we were missing business. Now we have a lobby stand. We figured he was doing about $1,500 a year from theatre customers. We sell popcorn also, in a warmer; that's the only way to handle it, I'm convinced. It costs us a little less than a nickel for a box we sell for a dime. And with no odors."



LESLIE BENDSLEV

"I got tired of cleaning up for the candy stores in the same building. I also learned that here, in candy, was a very, very healthy profit. I've got candy in five houses now. I own the stands, hire the girls, and I buy through a concessionaire—the practice in Wisconsin generally. I carry soda. And I carry popcorn in warmers because they're cleaner, easier to operate."



WILLIAM AINSWORTH

"I put candy into my Loring Hall theatre, Hingham, last year. I didn't put it in before because I lacked help. I wasn't too keen on it, anyway, because we have a drugstore nearby. However, all the boys were saying I couldn't afford to overlook it. And that's the way it's worked out. It practically pays my rent. My feeling is a patron about to buy usually buys candy."



DANIEL MURPHY

"We started in with machines. Then, during the war, these couldn't be supplied; so we began using a counter and popcorn machine. I hesitated to enter the candy business. However, if a small exhibitor can do anything to reduce his overhead, I feel it's his duty to do so. I feel it's a good thing. We get a lot of requests from youngsters. We regard them as legitimate customers."



WALTER MITCHELL

"This is just the beginning"



LOU RICHMOND, executive assistant to E. M. Loew, of the E. M. Loew chain, dictating at Boston headquarters to Cleo Jacove.

E. M. LOEW CIRCUIT FINDS RICH PROFIT IN REFRESHMENTS

by FLOYD E. STONE

"THIS is just the beginning. Twenty-five years ago, at the old Jefferson, in Springfield, I knew from personal profit that candy went in the theatre, and now we're having a chance to show what can be done."

Thus, Louis Richmond, executive assistant to E. M. Loew, head of the 60 odd theatre chain ranging from Maine to Florida, summed up the circuit's first year of candy business.

That this is merely the "beginning" is in evidence by the tasks the circuit has accomplished, and what it intends. First came the job of taking over from the concessionaire the selling of candy. Then came the job of putting candy in every house. Then, and with great difficulty, the job of making the stands attractive—by enlarging, by moving, by new fixtures and shelving and facing. This, in the past year or so, has required in many instances somewhat major alteration of old theatres lacking in space. Now, the circuit intends to have "sweet shops" adjoining lobbies and facing streets. The Puritan, Roxbury, opened with one last week, in conjunction with a renovation. In work now are the Capitol, Pawtucket, R. I., and the State, Sanford, Maine. Such shops will be also in the Strand, New Bedford and the Olympic, Olneyville, R. I. Such shops, Loew executives feel, are the ultimate answer to problems of space, attraction and efficiency.

The circuit intends, come October, to buy candy itself, rather than from a concessionaire. It is shopping for a Boston warehouse, and will have a fleet of trucks.

Between telephone calls from out of state, and the signing of sheafs of checks, orders, and requisitions, Mr. Richmond dwelt last week at the Boston home office on candy as a theatre institution.

The selling of edibles in theatres is a matter of trial, and no theatre owner should have preconceptions, he said. "I think the only way to know is to try.

"Food, for instance. I know all the arguments. But it might work. Especially come the day when theatres give special television performances with food and drinks, like the European houses."

Efficiency at the stand or in the sweet shop is directly up to the girl. And the Loew system is to give the manager two per cent of the monthly candy business gross; so that the manager usually selects an efficient, pleasant girl.

Efficiency, in the overall bookkeeping, is to establish an average for each house, based upon type and number of population, Mr. Richmond said.

Pay Close Attention to Location of Stands

"Obviously, an art theatre with its clientele, will have a low early gross; conversely, a juvenile and working class district will give you a very high one. We have some situations where we expect 65 per cent of the theatre gross.

"Whenever I feel that a certain situation should obtain a definite percentage, I begin to examine the location of the stand, its size, the attention given it, and the merchandising.

"In one situation, a manager got a 20 per cent gross; his replacement got 40 per cent. It was a matter of not letting the stock run too low. Our managers, because of the profit sharing plan, have the responsibility of going if necessary to the candy company, and even picking up the orders.

"We keep check at the home office by charging each stand the retail price of merchandise shipped and crediting them with deposits and inventory on hand.

"We make allowance for error—but not more than one-half of one per cent."

"The smart girl," in Mr. Richmond's estimation, and again he said the manager

(*Continued on page* 64)



OPENING DAY at the "renewed" Puritan, Roxbury. The face-lifting, inside and out, included a gleaming, modern sweet shop with entrance from the street and counter onto the lobby. Above, Larry Wallace, field manager, waits upon the kids.



THIS WAS A CLOSET under a staircase: the attractive, well stocked candy counter at the circuit's Ware, at Beverly, on the North Shore of Boston.



A BIT OF INSPECTION. Mr. Richmond visits with Ethel Donati, manager of the National, in Boston, which recently received a huge new stand. Mr. Richmond once worked at the National.

A BIT OF CONSULTATION, between Larry Wallace, left, field manager, and Elliot Hartstone, who designs, erects, and installs many Loew stands and shops. Many Loew houses could, and will, have gaudier and larger stands.



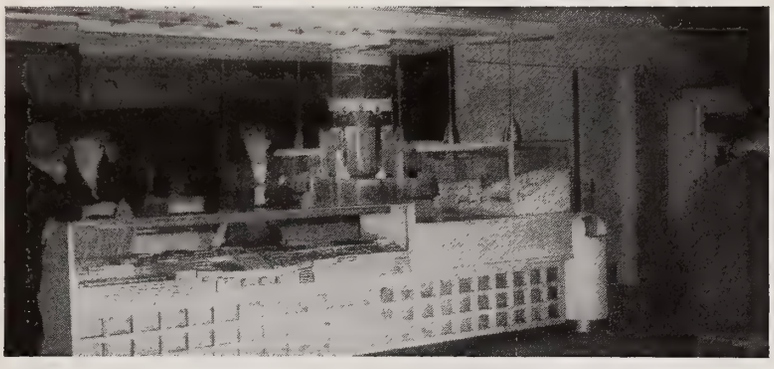


THIS WAS A BLANK WALL: the stand at the Plaza, Salem, also on Boston's North Shore. The stand recessing protrudes out of the building wall; it is a specially built, stucco shack.



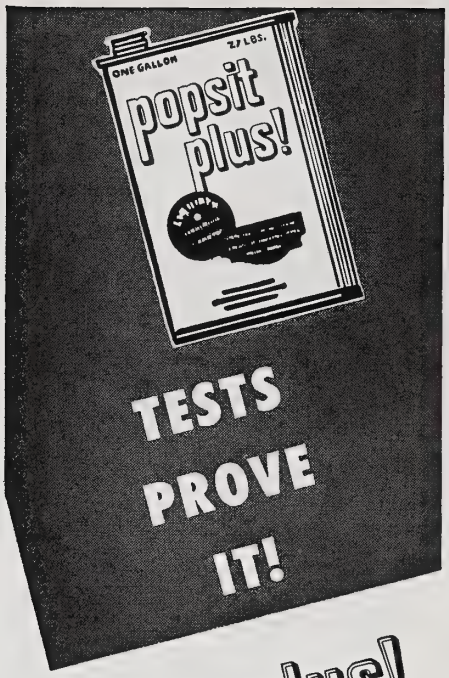
THE STAND at the Capitol, Lynn. The stairway to the balcony is at the left. The wall was broken through to allow entrance to the stairway. The previous use of the stairway was solely from the street.

UNDERNEATH THE STAIRWAY to the balcony, right, at the Mohawk, in North Adams. An excellent example of the circuit's ingenuity in putting stands into very small lobbies. The patron, handing tickets to the doorman, can't miss the candy, ice cream and popcorn temptations.



THE NEW STAND at the National, Boston. It is about four times the size of the old one, and in a better location, facing the customer as he enters and gives tickets to the doorman. Doors to the auditorium are on both sides of this stand.





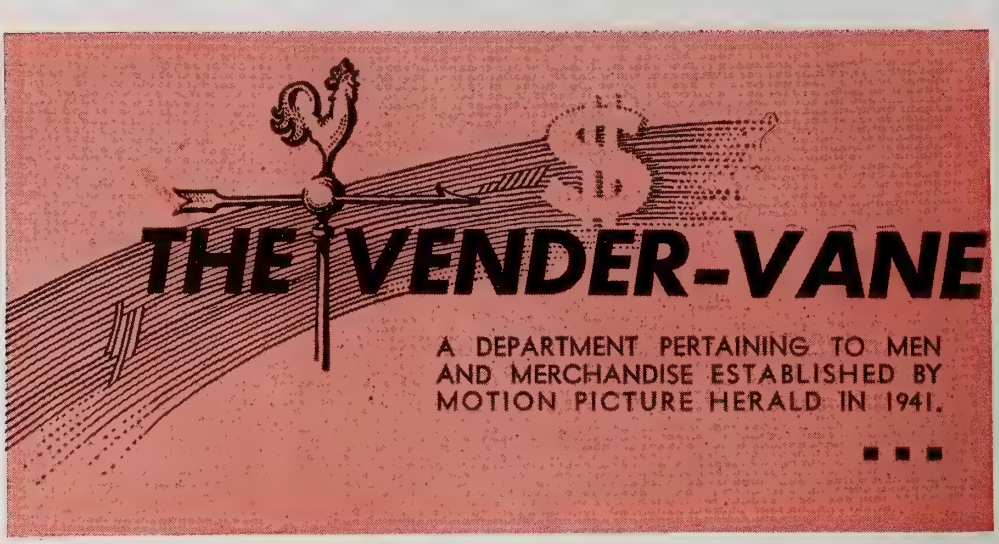
popsit plus!
LIQUID POPCORN SEASONING
GIVES YOU

★ BETTER FLAVOR
★ GREATER POPPING VOLUME
★ FEWER DUDS

You will be amazed at your increased Popcorn profits when you pop with Popsit Plus. Independent tests by a leading agricultural college prove that Popsit Plus liquid seasoning (1) pops more corn by volume (2) leaves fewer duds (3) gives corn the flavor your customers demand.

popsit plus!
means profit plus

Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION



RESEARCH AIM IS MORE CHOCOLATE

THERE'S A lot of money, a lot of organization and a lot of Government officialdom trying right now to get more chocolate bars on the candy counter for you.

Seeking cheaper and better cocoa beans, 22 American manufacturers, producing about 95 per cent of the chocolate in the U. S., have organized the American Cocoa Research Institute, a branch of the Association of Cocoa and Chocolate Manufacturers. They have set up a $50,000-a-year fund for experimentation in Costa Rica. There, under the supervision of Dr. Ralph H. Allee, new controls are being studied to rid the cacao trees of pests and disease, more prolific types of plants are being developed, and production and harvesting techniques are being improved.

Cooperating with the manufacturers are the Department of Agriculture's Office of Foreign Agricultural Relations and the Pan American Union's Inter-American Institute of Agricultural Science.

The chocolate makers claim that supplies of the beans are short and that prices are "fantastic." Cocoa beans cost less than five cents a pound in 1939, then went up to 10 cents during the war, reached a peak of 54 cents last year, and the per-pound price is now about 36 cents. From 1938 to 1941 the annual world production of the beans averaged about 1,600,000,000 pounds. Today that production has declined by 200,000,000 pounds.

THE CANDY trade papers are deeply engaged in extensive studies and debates regarding the nickel versus the dime candy bars. If somebody resolves this problem one way or the other it will be big and important news in the trade.

SPACARB, INC., has announced its new Fountainette for attendant operation. It contains three flavors of carbonated beverages and is automatic in performance because the attendant merely presses the button of the flavor chosen. It serves a carbonated beverage in five seconds, has a locked syrup regulator which is pre-set, insuring uniform syrup proportion in all drinks. A sealed electric meter registers every drink sold. The entire mechanism, excluding refrigeration unit, may be locked and rendered inoperative when not in use.

A MEMPHIS company has been using chocolate-scented ink in its advertising in a local paper and readers are greeted with the appetite-arousing aroma upon opening the paper to the page on which the advertisement appears. This is a variation of the flower and perfume scented ink which has been used by many well known national advertisers.

THE George Ziegler Company, manufacturers of Giant Bar and other popular confections, has been awarded a Certificate of Public Service by Brand Names Foundation, Inc. The award was a "Diamond Anniversary Certificate," one of the few awarded to companies employing a brand name for 75 years or more. The company was praised for helping to create consumer confidence and for furthering the interests of the competitive system by making a good product and presenting it to the public under an established brand name. Herbert G. Ziegler, an official of the company, expressed his appreciation of the award.

THE LIQUID Carbonic Corporation has issued a new folder called "Planning Your Fountain for Maximum Profit." Outlining plans and procedures in considerable detail, the booklet should be of a high degree of interest to many exhibitors.

JOHN S. SWERSEY Huyler's vice-president, has announced that the subsidiary formerly known as Metro Chocolate Company, Inc., has changed its name to Ridley's. The company was founded in 1806. Jack Green has been named sales manager of the division.



PHENOMENAL PROFITS ARE YOURS WITH A *Manley* POPCORN MACHINE

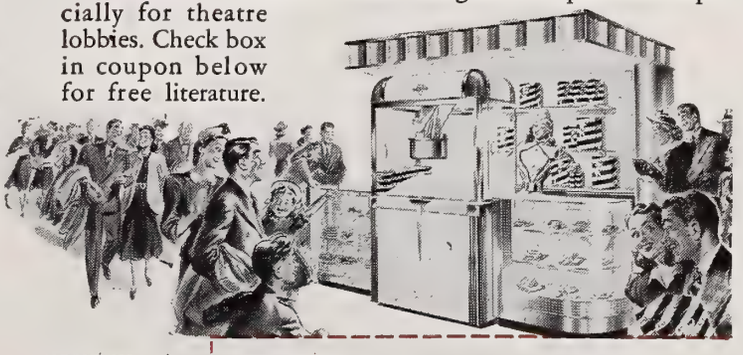


● Here is the popcorn machine that was designed and produced for show business. Here is the machine that has all the automatic features such as Tip-T-Matic Kettle, the Salt Meter, the Automatic Seasoning Pump and Well and a host of other features that will enable you to handle larger crowds with greater speed. For over 25 years smart exhibitors have sworn by the Manley Popcorn Machine. Today — more theatres own Manley Machines than any other make. There's a reason for this all-over stamp of approval and you'll discover it once you COMPARE the Manley with any other machine on the market.

Also — Manley Inc. is the only company that offers you a complete popcorn profit set-up. Manley Machines, Manley Corn, Seasoning and Salt and the famous red and white Manley Bags or Boxes, all are part of a related family, designed to make approximately 400% profit for you. Decide now to install one of these sparkling bright Manley Popcorn Machines in your lobby and serve fresh, hot and delicious popcorn to your customers. Let us tell you the complete Manley story. Send coupon below for our new book, "How to Make Big Profits from Popcorn".

Manley ADAPTI-BILT POPCORN & CANDY BAR

A brilliant confection booth designed and produced especially for theatre lobbies. Check box in coupon below for free literature.



MANLEY'S

Manley, Inc.

BURCH MFG. CO.

"THE BIGGEST NAME IN POPCORN!"

1920 Wyandotte St., Kansas City 8, Missouri

SALES AND SERVICE OFFICES

Albion, Mich.	Chicago, Ill.	Des Moines, Iowa	Minneapolis, Minn.	Roanoke, Va.
Atlanta, Ga.	Cleveland, Ohio	Indianapolis, Ind.	New Orleans, La.	St. Louis, Mo.
Boston, Mass.	Dallas, Texas	Kansas City, Mo.	New York, N. Y.	Seattle, Wash.
Camden, N. Y.	Denver, Colo.	Los Angeles, Calif.	Oklahoma City, Okla.	Toronto, Ontario
Charlotte, N. C.	Detroit, Mich.	Memphis, Tenn.	Omaha, Nebr.	Vancouver, B. C.
		Mexico City, Mex.	Philadelphia, Pa.	Washington, D. C.

MAIL THE COUPON TODAY!

MANLEY, INC.
1920 Wyandotte Street, Dept. MPH 5-22, Kansas City 8, Mo.

☐ Without obligation, please send me a copy of your booklet "How to Make Big Profits from Popcorn."

☐ Please tell me more about your ADAPTI-BILT Popcorn and Candy Bar.

Your Name .....

Business Name .....

Address .....

City ..... *Zone* ..... *State* .....



Loths Find Big Profit in Snack Sale in Virginia

***SERVING** the customer at the Cavalier in Waynesboro, Va., left, where a snack means profit, the Loth Brothers have happily discovered.*

There are four places for amusement in Waynesboro, Va. They are the Wayne and Cavalier theatres, the bowling alley and the Luncheonette. All are owned by the Loth brothers, Carl, F. R., and J. E., and by Colonel Max Patterson.

And as Carl, a colonel, too, by the way, explained the other day, the Luncheonette, alongside the Cavalier, is by no means the least of those places of amusement.

For the Luncheonette is a sizable store vending not only popcorn, candy, soft drinks and ice cream via a fountain, it is also a gathering place for the youngsters of the town. It has booths along both walls, and a jukebox. It has food—sandwiches thus far; and it sells sundry items such as tobacco, cigarettes, pencils, razor blades and bandaids. The Luncheonette, with two entrances to the street, has another from the theatre.

"We've always had candy," Carl explains. "People expect us to have it, and they expect more from us. We had beer for 10 years, until 1945. Although we sell sandwiches, we watch inventory closely and feel the best thing is to handle packaged goods.

"I would say that in profits, although not in volume, popcorn comes first, candy bars second, fountain drinks third, and ice cream last. An a recent Saturday, we received 43 cents per patron at the Luncheonette. That's a bit unusual; our average is roughly 25 cents per dollar admission."

Two New Fountains Are Luncheonette Feature

The Luncheonette at the Cavalier boasts two new soda fountains. One is in the general store. The other is in a special room, an extension into the theatre auditorium, a room also with its own candy supplies, and with two serving windows onto the standing room area. This is for purveying to the patrons who forgot to go to the Luncheonette first.

"We've established ourselves as retailers. We do not therefore fear the ill-will of local merchants who might resent theatre owners selling something else than pictures. We're members of the Retail Merchants Association of Waynesboro, and of the Chamber of Commerce. We do a volume of business comparable to other small restaurants.

"As I say, we started early in this business, with the Star theatre, our first, back in 1922. The following year we had a fire there. A crowd came and gaped. Colonel Patterson and I carried out the candy case, and sold candy to that crowd."



THE fine thing about Heide Candies is the fact that you don't "speculate" when you stock them on your motion picture theatre candy stand.

Heide Candies are "staple" merchandise—sure and steady sellers—as proved by the public demand they have enjoyed for more than 78 years.

HENRY HEIDE
INCORPORATED
NEW YORK, N. Y.



Heide

REG. U. S. PAT. OFF.



The New MILLS 400-C AUTOMATIC FOUNTAIN

- **FOR YOU . . . *Big Profits, Small Investment***
- **FOR YOUR PATRONS . . . *Extra Service, Extra Convenience***

Here's a handsome, valuable addition to your theatre that means constant profits to you, welcome service to your patrons

Every machine does the work of a counter crew, giving 5-second service on carbonated drinks at any hour. The Automatic Fountain is simple and completely sterile in operation, with stainless steel systems, ultra-violet radiation, water filter and purifier. Drinks are carbonated at the instant of serving in a 7-ounce sanitary cup

The product of fifty-eight years of manufacturing and engineering experience, each Automatic Fountain is fully guaranteed... built by Mills, the name synonymous with excellence in coin-operated machines.

IMMEDIATE DELIVERY!

Warm weather will soon bring sales up to peak levels so cash in NOW! Your Automatic Syrup Corporation Representative will help you decide on number and location of units .. and will insure quick delivery Contact him today! Or write direct to Automatic Syrup Corp., 70 Pine Street, New York 5, N. Y

$875.00
F.O.B. CHICAGO

NATIONAL DISTRIBUTORS

AUTOMATIC SYRUP CORP.

70 PINE STREET
NEW YORK 5, N. Y.

VENDING BY MACHINE

Three theatres (6,000 average weekly admissions) have reported to us in recent weeks on candy vending operations through machines, and the average results per theatre per week were as follows:

SALES—4,000 pieces @ 5¢	*$200.00*	
2,000 pieces @ 10¢	*200.00*	
		$400.00
COST OF SALES—		
2,000 10¢ bars @ $1.47 (24 count)	*$122.50*	
1,500 5¢ bars @ .80 (24 count)	*50.00*	
1,500 5¢ boxes @ .75 (24 count)	*46.86*	
1,000 5¢ mints @ .75 (24 count)	*31.25*	
		$250.61
GROSS PROFIT PER WEEK PER THEATRE...		*$149.39*

Two of these theatres used eight-column, 160-shelf machines and the other used a 16-column, 320-shelf machine. The average cost of the machines (1948 purchases) was $290.00, and since the life of a candy vending machine ranges from five to fourteen years (with renewal units recommended about every three years) amortization, which is not included in the above figures, would amount to approximately $1.00 per week on an annual basis. Service costs are negligible as long as inside units are renewed every two or three years, and the average cost of this renewal is in the neighborhood of $50.00 for a 160-shelf machine.

Vote Promotion Drive

Continuance of the candy industry's educational and sales promotional activities through 1948 has been voted by the Council on Candy of the National Confectioners' Association. A budget of $190,000 has been set for the first half of the year. The Association will show its 16mm film, "Candy and Nutrition," at schools, churches and clubs during the year and plans further ful-page color advertisements in national magazines. Oscar Trudeau, president of Trudeau Candies, St. Paul, has been named national chairman of the Council on Candy for 1948 succeeding W. C. Dickmeyer, Wayne Candies, Fort Wayne, Ind.

BEGINNING

(Continued from page 58)

tries specially for such types, is the prime factor in the point of contact sales. "She'll always be able to sell more provided the customer puts on the counter more than the amount of the item. What I mean is that she will have just that right amount of hesitation, and then a voiced suggestion."

The Loew circuit gives the public standard brands, which is what the public wants, Mr. Richmond said. "They're certainly going to buy more if they get standard brands," he said.

The public is also going to buy more if it gets the atmosphere of a sweet store rather than just a stand, in his estimation. "That's why we're taking over any and all stores we can acquire next to our theatres," he said. "Our only requirement being that when we arrange the setup the sales will be to the street and to the lobby, so that one girl can service both.

"And there will be soda fountains in all because we find the manual far better than the machine, and more profitable even with the added labor."

In the E. M. Loew book of operations, labor costs are not to exceed eight per cent for the girls, and two per cent for the mangers. In the drive-in theatres, labor is allowed ten per cent.

Mr. Richmond is assisted at the home office by Cleo Jacove, his personal secretary, and by Larry Wallace, acting field manager.

The latter, a newcomer; from Miami, where he worked for a concessionaire, is in the field very often and in effect is Mr. Richmond's contact with managers continually telephoning and writing.

A fourth person in the Loew candy operations is Elliot Hartstone, of Hartstone Store Fixtures, which, with William Riseman Associates, is altering and building stands.

Your Number 1 Profit-Maker
'POP' CORN SEZ AUTOMATIC POPCORN VENDORS



Over 90% of the popcorn vending machines on location are 'Pop' Corn Sez Automatic Vendors . . . profit-proved by the successful operation of over 30,000 installations. 'Pop' Corn is a national trade-mark for quality . . . a by-word for the modern merchandising of popcorn. 'Pop' Corn Sez Automatic Vendors are tested-best . . . profit-proved . . . sure fire money-makers for you!

OPERATORS: Over 50% net profit.
DISTRIBUTORS: A few choice territories now open for exclusive franchise.

Auto-Vend, inc.
FORMERLY T. & C. CO.
3612 CEDAR SPRINGS
DALLAS 4, TEXAS

SEND THIS COUPON

Auto-Vend, Inc. Dept. D
3612 Cedar Springs
Dallas 4, Texas
Gentlemen: Rush FREE information on 'POP' Corn's Automatic Vendor!
PLEASE CHECK ONE:
☐ Operator ☐ Distributor
Name_____
Address_____
City_____ State_____

CHECK THESE FEATURES—
THEY MEAN $$$$ TO YOU!

$ FULLY AUTOMATIC—electrically operated; no attendant necessary!
$ VENDS UNIFORM BAG of hot 'n fresh popcorn!
$ BEAUTIFUL modern design!
$ STAINLESS STEEL trim and fittings—no aluminum or enamel.
$ LOCATION-PROVED— 30,000 installations!
$ QUALITY THROUGHOUT—trouble-free!
$ COMPLETE cooperative advertising!
$ HIGHEST QUALITY pre-popped corn available properly packaged.
$ BACKED by national organization interested in your problems!

T-N-T
POPCORN
for perfect popping

NOW BOOKING ORDERS FOR HYBRID YELLOW TNT FOR PROMPT AND FUTURE DELIVERY

Write, Wire or Phone
TNT POPCORN DIVISION
THE BARTELDES SEED CO.
Lawrence, Kansas Est. 1867

CANDY SALES ARE SERVICE

Ted Rosenblatt operates the Grand theatre in Taunton, Mass., and the Community theatre in Centerdale, R. I., and has been doing so quite successfully, for a number of years.



Ted Rosenblatt

He has very decided ideas, formulated as a result of wide experience, as to the value of extra-curricula, profit-making sales of edible snacks in conjunction with the presentation of screen entertainment at both his theatres.

He proved quite willing to discuss this matter of theatre sales at the recent meeting of Independent Exhibitors, Inc., association of New England showmen at the Somerset Hotel, Boston.

"I have been selling candy for some seventeen years because I came to realize long ago that there was money in it, and I knew furthermore that the public wanted to be accommodated.

"Depended on Us"

"When we first took over the Centerdale house, there was a confectionery store in the building. It went out during the depression. I permitted it to remain unoccupied, and we began selling over a counter, where we also began to dispense candy and ice cream.

During the war, people in our communities actually depended upon us for their supply of sweets.

"I have always been of the belief that the sales of candy in the theatre is entirely a legitimate function of the theatre, and in all probability, in a certain sense, as important as the picture."

Offering Self-Contained Soda Fountain Line

Anderson & Wagner, Inc., has announced an entirely new line of fully complete self-contained soda fountains. They are five feet in length, equipped with compressor and refrigerated carbonator and water cooler that provides a large supply of soda and sweet water, chilled to the correct temperature. When purchased as a complete unit for self-contained installations all that is necessary is to hook up the plumbing and plug in one electrical connection and it is then ready for operation. One water outlet, one drain connection and all other plumbing requirements are taken care of in assembly at the factory. They also have Bobtail fountains of various sizes and with various equipment.

Be Prepared.



• TO MAINTAIN YOUR Profits
SUMMER CANDY ~~BUSINESS~~

The new, rich, summer coating of the delicious cool-eating Kimbell Coconut Bar, prevents your profits from melting away. You and your customers will enjoy this combination of the creamy coconut center and extra special coating for good Summer eating and good Summer business. Be prepared—write today.

Our radio, newspaper and billboard advertising reaches 20,000,000 people daily.

Kimbell CANDY COMPANY
Makers of SMACKS
6546 W. Belmont Ave., Chicago

FINE COCONUT CANDY SINCE 1895



. . . has that rich golden color that makes 'em buy more popcorn than ever before. Get bigger profits the easy way with SEAZO!

● *For those states where colored oil is not sold —use* **SIMKO** *brand.*

By the makers of POPSIT PLUS!

Seazo

COCONUT OIL POPCORN SEASONING

Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION

Albany Studies Safety Factor of Lobby Stands

A survey of the popcorn stands and candy counters in Albany, N. Y., theatre lobbies has been begun by the City Building Department to determine possible safety violations.

The survey was ordered by Commissioner Philip J. Gallagher in the interests of public safety. A review of the general lobby situation, as affected by counters and concession machines of all types, was also desirable, he stated.

Lobbies, Mr. Gallagher declared, were never intended for mercantile purposes. He stated, however, that his department had no objection to stands and machines so placed that they did not interfere with the free movement of theatre crowds and so operated that they did not constitute a hazard to public safety.

Describing the general conditions of Albany theatre lobbies as "excellent," Mr. Gallagher was firm that "indiscriminate conversion of lobbies for mercantile purposes" would not be permitted.

Two years ago, the Albany Building and Fire Department banned popcorn machines from theatres as dangerous, but later allowed the "safe reheater" type to be installed.

Warners Install "Coke" Machines

You can get ice-cold "cokes" in six Warner Brothers theatres in Wilmington, Del., now. The houses have installed vending machines in their lobbies dispensing Coca-Cola.

POPCORN

HYBRID

SOUTH AMERICAN

Our corn is fully processed, in the finest popping condition, packed moisture proof bags.

Now accepting orders for prompt and future delivery.

Write for prices and samples.

ARMSTRONG POPCORN CO.

LAKE VIEW, IOWA

Processors of popcorn for over 20 years.

THEATRE SALES ADVERTISERS

In the last few issues the following companies have availed themselves of the opportunity to reach the theatre market with their advertising messages through the pages of Theatre Sales:

ARMSTRONG POPCORN COMPANY, Lake View, Iowa. (Popcorn) April 3, May 22, 1948.

AUTOMATIC SYRUP CORPORATION, 70 Pine Street, New York 5, New York. (Drink Dispensers) May 22, 1948.

AUTO-VEND, INC., Box 5998, Dallas, Texas. (Popcorn Machines) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, April 24, May 22, 1948.

BARTELDES SEED COMPANY, Lawrence, Kansas. (Popcorn) May 22, 1948.

THE COCA-COLA COMPANY, 515 Madison Avenue, New York City. (Soft Drinks) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, April 24, May 22, 1948.

THE COLUMBUS SHOW CASE COMPANY, 868 West Fifth Avenue, Columbus 12, Ohio. (Counters and Show Cases) Jan. 31, Feb. 28, 1948.

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Illinois. (Popcorn Machines) April 24, 1948.

DRINCOLATOR CORPORATION, 342 Madison Avenue, New York 17, New York. (Drink Dispensers) Feb. 28, 1948.

FERRARA CANDY COMPANY, 2200-10 W. Taylor Street, Chicago 12, Illinois. (Candy) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, 1948.

GENERAL SALES CORPORATION, 1324 West Wisconsin Avenue, Milwaukee, Wisconsin. (Popcorn Boxes) Dec. 27, 1947.

HENRY HEIDE, INC., 313 Hudson Street, New York City. (Candy) Feb. 28, May 22, 1948.

KIMBELL CANDY COMPANY, 6546 West Belmont Avenue, Chicago, Illinois. (Candy) May 22, 1948.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Missouri. (Popcorn Machines) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, April 24, May 22, 1948.

PRONTO POPCORN SALES INC., 702 Beacon Street, Boston, Massachusetts. (Popcorn Warmers) Jan. 31, April 3, 1948.

C. F. SIMONIN'S SONS, INC., 2550 E. Tioga Street, Philadelphia, Pa. (Popcorn Seasoning) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, April 24, May 22, 1948.

SPACARB, INC., 311-317 East 23rd Street, New York 10, New York. (Drink Dispensers) Feb. 28, 1948.

SPEED-SCOOP, 109 Thornton Avenue, San Francisco, California. (Popcorn Scoops) Jan. 31, 1948.

GEORGE ZIEGLER COMPANY, 301 West Florida, Milwaukee 4, Wisconsin. (Candy) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, May 22, 1948.

Their Business Is Your Business

SPACARB ON JOB FOR RKO





AT THE RKO DYKER, an installation of one of the new Mix-A-Drink coin changing Spacarb machines. Together with an older model in the mezzanine, this machine does a tremendous business for the patrons who always have that nickel to spend when they're thirsty. The house (upper right) is one of RKO's first-line Brookyn outlets.

READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about.....

.....

.....

.....

(Name) _____

(Theatre) _____

(City) _____

Ads like this in LIFE and LOOK help you sell more Giant Bars!

Keep an adequate stock on hand!



for a BIG LIFT, bite a Giant!

Tasty chocolate-'n-peanut bar

Ziegler's Candies are delicious food. Enjoy some every day.

Is it quick energy you want — or enjoyment? The popular Giant Bar gives you *both* — in a big way. . . . It's sweet, mellow chocolate *all the way through* — and packed with crisp peanuts. . . . You find that bright yellow and brown wrapper at candy counters, in vending machines, and at theatres. Look for it — and bite into a Giant *today*.

Geo. Ziegler Co., Milwaukee, Wisconsin

VENDING PACKS — *Freight Prepaid*

V-511 Giant Bars (5¢)	144 Count	$4.50 Ct.
V-608 Nikel Bars (5¢)	144 Count	4.08 Ct.
V-611 Chocolate Fudge Bars (5¢)	144 Count	4.08 Ct.

Minimum order 15 cartons

NUMBER 7 OF A SERIES

Q & A

QUESTION: ***Where are "MR. BLANDINGS" Dream Houses being built and when will they be ready?***

ANSWER: There are 61 Dream Houses being built at the present time. These houses will be ready from the middle of June on. We list below cities where houses are now being built and the expected completion dates of these houses:

NEW ENGLAND: Worcester, June 20; Boston, July 1; Springfield, Providence and Bridgeport, July 1; Hartford, July 15; New Haven, no date.

NEW YORK STATE: Tenafly, N. J., June 2; New York City, 48th St. and Fifth Ave., June 3; Albany, June 20; Tarrytown, July 1; Rochester, July 8; Syracuse, August 1; Utica, August 15; Buffalo, no date.

ATLANTIC STATES: Pittsburgh, Chattanooga and Greensboro, July 1; Memphis, July 10; Knoxville and Atlanta, July 15; Baltimore, Washington and Philadelphia, July 15; Rocky Mount, August 16.

CENTRAL STATES: Des Moines, June 11; Chicago, June 15; Detroit, July 1; St. Paul and Louisville, July 15; Toledo, July 25; St. Louis and Omaha, August 1; Indianapolis, August 14; South Bend and Cleveland, September 1; Kansas City, September 15; Grand Rapids, October 1; Terre Haute, no date.

SOUTHWEST: Ft. Worth, June 15; Amarillo and Oklahoma City, July 1; Dallas, July 15; Tulsa, July 20; Houston, Austin, no dates.

PACIFIC COAST AND ROCKY MOUNTAIN STATES: Los Angeles, now open; Bakersfield and Albuquerque, June 15; Salt Lake City, July 1; San Francisco and Sacramento, July 15; Portland, Ore., Denver and Phoenix, August 1; Spokane, August 20; Fresno, September 15; San Diego, no date.

In every instance, the building of the Dream House will be accompanied by intense promotion, and theatres tying in with it will benefit tremendously from the exploitation activities in connection with the building of the house.

Eastern Director of Advertising and Publicity



IN A TRADITION OF QUALITY

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEWS
ADVANCE SYNOPSES
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Melody Time

***RKO Radio - Disney*—Cavalcade of Charm**

Walt Disney's packaging of seven melodic subjects equally and delightfully related to the over-all title of "Melody Time" is easily his best undertaking in kind and an all-out treat for any type of audience. It is a cavalcade of charm, rich in ideas, consummate in execution, wondrously balanced, and embodying all of the best Disney devices and techniques.

And in behalf of box office it affords the showman opportunity to exploit it with the names of Roy Rogers, Trigger, The Sons of the Pioneers and Organist Ethel Smith, who appear in the picture, plus those of Dennis Day, the Andrews Sisters, Fred Waring and his band, Frances Langford, Freddy Martin and orchestra and Buddy Clark, who are heard at their best but not seen. It is an attraction of universal suitability and an ornament to any man's theatre.

In two of the seven sequences, well separated, the Disney artists again achieve the theoretically impossible miracle of visualizing music, as was accomplished in an earlier production which picturized in galloping symbols a Bennie Goodman rendition in jazz. One of these two makes a Freddy Martin orchestra number a thing of sheer visual beguilement, and the other adds beauty and point—if that be possible—to an orchestral-choral treatment of the Joyce Kilmer "Trees" by the Fred Waring organization. Either is worth the price of admission to anybody not totally tone-deaf, and maybe worth more to anybody who is.

It has, obviously, in addition, considerable novelty appeal for exhibition purposes.

Dennis Day's vocal versatility is given full play in a semi-poetic narration of the story of Johnny Appleseed.

The Andrews Sisters make very merry with a comic sequence about a tugboat named "Little Toot."

Ethel Smith's prodigious control of the organ console is arrestingly demonstrated in a "Blame It on the Samba" routine co-featuring her in person with Donald Duck and Jose Carioca.

The closing and appropriately longest sequence is a rousing and humorously inspired presentation of Roy Rogers, the Sons of the Pioneers and other live players in combination with the fabulous "Pecos Bill," Texas buckaroo, in a cowboy story to end all cowboy stories. It winds up the proceedings in a gale of laughter.

The picture's altogether terrific.

Previewed at the Academy Award theatre, Hollywood, to a press-wide audience which broke press tradition repeatedly to applaud the presentation. Reviewer's Rating: Excellent.—William R. Weaver.

Release date August, 1948. Running time, 75 min. PCA No. 12956. General audience classification.

Wallflower

***Warner Brothers* — Romantic Comedy**

When one sister is personable, pretty and popular, and the other is a wallflower with ambitions for masculine conquest, there are sure to be complications, not to mention considerable fun for the audience. Such is the story of "Wallflower," adapted to the screen by Phoebe and Henry Ephron from the stage play by Reginald Denham and Mary Orr.

With Joyce Reynolds as the shy one forced into the background when Janis Paige, her smooth-talking, glamorous sister appears, producer Alex Gottlieb and director Frederick de Cordova have kept the picture moving at a brisk pace once the lengthy production has been passed. Robert Hutton is seen as the handsome young man with whom Miss Reynolds is in love despite the fact that he only has eyes for Miss Paige. Edward Arnold and Barbara Brown, as the parents of the girls, perform with lightness and humor.

Tired of dateless nights, Miss Reynolds emulates the ways and dress of her popular sister. Invited to the country club dance at the last minute she is a hit with all the men but unfortunately becomes innocently involved in what appears to be a scandal complete with newspaper notoriety. This makes her even more popular. At first refusing to marry Hutton, the cause of the trouble, she is finally convinced that he really loves her, and all concerned smile happily on the forthcoming wedding.

The comedy of the picture is further highlighted by Arnold who becomes intoxicated and rebels against all women.

Because it is a picture of family life in a small town, with all the window-peeking neighbors and a deep regard for the damaging effects of local gossip, it offers itself for some unique exploitation on the part of the exhibitor. Once inside the theatre, the audience will not be disappointed.

Reviewed at the Warner projection room in New York. Reviewer's Rating: Very Good.—George H. Spires.

Release date, June 12, 1948. Running time, 77 min. PCA No. 12250. General audience classification.
Jackie ..... Joyce Reynolds
Warren James ..... Robert Hutton
Joy ..... Janis Paige
Edward Arnold, Barbara Brown, Jerome Cowan, Don McGuire, Ann Shoemaker, Lotte Stein

I, Jane Doe

***Republic*—A Natural for Women**

A fine cast here works its way through a somewhat fantastic story that does, however, have elements of suspense. In addition, it is the kind of story that should grip the emotions of the women in the audience.

The picture starts with the dramatic conviction of a woman to the electric chair for the murder of a playboy. There is a puzzling circumstance about her—she refuses to give her name. Later it is also found that she is about to become a mother.

From this dramatic premise the film branches out into an involved story that takes place partly in France during the last stages of the war. Much of the picture is told in flashback and only occasional spurts of action halt the steady flow of conversation. Some clever and effective staging was done in the courtroom, but it is counter-balanced to some extent by the tendency to overact on the part of Gene Lockhart as the district attorney.

Ruth Hussey, John Carroll, Vera Ralston and John Howard all do well and their names have marquee values. John H. Auer was associate producer-director. Lawrence Kimble wrote the screenplay.

Miss Ralston, named Jane Doe before the law since she refuses to give her name, is on trial for the murder of playboy John Carroll who is the husband of Ruth Hussey, attorney. Jane Doe is sentenced to the chair, but Miss Hussey has the trial reopened and proceeds to prove that Carroll actually was to blame for the murder. It turns out that Carroll had married Vera while in France and that he had been shot after the girl had followed him to the U. S. and found out that he was leading a double life.

Special mention should be made of Leon Belasco who, as a crooked little French lawyer, stands out in the brief scene when he tries to convince Vera that a divorce from Carroll would be the best thing for her and ends getting her a faked passport for her journey to the U. S.

Seen at the home office projection room in New York. Reviewer's Rating: Good.—Fred Hift.

Release date, May 25, 1948. Running time, 85 min. PCA No. 12887. General audience classification.
Eve Curtis ..... Ruth Hussey
Stephen Curtis ..... John Carroll
Jane Doe ..... Vera Ralston
Gene Lockhard, John Howard, Benay Venuta, Adele Mara, Roger Dann, James Bell, Leon Belasco

Raw Deal

***Eagle Lion*—Tough Stuff, Love Stuff**

Here's a well performed and exceptionally well photographed rough and tumble melodrama that might well be subtitled "Love on the Run." Here you've got Dennis O'Keefe, strictly a wrong character, who breaks out of prison with

(Continued on following page)

(Continued from preceding page)

the help of Claire Trevor, no better than she ought to be. And what happens but he's turned into a model citizen during his flight from the cops, by Marsha Hunt, a smooth, melting gal who's forced at the point of a gun to go along for the ride.

While helping to steal cars, while shooting down thugs, and while fighting off Miss Trevor —who's also along—Marsha works hard at reforming the man she's fallen for. She gets him to make up his mind that he'll become a useful citizen, all right, but before he can put action to words, he's shot dead in the street.

"Raw Deal" hits hard in two directions at once: at brutality and at young, rapturous love. It could have hit harder in both departments but for some stilted dialogue.

Director Anthony Mann is more responsible for the excitement in the feature than the writers are and he's done well, too, with handling the strong woman's angle and with getting good performances not only out of the principals, but from Raymond Burr, a sinister and sadistic criminal boss, and John Ireland, a gunman.

So you've got two sides of the picture to sell. Take your pick: all those guns in under-arm holsters, that thick hail of bullets, those out-of-the-ordinary methods of disfiguring your opponent for life; or the Hunt-O'Keefe love affair, which attempts to prove that a man can always be reformed by a woman's good works.

"Raw Deal" is a Reliance Picture, an Edward Small presentation, and it was written by Leopold Atlas and John C. Higgins.

Seen in a New York projection room. Reviewer's Rating: Good.—RAY LANNING.

Release date, May 26, 1948. Running time, 78 min. PCA No. 12987. General audience classification.

Joe Sullivan.....Dennis O'Keefe
Pat.....Claire Trevor
Ann Martin.....Marsha Hunt
John Ireland, Raymond Burr, Curt Conway, Chili Williams

Jinx Money

***Monogram*—Improved Bowery Boys**

Pronounced improvement in the story department lifts this Bowery Boys number well above the established level of the series. The presence of a plot interesting in its own right throws the humorous performances of the regulars into high relief, instead of compelling the lads to carry the whole burden of entertainment by main strength, and the resultant picture figures to add to the series' following.

The screenplay by Edmond Seward, Tim Ryan and Gerald Schnitzer, based on a story suggested by Jerome T. Gollard, opens on a friendly poker game between five mobsters, one of whom wins $50,000, quits, leaves, and is forthwith murdered by somebody who doesn't get the money because the murderee has wrapped it in a newspaper which is dropped in the excitement. The Bowery Boys find the money, make no secret of doing so, and the other mobsters, one after another, try to get it from them but are murdered in rotation as they try. Police and the boys cooperate in trying to solve the murders, and finally do so, which leaves the money in possession of the boys, who meanwhile have made so many pledges of donation to various charities that by the time they've made good on these and paid the income tax they are broke again. It's a good deal more complex than that sounds, and much funnier.

Jan Grippo produced and William Baudine directed.

Previewed at the Regina theatre, Los Angeles, where it was well received. Reviewer's Rating: Good.—W. R. W.

Release date, June 27, 1948. Running time, 68 min. PCA No. 12956. General audience classification.

Leo Gorcey, Huntz Hall, Billy Benedict, David Gorcey, Benny Bartlett, Gabriel Dell, Betty Caldwell, Sheldon Leonard, Donald MacBride, Wanda McKay, Lucien Littlefield, Bernard Gorcey, Benny Baker, Ben Welden, Ralph Dunn, Tom Kennedy, William Ruhl

Port Said

***Columbia*—Melodrama**

In the adventurous and mysterious atmosphere of a Port Said setting several murders are committed. William Bishop, as an American author, helps the police solve the crimes. Gloria Henry gives a convincing performance in the dual role of two first cousins, the daughter of a magician and the daughter of the culprit.

Bishop arrives in Port Said to find that his friend, a theatre manager, has been murdered for booking a certain act which consists of a magician and his daughter. The author discovers that the magician is searching for his brother-in-law and his niece, fascist collaborators, who escaped from Europe with many valuable articles. Working with the fascists are Steven Geray, as the cabaret owner, and Jay Novello, as the hotel clerk. Bishop wins the acclaim of the local police and the hand of the magician's daughter when the culprits are taken into custody.

There are action and suspense throughout the film. However, the screenplay by Brenda Weisberg, based on the story by Louis Pollock, lacks credibility. Wallace Macdonald produced and Reginald Le Borg directed.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, April 15, 1948. Running time, 69 min. PCA No. 12921. General audience classification.

Helena Guistano and Gila Lingallo.....Gloria Henry
Leslie Sears.....William Bishop
Alexis Tacca.....Steven Geray
Edgar Barrier, Richard Hale, Ian Macdonald, Blanche Zohar, Robin Hughes, Jay Novello

Blonde Ice

***Film Classics*—Murder and Romance**

Deriving its title from a cold and scheming beauty who murders several men thwarting her social and financial ambitions, "Blonde Ice" is a routine murder thriller starring Leslie Brooks, Robert Paige and Walter Sande.

Adapted to the screen by Kenneth Gamet from the novel "Once Too Often" by Whitman Chambers, the picture opens with Miss Brooks shooting her socialite husband and returning to the arms of Paige, a sportswriter. Later she kills a small-time gangster attempting blackmail and then a politician who refuses her hand in marriage. All the while Paige is suspected of the crimes. A psychiatrist traps her into a confession.

Produced by Martin Mooney and directed by Jack Bernhard, the picture should go over in those situations where patrons enjoy films of crime and retribution.

Reviewed in a New York projection room. Reviewer's Rating: Average.—G.H.S.

Release date, May 20, 1948. Running time, 72 min. PCA No. 13060. General audience classification.

Claire.....Leslie Brooks
Les Burns.....Robert Paige
Walter Sande, John Holland, James Griffith, Russ Vincent, Mildred Coles, Emory Parnell, Rory Mallinson, Michael Whalen.

REISSUE REVIEWS

FLIRTING WITH FATE

Screen Guild

This film, produced by David L. Loew and distributed by MGM originally, stars Joe E. Brown. In the review in MOTION PICTURE HERALD, December 3, 1938, the reviewer says: "Stemming from one basic idea, the picture actually is a parade of gags. All are comical, some ridiculous. They do make for laughter." "Dan Dixon's" theatrical group is hopelessly stranded in South America and Joe E. Brown decides to commit suicide and let the insurance pay the artists. However, all his plans go awry and he narrowly escapes the perils of a revolution and is saved from a firing squad. Leo Carrillo, Beverly Roberts, Wynn Gibson and Steffi Duna are among the supporting players. The reissue date is May 28, 1948.

ARGENTINE NIGHTS

Realart

The Ritz Brothers and the Andrews Sisters star in this film, which was produced by Universal Pictures. "It is crammed with songs and dances, gags and girls, and executed with speed, point and no waiting for laughs," says the reviewer in the September 7, 1940, issue of the HERALD. It offers the Ritz Brothers in their typical brand of entertainment and the Andrews Sisters singing several popular tunes. The three brothers try to sell creditors the idea of backing a girls' band and trio. Failing, the boys, the band and the trio go to the Argentine, where many things happen including gags, songs and dances which all make for laughter. Others in the cast include Constance Moore, George Reeves, Peggy Moran and Anne Nagel. Ken Goldsmith produced and Albert S. Rogell directed. This film was reissued in March.

ADVANCE SYNOPSES

THE TIME OF YOUR LIFE

(United Artists)

PRODUCER: William Cagney. DIRECTOR: H. C. Potter. PLAYERS: James Cagney, William Bendix, Wayne Morris, Jeanne Cagney, Broderick Crawford, Ward Bond, James Barton, Paul Draper, Gale Page, James Lydon, Richard Erdman, Tom Powers, Natalie Schafer, Reginald Beane.

DRAMA. This story is taken from William Saroyan's multiple-prize play, and it is described as a comedy of characters, moods, tempo and arresting incidents. There is no "plot" in the ordinary sense, but each sequence depicting "life in our time" leads up to a memorable climax. The scenes take place in Nick's restaurant on San Francisco's waterfront, with Joe, mystic philosopher, as narrator, and with Tom, a confused, hulking young man, and Kitty, "B-girl," who works down the street, as principal characters.

TRAIN TO ALCATRAZ

(Republic)

PRODUCER: Lou Brock. DIRECTOR: Phil Ford. PLAYERS: William Phipps, Donald Barry, Janet Martin, Ralph Dunn.

MELODRAMA: On a trans-continental train a group of convicts are in the last coach on their way to Alcatraz. A spectacular escape attempt is made by one of the ringleaders and the conductor is forced to stop the train. The leader and his followers leave the train but force one young prisoner to stay behind. The escapees are killed and the remaining convicts are re-chained. The young prisoner who stayed behind had been framed by one of the dead convicts. He is cleared of the crime and allowed to leave the train with his sweetheart.

A JOE NAMED PALOOKA

(Monogram)

PRODUCER: Hal E. Chester. DIRECTOR: Reginald Le Borg. PLAYERS: Joe Kirkwood, Elyse Knox, William Frawley, Stanley Clements, John Shelton, Mary Beth Hughes, Sheldon Leonard, Frank Jenks, Jack Roper.

PRIZE FIGHT STORY. Joe Palooka, champion prize fighter, is all set for a milk fund bout, when his manager, Knobby, suddenly withdraws him because of an anonymous note threatening Joe's fiancee, Anne. He takes Joe on a cross-country tour, accompanied by an orphan, Tommy. The note had been sent by racketeer Greg and his girl friend, who had hoped to make some money on the bout. Greg tries to plant a winning competitor against Joe during the tour, and through a misunderstanding temporarily wins the friendship of Tommy. But on the night of the big bout, Tommy learns the truth, and races to the arena in time to see Joe retain his title.

FRONTIER AGENT
(Monogram)

PRODUCER: Barney Sarecky. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Reno Blair, Dennis Moore, Riley Hill, Lane Bradford, Robert Woodward.

WESTERN. Rancher Kerrigan persuades a telegraph company to let his men extend a telegraph line and he guarantees to pay for the construction himself if the work is not finished within a certain period. The trouble starts when land promoter Wheelock, who stands to lose money if the line goes through, hires rustler Foster, to hinder the work. Foster is engaged to Kerrigan's daughter, Sandra, who is unaware of his shady character. After some gunplay and a couple of killings, Johnny McBrown, company trouble shooter, helps Kerrigan's men get the line through on time and Sandra finds herself in the happy situation of a new boy friend.

PARTNERS OF THE SUNSET
(Monogram)

PRODUCER: Louis Gray. DIRECTOR: Lambert Hillyer. PLAYERS: Jimmy Wakely, Dub Taylor, Christine Larson, J. Kirby, Leonard Penn, Steve Darrell.

WESTERN. A middle-aged rancher brings home a bride, Janice, and her supposed brother, Les, who in reality is her sweetheart. They plan to rob the rancher, but complications develop when the rancher's son, Dan, disapproves of his father's marriage and leaves home after a quarrel. During his absence, Les kills the rancher, and Dan is jailed on circumstantial evidence. Jimmy, foreman of the ranch, and his pal, Cannonball, meanwhile have become suspicious and through their efforts the marshal apprehends the plotters.

DAREDEVILS OF THE SKY
(Republic)

ASSOCIATE PRODUCER: Stephen Auer. DIRECTOR: George Blair. PLAYERS: Robert Livingstone, Mae Clarke, James Cardwell, Grant Withers.

MELODRAMA: Terry O'Rourke, an ex-Air Corps captain and war hero, owns and operates an Arctic Circle Airline which is strategically important to Douglas Harrison, owner of a trans-global airway. Terry refuses to sell and Harrison sends Johnny, a pilot, to try and undermine the airway. Johnny can find no flaws in Terry's operations and Harrison then sends Kay, an ex-WASP to do the same job. Johnny arranges with two of his pals to steal a cargo of gold but he is double-crossed and killed. With the help of Kay, Terry recovers the gold and exposes the killers, who get their just desserts.

EMBRACEABLE YOU
(Warner Bros.)

PRODUCER: Saul Elkins. DIRECTOR: Felix Jacoves. PLAYERS: Dane Clark, Geraldine Brooks, S. Z. Sakall, Wallace Ford, Richard Rober, Lina Romay, Douglas Kennedy, Mary Stuart, Philip VanZandt, Rod Rogers.

DRAMA. Eddie, small-time crook, under command of gunman Kelch, is the driver of a hit-run car. Marie, disillusioned young stage aspirant, is the victim of the accident. Eddie, conscience-stricken, visits Marie at the hospital and learns that as a result of the accident, she has only a short time to live although apparently in good health. He also learns that Kelch murdered a man the night of the accident. He blackmails Kelch to get money to make Marie's last days happy. Kelch's henchmen and a detective, looking for the hit-run driver, catch up with Eddie as he is about to be married to Marie. The detective arrests the gunman and waits until after the wedding to take Eddie. Marie and Eddie pretend their momentary happiness is forever.

SERVICE DATA *on features*

Index to Service Data may be found in the Release Chart starting on page 4176

Adventures of Casanova (EL)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 1, p. 55.

April Showers (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—101.8%
Round Table Exploitation—April 10, p. 41; April 17, p. 51; May 1, p. 55; May 8, p. 56.

B. F.'s Daughter (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 24, p. 48.

The Big Clock (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 8, p. 59.

Bill and Coo (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 10, p. 41; May 1, pp. 52, 53.

The Bishop's Wife (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.0%
Round Table Exploitation—Jan. 3, p. 40; Feb. 7, p. 46; May 15, p. 50.

The Bride Goes Wild (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 1, p. 56; May 8, p. 56.

Cass Timberlane (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—101.6%
Round Table Exploitation—Nov. 22, p. 42; Feb. 14, p. 44; May 15, p. 48.

Fort Apache (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 17, p. 48; May 15, p. 51.

Gentleman's Agreement (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—106.3%

I Remember Mama (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 17, p. 49; April 24, p. 48; May 1, pp. 52, 56.

The Miracle of the Bells (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 17, p. 51; May 1, p. 55.

Mr. Blandings Builds His Dream House (SRO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 3, p. 39; May 15, p. 49.

The Naked City (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—122.2%
Round Table Exploitation—March 6, pp. 48, 50; March 13, p. 48; April 24, pp. 45, 48.

Relentless (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 14, p. 42; April 10, p. 41.

Road to Rio (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—150.3%
Round Table Exploitation—Feb. 7, p. 49; May 8, p. 59.

Saigon (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—95.5%

Scudda Hoo! Scudda Hay! (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 8, p. 57.

The Sign of the Ram (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 1, p. 56.

Sitting Pretty (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 17, p. 50, May 8, p. 59; May 15, pp. 48, 51.

The Swordsman (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—97.2%
Round Table Exploitation—Jan. 10, p. 45; April 17, pp. 48, 50.

Tarzan and the Mermaids (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 1, p. 52.

To the Ends of the Earth (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 20, p. 55; April 17, p. 49.

Unconquered (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—154.5%
Round Table Exploitation—Oct. 25, p. 40; Nov. 1, p. 42; Jan. 17, p. 49; May 1, p. 55.

Voice of the Turtle (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 17, p. 46; Feb. 14, pp. 40, 44; Feb. 21, pp. 38, 41; Feb. 28, p. 45; March 13, pp. 49, 51; March 20, p. 55; April 24, p. 47.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4166-4167, issue of May 15, 1948.

Feature product listed by Company on pages 4164-4165, issue of May 15, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	.....		4086	...
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4071
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	...
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	..
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	..	..
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	....
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	....
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	...
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	....
Argentine Nights (R)	Realart	....	Ritz Bros.-Andrews Sisters	Mar.,'48	74m	May 22,'48	4174	....	....
Argyle Secrets, The	FC	...	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	....
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	....
Arizona Sunset	Mono.	....	Jimmy Wakely-Jennifer Holt	May 9,'48	....	.....	....	4146	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	....
BAMBI (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	....	.....	....	4039	...
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4175
Big City	MGM	....	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	....
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	....	.....	....	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooks	July 30,'48	....	.....	....	4146	..
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4175
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	...	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4131
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	58m	Nov. 29,'47	3955	3818	4011
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725		
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	...
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	.....	....	4165	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	67m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781		4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458		
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4175
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	...
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746		
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	...
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	..	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057		..
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	....
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4071
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	...

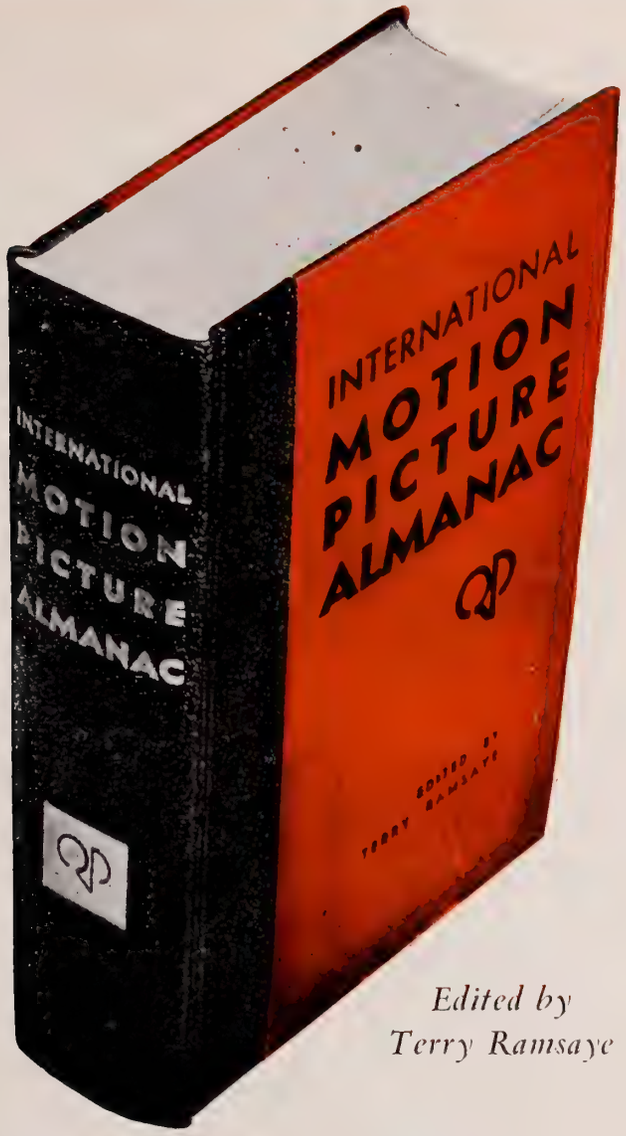
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Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....
Canon City	EL	826	Scott Brady-Charles Russell	June 30,'48	83m	.....	....	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953		4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan., 48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	....	.....	....	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	..
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan., 48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	...
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	.	.
Cheyenne Takes Over	EL	530	Al "Lash" LaRevue-Al "Fuzzy" St .John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA		George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	...	4011
Daredevils of the Sky	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	....	.....	....	4175	....
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July 29,'48	....	.....	....	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	....	.....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	June,'48	...	.....	..	4039	...
Design for Death	RKO	. .	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	. . .	...
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	.	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	...
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct 4,'47	3861	...	...
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	...
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12 '47	3725		
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	....	.....	....	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	.....	....	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	....
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	....
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flame, The	Rep	628	John Carroll-Vera Ralston	Nov 24 '47	97m	Jan. 17,'48	4018	3931	4042
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	....	.....	....	4139	....
Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	.	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	...
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4175
Four Faces West	UA	....	Joel McCrea-Frances Dee	May 15,'48	90m	May 15,'48	4162	....	....
Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27 '47	3849	3830	3983
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	....	.....	....	4175	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	....
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	....
GANGSTER, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	Aug.,'48	....	.....	....	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	...	3992	
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	....	.....	....	4146	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	818	Peggy Commins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	.....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	..
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4071
Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4131
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Indian Summer	RKO		Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4175
Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Named Palooka, A	Mono.	4719	Joe Kirkwood-Elyse Knox	Aug. 8,'48	....	.....	....	4174	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	
Joe Palooka in the Knockout	Mono	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	.....	....	4165	....
KEY Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	....	.....	....	4117	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LADY from Shanghai, The	Col	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	....	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	.....	....	4155	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	.....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Monsieur Verdoux	UA		Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	July,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4175
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	....

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	....	.....	....	4095	.
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	...	.....	....	4127	....
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	...
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June,'48	107m	Feb. 7,'48	4049	4038	4131
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11, 47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	....	Jimmy Wakely-Dub Taylor	June 6,'48	....	.....	....	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	
Personal Column (formerly Lured)	UA	....	Geo. Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	.....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hattor	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	4042
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1 47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St John	Oct 11 47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18 '48	63m	Mar. 6,'48	4086	4069	4131
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct., 47	101m	Sept. 20,'47	3841		3983
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	...
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept 6,'47	55m	Sept. 13,'47	3829	3759	..
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48		.....	....	3931	....
Roosevelt Story, The (Special)	UA		Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	.....	....	3931	...
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4175
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl (T)	Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26, 47	3745	3735	
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	....	.....	....	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	.....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	...
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	....
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4175
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	....	Lon Chaney-Arthur Lake	July 25,'48	....	.....	....	4155	....
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4071
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set		.....	....	4039	....
So Evil My Love	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	.....	....	4155	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	...
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	..
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

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So This Is New York	UA	....	Henry Morgan-Virginia Grey	Apr.,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	.....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spirit of West Point	FC		Felix Blanchard-Glenn Davis	Oct. 4,'47	77m	Oct. 11,'47	3874	..	4042
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	.....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	....	.....	....	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4131
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sweet Genevieve	Col	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	....	.....	....	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	...	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	..	3983
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	.....	....	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4071
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	Not Set	....	.....	....	4165	....
Thunder in the Valley (color) (formerly Bob Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	May,'48	....	.....	....	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	..
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	
Train to Alcatraz	Rep.	....	W. Phipps-D. Barry-Janet Martin	June 28,'48	....	.....	....	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4139	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4071
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905		
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	Not Set		.....		4010	...
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	...
Velvet Touch, The	RKO	....	Rosalind Russell-Leo Glenn	Aug.,'48	..	.....	....	4139	..
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	....	.....	....	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	....
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	...	4069	...
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	...
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	...	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	...	4042
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874		
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	...
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	...
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	...	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	...
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
YOUR Red Wagon	RKO	....	Cathy O'Donnell-Farley Granger	July,'48	....	.....	....	4146	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4071

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4164-65



Edited by
Terry Ramsaye

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MOTION PICTURE HERALD

REVIEWS

In Product Digest

Easter Parade
Give My Regards to Broadway
Up in Central Park
The Big Punch
The Time of Your Life
The Gallant Legion
So Evil My Love
13 Lead Soldiers
Escape
Carson City Raiders
Big Town Scandal
King of the Gamblers

TAXES,



TAXES



TELEVISION



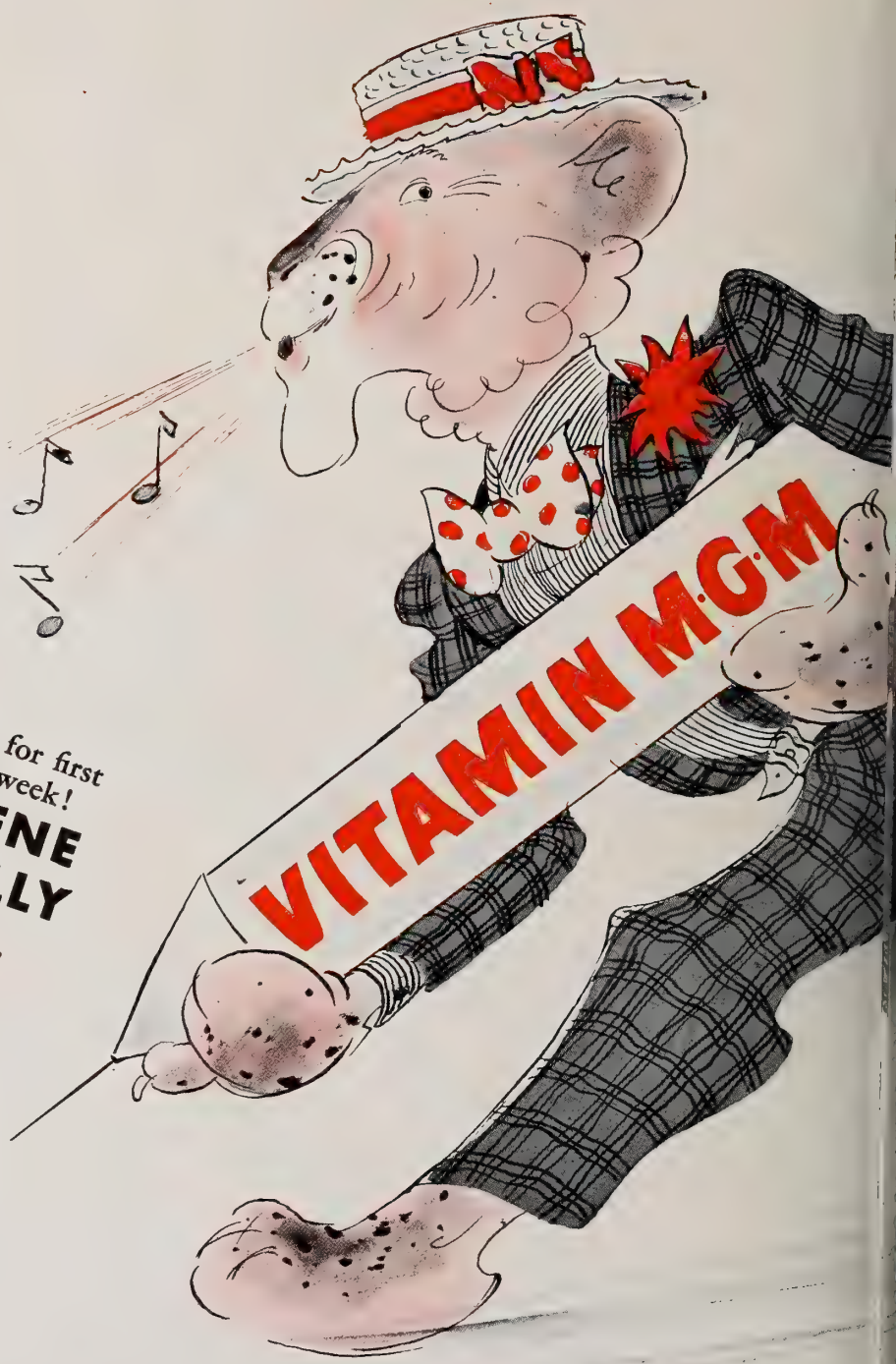
VOL. 171, NO. 9: MAY 29, 1948

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CAPITOL

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(The team that generates steam)
ANNE BAXTER · JOHN HODIAK
"Homecoming"
Breaking all M-G-M records in Capitol Theatre history!



RADIO CITY MUSIC HALL

New M-G-M record for first 4 days of opening week!
JUDY GARLAND · GENE KELLY
"The Pirate"
(Color by Technicolor)

Following Sensational Run of FRANK CAPRA's "STATE OF THE UNION"

LOEW'S CRITERION

Completing its Gay Broadway Engagement!
"BIG CITY"
Starring
MARGARET O'BRIEN · ROBERT PRESTON
DANNY THOMAS · GEORGE MURPHY
KARIN BOOTH · EDWARD ARNOLD
BUTCH JENKINS · BETTY GARRETT
LOTTE LEHMANN

VICTORIA

Just completed more than 2 Months on Broadway!
MONTGOMERY CLIFT · ALINE MacMAHON
JARMILA NOVOTNA

M-G-M's "The Search"
(starting 2nd month, Wash., D. C.)

NEW M-G-M LOOK!

At this theatre on May 17th was held a history-making Trade Show! Don't miss the Trade Show in your territory!

IRVING BERLIN's "EASTER PARADE"
(Color by Technicolor)
Starring
JUDY GARLAND · FRED ASTAIRE
PETER LAWFORD · ANN MILLER

LOEW'S STATE



There's pep in every step as Leo marches down Broadway and every M-G-Main Street of the nation! It's just the start of Leo's Big Spring-Summer Line-up but already the entire industry has caught fire with optimism!

4th Big Week!
LITTLE CARNEGIE
GRETA GARBO
ROBERT TAYLOR
"Camille"
An M-G-M Masterpiece Reprint

2nd Week of Outstanding Business!
GOTHAM
"A NIGHT AT THE OPERA"
Starring the
MARX BROS.
An M-G-M Masterpiece Reprint

NO ENTERTAINMENT EVER LIKE IT ON LAND OR SEA

ROMA



THE HIGH

FROM THE ATLANTIC TO THE PACIFIC THE TRADE S

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	8:00 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.

CITY	PLACE OF SHOWING	ADDRESS
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.
Detroit	Film Exchange Bldg.	2310 Cass Ave.
Indianapolis	Universal Sc. Room	517 No. Illinois St
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte S
Los Angeles	Warner Screening Room	2025 S. Vermont
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin
Minneapolis	Warner Screening Room	1000 Currie Ave.
New Haven	Warner Th. Proj. Rm.	70 College St.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.
New York	Home Office	321 W. 44th St.

ven from **WARNER BROS.!!**



S WILL BE TERRIFIC JUNE 7th

E	CITY	PLACE OF SHOWING	ADDRESS	TIME
P.M.	Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
P.M.	Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
P.M.	Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
P.M.	Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
P.M.	Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
A.M.	Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
P.M.	San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
P.M.	Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
P.M.	St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
P.M.	Washington	Warner Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.
P.M.				

IN COLOR BY
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STARRING

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CARSON

JANIS
PAIGE

DON
DeFORE

and
DORIS
DAY
She's Daynamite!

IT'S A NEW DAY FOR THE SINGING DANCING SCREEN
A marvelous new personality!

with OSCAR LEVANT ☆ S. Z. SAKALL
FORTUNIO BONANOVA
DIRECTED BY
MICHAEL CURTIZ
PRODUCED BY
ALEX GOTTLIEB
A
MICHAEL CURTIZ
PRODUCTION
Screen Play by Julius J. & Philip G. Epstein
Additional Dialogue by I. A. L. Diamond

. . . with 3 of the biggest showmanship events of the year . . . . . .

20th CENTURY-FOX

enters the Month of June with tested product, proved boxoffice power, pay-off showmanship to back up its Sales Managers' Salute to Andy Smith Month!



THE IRON CURTAIN

The first film ever to become an international front page news event! Returns from the 400-theatre Premiere are writing boxoffice headlines daily across the land!



GREEN GRASS of WYOMING

TECHNICOLOR

Now! Watch for record-breaking grosses to match the size of the tremendous 12-state, 268-theatre day-and-date premiere!



GIVE MY REGARDS TO BROADWAY

TECHNICOLOR

Boston's regards to 20th in June with the big, big World Premiere at the Memorial Theatre! . . . . . to be followed day-and-date across the nation!

1948 JUNE 1948



Captain From Castile

TECHNICOLOR



Call Northside 777



You Were Meant For M



Gentleman's Agreement



Sitting Pretty



Scudda-Hoo Scudda-Hay

TECHNICOLOR



Anna Karenina



Fury At Furnace Creek

. . . wherever these pictures play, smart showmen are booking them with MOVIETONE NEWS, MARCH OF TIME, TERRYTOONS or other selected SHORT SUBJECTS!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 171, No. 9 — May 29, 1948

WHOSE "BEST"?

PLEASANT, tolerant Miss Amy H. Croughton, picture editor of the Rochester *Times-Union*, would raise a bit of a question. She quoted your editor's observation that "the best picture of the year is that picture which, at the least cost, entertained and grossed the most, per dollar invested".

However, says she: "The dictionary digs a little deeper into the meaning of the adjective 'best'. It is something of 'highest excellence; of the first standing; most desirable'. The dictionary loftily ignores questions of costs and net profits."

We've heard about the dictionary. Miss Croughton has commented that this paper and its editor are dedicated to the exhibitor's point of view. That is not only correct but right. The exhibitor works as the purchasing agent of his customers. His profits come when they are well served in terms of their wishes. There can be no greater "excellence" than that job well done. The public records its vote on the ledger, and incidentally it does ultimately decide what the dictionary says, too. But the dictionary is usually a decade or two behind the people and the living language.

Now as for "best". Whose best? Miss Croughton says the reviewers will "go right on measuring film acting and production by 'the arty' angle". Yes, and they will be writing only to each other—somewhat at the expense of the popular motion picture and the people who want entertainment, not art. The picture page exists because of a business, and seems rather less in sympathy with the public than the business.

What extraordinary qualifications for judgment of the "best" are to be found among the critics? What do they eat that makes them so profound in judgment, so far beyond the skills of the motion picture? The fact is that even the best of them are film-tired persons who see so many pictures that they become suckers for gadgetry, imports or any esoteric foible of novelty, just for relief. The customers are not so eye-worn, not so jaded.

* * * *

Some kindred reactions are observable in other fields of art criticism. For instance, the other day the people who write about music came in for attention at the New England music critics symposium at Hartford, up in Connecticut. D. Isadore Freed of the faculty of the Julius Hartt School of Music had at them about "a musical inferiority complex" and made charges about "automatically considering the product better if it comes from Russia, Brazil or Mexico". Just like cinemaland.

■ ■ ■

COURTROOM LEGISLATION

ON occasion there have been remarks here about the ever-increasing movement of the courts, once considered institutions of adjudication under the law, to engage in legislation, the making of law. It has been increasingly observable, and considerably so, in the area of the motion picture where the courts have gone outside issues of the anti-trust laws to presume to prescribe trade practices in detail, experting in the intricate mechanism of distribution.

It is therefore with interest that we now find the Associated Press reporting: "William L. Hillyer, 80-year-old Washington lawyer, quit the Supreme Court bar . . . in protest against what he called a growing tendency for the court to write its own law."

Mr. Hillyer cited recent decisions but remarked that this tendency had been observable for ten years, with "an increasing tendency of the highest courts to judge their cases by judicial legislation."

There is no prior instance of such an emphatic procedure by a lawyer of the Supreme Court bar in all the national history, so far as has been disclosed.

■ ■ ■

SAME PROBLEMS

WAY down the other side of the world in Australia, somewhat coincidentally much of the tidings of the motion picture situation sound just like what we are hearing here. In a speech in Sydney the other day Mr. N. B. Rydge, chairman of Greater Union Theatres, observed: "I do not believe that the industry has sufficiently told the public the grand job that it is doing at such low cost to the public. We have a story that is unique."

Mr. Rydge, taking tax figures for a basis, estimated that the weekly attendance in Australia would be about four millions, or more than half the people of the commonwealth. "The average cost is 1s. 6d. per seat; I do not know any other industry which gives so much for so little."

The Australians are going in for surveys, too. In Victoria they came up with a finding, after questioning some four thousand young people, ages 12 to 25 years, that 50.6 per cent go to the pictures once a week, while 23.5 per cent go once in a fortnight, 10 per cent once a month, 12.7 per cent only occasionally. There appears to be a selling opportunity there, too.

Says Mr. Rydge: "We are in competition with all other industries in Australia for the spending surplus of the individual. . . . " Same here.

■ ■ ■

SOMETHING of the processes by which contributions are made to the status of the motion picture in the public mind, with a very considerable bearing on that much-discussed matter of public relations, is afforded by a specimen at hand from the columns of the *Daily News* of Springfield, Massachusetts. In which, in his picture column, Mr. Harley Rudkin remarks:

> "There is nothing dishonest in the advertising of 'Panic', the French picture at the Art theatre, but after seeing the film I could wish that a little more care had been taken with its promotion for what is styled 'The First New England Showing'. I'm afraid, however, that the intent is all too plain. Among the initial ads was a quote from a magazine: 'Magnificently-acted drama of licit and illicit love'. That was followed by boldfaced captions that said: 'This picture has not been approved for Sunday showing!' And, again, 'Panic' should be seen by everyone—except children'."

To be sure, that order of approach is being made across the land, over and over again, for just such merchandise and in just such terms. It all adds up — to what we have — some public relations problems. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Fish Food

ST. LOUIS' five per cent amusement tax ordinance can be taken out into the middle of the Mississippi and fed to the catfish as far as Capt. J. W. Menke of the showboat "Golden Rod" is concerned. Capt. Menke says the city will have to go to court to collect any tax from him. And in court, he says, the city will meet up with a Federal ruling that his showboat is located in a navigable stream and thus outside city jurisdiction. The city admits that all the Captain has to do to evade the tax is to cast off and move over to the Illinois side.

Herald Service

TO KEEP you abreast of the news, United Air Lines is now placing copies of *Motion Picture Daily* and MOTION PICTURE HERALD aboard its new DC-6 flight, "The Hollywood." Fresh copies go aboard every day. This new one-stop luxury flight is the only transcontinental service between New York and Burbank.

Politics

WHEN "State of the Union" opened at the Carolina theatre in Greensboro, N. C., five young people started picketing with sandwich boards reading: *"Are you tired of the present Government? Vote for Wallace and improve the state of the union."*

People coming up thought it was some order of advertising so a poster was placed in front of the theatre reading: *"Any posters for Wallace or any political movement seen in or about this theatre are not condoned or sponsored by the management of it."*

The Police Department told the youngsters that they had to keep walking wherever they were and were not to interfere with incoming patrons of the theatre.

"I wonder if that's the political significance so many of the newspaper critics are crying for in pictures?" commented R. B. Wilby.

Weather Man

BECAUSE HE CAN forecast Australian weather better than the official weather man, Cyril Griffith, of Whitford's theatre in Newcastle, sells a lot of theatre advertising. Fifteen years ago he chose meteorology as a hobby, following this line of reasoning: To sell ads, you've got to get on a friendly footing with your customer; to get on a friendly footing you've got to start talking about something other than advertising; the weather is the most popular of all opening gambits. Knowing that if he had some inside information on the weather, he could impress, Mr. Griffith bought himself a barometer, a thermometer and some other equipment and started talking about tomorrow's weather instead of today's. So successful was he with his predictions that the Newcastle *Morning Herald* now publishes his daily forecasts above the official weather bulletin and local stations broadcast them. Local opinion has it that he's right 90 per cent of the time.

MOTION PICTURE HERALD

for May 29, 1948

TAXES, taxes show all across the U. S. exhibition map — Page 12

INDUSTRY is over the jitters, says Depinet, seeing cheer ahead — Page 14

FREE film trade would contribute to world relations, says Warner — Page 14

FILM industry dives into television pool, holding its breath — Page 19

ARBITRATION offices open, but nobody knows for how long — Page 23

SCHINE opposes U. S. plea for court order to sell five houses — Page 23

ON THE MARCH—Red Kann in comment on industry affairs — Page 26

UNITED ARTISTS home office battleground in jurisdictional fight — Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 29

RKO reports net profit for year 1947 at $5,085,848 — Page 34

SERVICE DEPARTMENTS

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Advance Synopses	Page 4183
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Duty to Youth?

"ARE THE MOVIES Fulfilling Their Duty to Youth?" That was Tuesday night's question at the 131st weekly forum of *The New York Times* in the "What's on Your Mind?" series. The answer, broadcast over WQXR, was that the movies were not fulfilling their duty. "Movie Industry Held Laggard in Youth Aid," wrote the *Times'* head writer. Peggy Wood, the actress; Ezra Stone, the director and actor; Bettina Gunczy, council secretary for the National Board of Review, and Bosley Crowther, motion picture editor of the *Times,* were of the opinion that films were harmful to youth. Said Mr. Crowther: The industry has a duty "not only to entertain, but with that entertainment to educate. In this general way, the industry is not fulfilling its duty." The group did agree, however, that a gangster feature would not turn an audience of children into an audience of criminals, although it would give the child an impression of easy money.

Essential Living

Washington Bureau

REPRESENTATIVE GORDON L. McDONOUGH, California Republican, is one Congressman who thinks that theatre-going is an essential cost of living. He recently issued a press release in which he cited a recommendation of the Congressional Joint Committee on the Economic Report for the removal of "excise taxes which directly affect the price of essential cost of living items." Then the Representative tops that by pointing out that he has introduced bills to repeal the war taxes on admissions, cosmetics, luggage and several other items, since he believes "that these war excises contribute directly to the high cost of living."

Cross Country

ERIC JOHNSTON for the past few months has been shuttling back and forth between the east and west coasts. Wednesday the Motion Picture Association president was off an another transcontinental hop. He was in Washington Monday, Tuesday and Wednesday, and on Thursday he left that city for Portland, Ore., where he was to address the General Federation of Women's Clubs on Friday. Then he was scheduled to return to Washington and stay there through mid-June. On June 18 he's expected back in New York to address the annual convention of the New York Sales Executives Club at the Waldorf Astoria Hotel. After that, Hollywood—or maybe the other way—to France.

Garson's Feet

Hollywood Bureau

MRS. TILLIE SIEGEL is suing Grauman's Chinese theatre because she tripped over Greer Garson's footprints in the concrete foyer of the theatre and fell on her face, the United Press reported Tuesday. She's asking $5,000 damages. Think of all those other footprints, signatures and profiles in that cement. Everyone a potential lawsuit!

Cancellation

TELEVISION got a taste of things to come this week when the cameras of the Columbia Broadcasting System were barred at the last minute from covering the "Command Performance" at Madison Square Garden in New York because of the refusal of Actors Equity Association to permit its members to appear on the program without payment. The show was sponsored by the amusement industry in behalf of the American Overseas Aid and the United Nations Appeal for Children. Clarence Derwent, Equity president, said he had not heard of television's plans to cover the rally and that he could not understand who could have issued such a ruling so late. But he blamed CBS for not having applied for permission earlier. Under a television code now being discussed the actors would have to receive remuneration for any appearances on television, but free guest shots are currently approved by Equity.

Mush

Washington Bureau

FOR YOUNG theatre men looking for new fields to conquer, the Commerce Department is paraphrasing Horace Greeley and advising, "Go north, young man, go north." And why should you get that sleigh, crack a whip over your dog team and cry "mush?" A report released this week by Nathan D. Golden, motion picture consultant to the Department of Commerce, states that in all Greenland there is not a single motion picture theatre. Not a single one!

New Color

IN FRANCE the Roux brothers, Armand and Lucien, have developed a new process for the photographing and projection of color motion pictures that, says the *New York Times,* had the chapeaux of the French press in the air Tuesday night following its first public demonstration.

The French writer and producer, Marcel Pagnol, was so enthusiastic about the development that he thought it "a wonderful occasion for the French cinema to regain the prestige it never should have lost. I am convinced," he stated, "that in two years there will be no more black and white cinema." Backing up his conviction, M. Pagnol announced that he was scrapping what work he had done on his latest feature and would do it over again in the Roux process.

This process, the details of which were not announced, involves the use of special lenses on the camera and the projector. Normal black and white film is used, and the system apparently consists of focusing different primary colors on different planes in the thickness of the film. The principle has been known for many years.

Name Calling

BECAUSE HE BELIEVES that Hollywood hasn't done enough to preserve the names of the industry's immortals, James Nasser is waging a one-man campaign to get some of those names up on street signs and over the portals of city buildings. On his own home ground, Mr. Nasser is using some well-known names in the expansion of his General Service Studios. When he's through rebuilding and remodeling those studios, there will be a Fairbanks Street, a Griffith Way, a Valentino Square and a William S. Hart Building on his lot.

Oscar Goes Abroad

Hollywood Bureau

THE BOARD of directors of the Academy of Motion Picture Arts and Sciences Tuesday night approved a proposal to establish a new Oscar award for the best foreign language picture released each year in the United States. The board also appointed N. Peter Rathvon chairman of a committee to plan an international film festival in Hollywood. Jean Hersholt was reelected president of the Academy and Charles Brackett was elected vice-president; Jack Warner, second vice-president; Robert Montgomery, secretary; Thomas Moulton, assistant secretary; Mr. Rathvon, treasurer, and Charles Clark, assistant treasurer.

A Woman's Right

UP IN SACKVILLE, New Brunswick, not so long ago, the students of Mount Allison University unanimously voted to boycott the Vogue and Imperial theatres until they got special student admissions. Well, that boycott lasted just three weeks, then the women students started agitating for another vote. There was another vote and this time every one of those women voted to end the ban.

PEOPLE

AL WILKIE, former New York home publicity manager for Paramount, has been named publicity and advertising director of Paramount Enterprises in Greater Miami, succeeding THOMAS JEFFERSON, who resigned recently.

RUBE LEWIS, Loew's Poli Palace stage manager in Hartford, Conn., will be guest of honor at a testimonial dinner there June 9 at the Hotel Bond to be given by the IATSE.

THOMAS HOLLAND, branch manager of the Pittsburgh office of Confidential Reports, Inc., has been appointed west coast district manager for the company, replacing the late BARRY HALBERT.

WALTER SILVERMAN, with Columbia Pictures' sales force for 16 years, became the company's New Haven, Conn., branch manager Monday, succeeding T. F. O'TOOLE, who remains with the company in an advisory capacity.

W. STEWART MCDONALD, vice-president of Warner Brothers Theatres, last Thursday took office as president of the Town Club in Scarsdale, N. Y.

SAMUEL N. BURGER, Loew's International sales manager, and DAVID LEWIS, regional director for Continental Europe, North Africa and the Middle East, returned to New York Monday from a business trip through Europe.

CHARLES COHEN, formerly with the MGM advertising and publicity department in New York, has joined the Universal-International home office advertising department.

JOHN BALABAN, president of Balaban and Katz, has been appointed general chairman for the American "re-dedication" period in Chicago June 26 to July 4, preceding the visit of the Freedom Train on July 5.

CHARLES M. REAGAN, Paramount distribution vice-president, and ROBERT O'BRIEN, company secretary, have been named to the advisory council of Notre Dame University at South Bend, Ind.

JOSEPH MINSKY, Eagle Lion Films district manager for Philadelphia, Pittsburgh and Washington, Tuesday also assumed supervision of the company's branches in Cincinnati and Cleveland. He will continue to make his headquarters in Philadelphia.

ARTHUR ELLIOTT, RKO Radio salesman at the company's Montreal branch, Tuesday was promoted to exchange manager at Calgary, succeeding REG DODDRIDGE, resigned.

JOHN DANZ, president of Sterling Theatres, Seattle, will take over the operation of the Elwha theatre at Port Angeles, Wash.

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THIS WEEK the Camera reports:



PREMIERE LUNCHEON in connection with Warners' "Silver River". At the Denver affair, above, are: Errol Flynn, the star; Bernard Hynes, manager of the Denver theatre, and Robert Garland, real estate department manager for Fox Intermountain Theatres, whose executives were guests at the luncheon.



A. W. SMITH, JR., smiling happily at his desk on the first anniversary, this week, of his appointment as general sales manager for Twentieth Century-Fox. His staff and company executives gave him a testimonial dinner, Wednesday night, at the Waldorf Astoria and are conducting an Andy Smith Anniversary Month celebration.



By the Herald

JACK L. WARNER, JR., left, son of the Warner production chief, receives a bag from Major Albert Warner, the gift of New York executives. The occasion, a buffet dinner at the Warwick Hotel, New York, marked his marriage, May 30, to Barbara Richman of New Haven, Conn.



BEN WIRTH has been elected president of Warner Brothers Service Corp., supervising concessions in the company's theatres. He has been with the real estate department since 1930.



By the Herald

BEACON AWARD, from the Motion Picture Associates, New York, for humanitarian activities, is presented at the organization's annual banquet, last week, in New York to Harold Rodner, right, Warner executive. Arthur Mayer presents the plaque. With him, left, is Morris Sanders, Associates vice-president. It was the organization's twenty-ninth dinner-dance.



By the Herald

SAM GRAHAM, British exhibitor leader and owner of a circuit of 14 theatres in Nottingham, is in this country on a business-vacation. The British want light entertainment, in his opinion.



By the Herald

JOSEPH BUXTON, Manchester, England, theatre owner, is returning to England after four California years, and will try to obtain British and French frozen dollars for food for children overseas.

GREET AWARD WINNERS



By the Herald

THE WINNERS of the Quigley Grand Awards for showmanship arrive at the Motion Picture Herald office Tuesday for a week of entertainment and presentation of award plaques. They are Mildred Fitzgibbons, Roosevelt theatre, Flushing, N. Y., and Charles Hacker, Standard Theatres, Milwaukee.



By the Herald

EDANA ROMNEY, star, producer and writer of "Corridor of Mirrors", which Universal-International will release here, was introduced to the press last week in New York, over cocktails. At the left she is seen with Charles Prutzman, vice-president and general counsel of Universal-International.



FRED C. QUIMBY, MGM cartoon producer and chief of the company's short subjects department, has been signed by the company to a new five-year contract. He has been an executive there for 23 years.

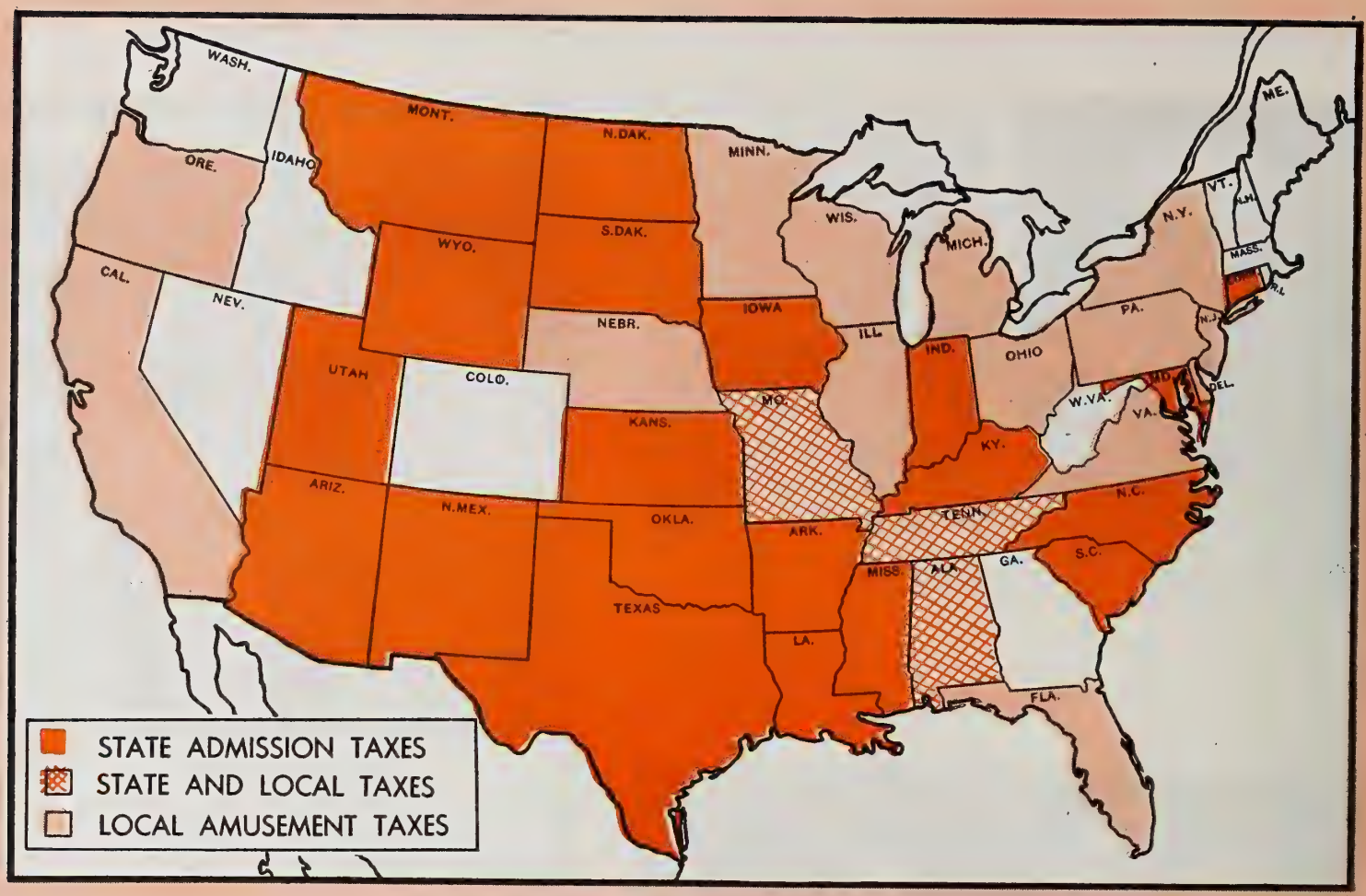


By the Herald

LUANA PATTEN, nine-year-old star of the new Walt Disney feature, "Melody Time", released through RKO, as she met the press last week at a Waldorf Astoria reception given by the Carl Byoir agency. Mr. Byoir is shown with the child star.



J. B. L. LAWRENCE this week was promoted to executive vice-president of the J. Arthur Rank Organization, Inc., in New York. He is in charge of public relations.



TAXES, TAXES ALL OVER

The tax war is spreading. States and municipalities in increasing number are turning a predatory eye on the provable millions collected at the box office by the Federal Government during and since the war.

Authorities are having their attention called to the motion picture industry as a tax target by assorted economists, municipal leagues, legislators and public officials.

In several outstanding instances of exhibitor resistance showmen have proved that prompt and effective action can do much to make local legislators realize the discriminatory nature of taxes on the motion picture industry.

A survey of the amusement tax field indicates:

There are 23 states already collecting taxes from theatres, ranging from a percentage of the admission price to taxes on gross receipts. In three of these states, Alabama, Missouri and Tennessee, exhibitors are also taxed by cities, counties, towns or boroughs.

There are 25 states which do not levy amusement taxes, but 17 of these have granted the collection rights to their local municipalities.

Amusement taxes, in some form, are collected by the following states: Alabama, Arizona, Arkansas, Connecticut, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maryland, Mississippi, Missouri, Montana, New Mexico, North Carolina, North Dakota, Oklahoma, South Carolina, South Dakota, Tennessee, Texas, Utah, Wyoming.

The 17 states which permit local governments to collect taxes on amusements are: Alabama, California, Delaware, Florida, Illinois, Michigan, Minnesota, Missouri, Nebraska, New Jersey, New York, Ohio, Oregon, Pennsylvania, Tennessee, Virginia, Wisconsin.

New York State has granted cities with populations of more than 25,000 the right to tax theatre admissions and luxury items, but none has as yet.

Exhibitor leaders have sounded a warning that municipal officers and authorities on taxation are calling the attention of local agencies to admission taxes, levies on seating capacity, special film licenses and receipts taxes as sources of revenue.

"Where Cities Get Their Money," published by the Municipal Finance Officers Association, Chicago, says: "The admissions tax is a 'natural' for cities. The major portion of the revenue comes from residents, but the tax also reaches many non-residents who otherwise would make no contribution to city costs. . . . The increased cost to amusement goers is not enough to deter them from coming to the levying city, as compared with going to a non-levying city."

William Anderson, professor of political science at the University of Minnesota and an authority on city revenue, has proposed that when the Federal Government revises its current amusement tax structure it should retain the same 20 per cent tax, but after deducting its operating cost, should allocate the net returns to cities, villages, towns and boroughs in which they were collected.

Recently, Representative William J. Bryan Dorn (D., S. C.) inserted in *Congressional Record* a suggestion that the Fed-

SHOWMEN WAGE LOCAL FIGHTS

eral tax be reduced so that municipalities might profit from theatre admissions. The suggestion originated with E. H. Bowers, City Clerk of Greenwood, S. C., who proposed the Federal excise be reduced to permit local governments to impose their own taxes.

Referring to their success in Pennsylvania, Dr. H. F. Alderfer, director of the State Bureau of Internal Affairs, said the amusement tax is the most popular of the local taxing powers given to municipalities. Many Pennsylvania communities are considering this levy to balance budgets thrown out of line by increasing governmental costs.

Claims Amusement Taxes Collect from Visitors

"One of the reasons for the interest in this type of tax is that it is equitable and easily administered." A survey, he said, showed that municipalities are shying away from local wage and sales imposts, and then explained that the amusement levy provides "a means of gaining revenue from persons who live outside the municipality and pay no other tax."

The success of local amusement taxes in that state was also emphasized in a report from the research bureau of the Pennsylvania State Chamber of Commerce, just released.

In it the Chamber said: "From the data collected to date (April 1, 1948) amusement taxes appear to be the most popular new levy with local officials. Fifty-five political subdivisions reportedly have already adopted amusement taxes, while at least 32 others are considering this type of tax. Among the 87 local units are Pittsburgh, 22 third-class cities, 49 boroughs, six first class townships, eight school districts, and the town of Bloomsburg."

Pennsylvania's Tax Wave Came About in One Year

This wave of taxes has come about in less than a year. Early in 1947, the Pennsylvania General Assembly gave broad taxing powers to political subdivisions. Prior to that, Philadelphia was the only municipality in the state authorized to levy an amusement tax. The Philadelphia tax has been in effect since 1937, but in May, 1946, it was increased from four to 10 per cent of the admission price. Under the new levy, the yield for 1948 is expected to reach $4,500,000.

This year the cities of Ohio expect to raise more than $2,00,000 under the new taxing powers granted them, C. Emory Glander, State Tax Commissioner, has estimated. Ohio dropped its tax of three per cent of gross receipts on theatres last October 1. Since that time more than 80 communities have voted theatre taxes.

Recently in Nashville, Tenn., Council R. C. Smith, Jr., of Knoxville, predicted that many cities in that state would seek special legislation to collect amusement taxes similar to that in Knoxville and Knox County. Speaking to the Tennessee Municipal League, he said Knoxville would collect an estimated $120,000 to $150,000 from the amusement industry annually. "It is the equivalent," he pointed out, "of the property tax on 1,200 small homes." Knoxville and Knox County are the only two places in the state which collect amusement taxes, and its legality has been upheld by the Supreme Court.

Towns and cities in other states are analyzing measures imposed elsewhere before drawing up their own amusement tax bills. The Indiana State Chamber of Commerce reports that in addition to the state tax of one per cent on theatre gross receipts in excess of $1,000, several cities are experiencing financial problems and there has been some talk of legislation authorizing local excise taxes during the 1949 session of the Indiana General Assembly.

The League of California Cities reports that although some 60 cities in the state have the authority to levy admission taxes, in view of the litigation resulting from the imposition of amusement taxes in such cities as Stockton, Modesto, Bakersfield and San Bernardino, there is little immediate prospect of enactment of tax ordinances by other cities.

Exhibitors Find Going to Public a Potent Weapon

Despite the growing number of cities which each week add new imposts on theatres, exhibitors have found that through campaigns familiarizing the public with the facts much can be done to halt the spread of the levies. The most effective campaigns include special trailers, newspaper advertising, lobby displays and surveys of public opinion.

Among the local and national exhibitor organizations leading the fight against admissions taxes are Allied States Association, the Theatre Owners of America and their associated organizations. Currently the TOA is pressing for a reduction in the Federal excise and is working through its local units in attempting to prevent moves by local governments to take for themselves any percentage deducted from the Federal tax.

As individuals, exhibitors have found that they, too, can prepare effective anti-tax programs. Probably one of the most effective arguments was offered by Hoy L. Russell, exhibitor in Millersburg, Ohio. After the City Council had passed a three per cent tax on admissions, Mr. Russell prepared an eight-point program and presented it at a special meeting of the Council.

Forceful Arguments Win Case for Ohio Showman

He argued that the tax was discriminatory; that tax burdens should be borne by all people rather than one business; that the measure would result in the publication of private business records; that a good theatre was a community asset from which all businesses profit; that there was no more logic to placing a tax on theatres than taxing the incomes of lawyers and physicians; that the tax would probably cause a reduction in the allotments from the county; that, despite increased costs, admission prices have remained unchanged, and that the theatre has been a contributing factor in the progress of the community. He won his case—the law was repealed.

However, any indication that the Federal amusement tax might be reduced this year was erased recently when Representative Harold Knutson, chairman of the House Ways and Means Committee, announced that any substantial reduction in excise taxes would not be possible in view of huge expenditures for national defense and the European Recovery Plan.

Some Congressmen Favor Federal Tax Reduction

Meanwhile, Senator Kenneth Wherry (R., Neb.) and Senate majority leader, hinted there still was hope of reduction. Addressing a recent exhibitors meeting in Omaha, he said he was not "so sure that if we had lower taxes, exhibitors might sell more seats." Lower taxes, he said, did not always mean lower revenue for the Government.

Another bill to cut the Federal admission tax back to the pre-war 10 per cent was introduced into the House of Representatives in Washington Monday by Representative Carl T. Curtis of Nebraska. Mr. Curtis, seeking a reduction on all excise rates, said that the "reduction of these taxes will not cut Federal revenue" and that the 20 per cent rates "are so high they are holding back sales."

BOWLING ALLEYS FIGHT CHICAGO TICKET TAX

Members of the Bowling Proprietors Association of Chicago have come up with a technicality with which to fight the city's three per cent amusement tax. They have filed suit in Superior Court against the city contending that only entertainment for which a person pays admission as a spectator can be classed an "amusement." Where the person is a participant (such as bowling) the result is "sport" and, thus, should not be subject to the tax. As an example they cite golf and roller skating, both of which are tax-free.

"INDUSTRY OVER JITTERS," SAYS DEPINET; SEES CHEER

Howard Hughes has "high ambitions" for RKO and Ned E. Depinet, executive vice-president of the company, is "convinced" that he "is the type of man who will not be content until RKO is the undisputed champion."

Mr. Depinet returned to New York Monday from Hollywood, where he conferred for 10 days with Mr. Hughes, who now owns the controlling stock in RKO; with Floyd Odlum, whose Atlas Corporation sold the stock; with N. Peter Rathvon, president of RKO, and with Dore Schary, in charge of production.

"I am very favorably impressed by Mr. Hughes' ideas and intentions," Mr. Depinet stated, in a formal release. "In having Mr. Hughes as its principal shareholder, RKO gains not only an astute and courageous young business man, but a showman who has had a continuous interest in motion pictures for 25 years and, as an independent producer, has made a number of the top box office pictures of the past two decades.

"In view of our steady growth and even brighter prospects," Mr. Depinet said, "I'm sure Mr. Hughes has invested his money in the right company."

Mr. Depinet believes that the whole industry is "now over its bad case of jitters, off the detour and again on the high road of showmanship where it belongs, with banners flying and bands playing."

The company, he asserted, has never been in better shape for product. He pointed out "Melody Time," "Good Sam," "The Velvet Touch," "A Song Is Born," Rachel and the Stranger" and "Fort Apache" as examples.

Mentioning others to come, Mr. Depinet gave special attention to the Walter Wanger production in color of "Joan of Arc," starring Ingrid Bergman, which he described as "the motion picture event of the century."

" 'The Boy with the Green Hair' has all the qualities of showmanship and novelty that won acclaim for 'Crossfire'," he said. Also in the list are "Mr. Joseph Young of Africa," Cary Grant in "Every Girl Should Be Married," Joseph Cotten and Valli in "Weep No More," and Robert Young, Shirley Temple and John Agar in "Baltimore Escapade."

Warner Urges Free Film Trade To Aid Relations

Washington Bureau

The free and unfettered international distribution of American motion pictures would accomplish much toward the improvement of our relations with other countries. Harry M. Warner said Monday. The Warner Brothers president, speaking before the National Council for Community Improvement here in the capital, said that "going to the movies has taught more than one person how to get along with the rest of the world. "Wouldn't it be wonderful," he said, "if we could show our pictures to Russia?"

The motion picture and the motion picture theatre occupy key spots in the progress of the community and, through the community, of the entire country, he said.

"The great achievement of the motion picture in the community is that it has made history entertaining," Mr. Warner continued. "It has given the American citizen more and more information from which he can make up his own mind" and, he added, "it has expressed in terms of entertaining drama the American ideas of tolerance."

Mr. Warner pointed out that although the primary function of the motion picture is entertainment it has so broadened the scope of entertainment that it has become a teacher.

The theatre is the perfect headquarters for public service endeavors, because it attracts such great numbers of people, Mr. Warner explained. He cited as examples the campaigns for fire prevention, the conservation of fats and for periodic x-ray examinations to control tuberculosis.

The theatre "helps to knit the community more closely together," serves as "a spur to sound business on Main Street and fulfills a community need for a good recreation outlet," the Warner executive concluded.

RKO Contempt Exemption Asked

Chicago Bureau

Federal Judge Michael J. Igoe took under advisement here last Friday RKO's motion to exempt the company from charges of contempt of the decree in the Jackson Park anti-trust suit.

Miles Seely, RKO attorney, appearing before Judge Igoe in U. S. District Court, based his argument on the ground that the RKO Palace and Grand theatres were not named defendants in the original decree—that only RKO Radio Pictures was involved. He said the houses were separate corporations, that the Palace operated under the Orpheum Theatre Company, and the Grand under the Winston Theatre Company. The RKO corporation, he said, however, was the parent company of both the Orpheum and Winston.

Decision on the RKO issue may determine whether the Palace and Grand must continue to comply with the two-week limit on running times in the Loop area.

Atlanta Salesmen Elect

Edward B. Foster has been elected president of the Atlanta, Ga., chapter of the Colosseum of Motion Picture Salesmen of America. Other new officers are Harris Wynn, Jr., vice-president; Frank Salley, board chairman; Harry Dashiell; C. T. Jordan, Jr., financial secretary, and W. R. Word, recording secretary.

Wolfberg Reelected Head Of Rocky Mountain Allied

The reelection of John Wolfberg as president and Joseph Ashley as general manager last week concluded the two-day initial convention in Denver of Allied Rocky Mountain Independent Theatres. Joan Livingston was reelected secretary and Walter Ibold, treasurer. Elected to the board of directors were: Fred Lind, Robert Smith, Neal Beezley, E. K. Menagh, J. K. Powell, Thomas Knight, Lloyd Kerby, Carl Garitson, Marlin Butler, Charles Flowers, A. S. Kehr and Hobart Gates. The convention recommended that members sign with Ascap for three months only, and it established a buying agency for candy, popcorn and theatre supplies. Most of the sessions were devoted to open forum discussions of industry problems.

Fox West Coast Withdraws Stockton Ticket Tax Suit

In the protracted battle between Fox West Coast Theatres and the city of Stockton, Cal., over the legality of the imposed two-cent ticket tax, the circuit has withdrawn its suit. However, it has retained the privilege of reinstating the suit within two years. The action was withdrawn until the theatre circuit can obtain a decision on a similar suit at nearby Bakersfield, Cal., where the circuit feels it has a better chance of winning the fight, thus strengthening its position in Stockton. Fox West Coast has paid the city of Stockton $83,000 in taxes under protest since the levy was imposed 18 months ago.

Theatre Tax Protested

Four of the six theatres in Moline, Ill., paid their first month's four per cent city amusement tax last week, but two theatres, owned by the Tri-States Theatres Corp., announced they would not pay the tax until there was a court decision. Operators of all six theatres have protested the measure but said they will abide by a court decision when its legality is tested.

MGM Ends Novel Award

Metro-Goldwyn-Mayer announced in New York Wednesday that its Annual Novel Award Contest had been discontinued. The Award was instituted in 1944 and was an annual event until 1947, when it was made semi-annual. The winning author was guaranteed $150,000, with a possible maximum of $250,000.

Now Comes



"A picture that'll bring joy to the boxoffice."—Hollywood Reporter

"One of the year's big boons for the exhibitor!"—Daily Variety

"The stuff of sock audience satisfaction."—Film Daily

"Earmarked for the niftiest kind of grosses."—Variety

Paramount's

RICH AND ROLLICKING NEW-LOOK MUSICAL

in

"The Emperor Waltz"

Color by
TECHNICOLOR

So Lavish That It May Never A

SO WONDERFUL THAT IT TOOK 7 ACADEMY AWARD WINNERS TO CREATE ITS



7 Point Supremacy



NUMBER 1 STAR

Bing Crosby, winner of the Gallup Poll of the public, winner of all industry polls, "was never better" says M. P. Daily "and not as good since 'Going My Way'," as he is in this one.



ACADEMY AWARD ACTRESS

Joan Fontaine, coupled with Crosby in the greatest star team of them all. As the kissable countess, she t-i-n-k-l-e-s like a crystal chandelier when Bing starts his melodious love-making.

BRACKETT & WILDER



Gifted Oscar-winning producer-director combination, give a gay, . foxy view of a pampered social set. Variety acclaims them for "the zing dialogue, the zippy pace." Film Daily for "the frisky comedy."

ROUSING MUSIC

Bing sings 5 of his happiest hits including "The Kiss In Your Eyes" by Johnny Burke and Richard Heuberger, "Friendly Mountains" by Burke and Joseph Lilley, "The Whistler and His Dog" by Roger Pryor—and others.



TECHNICOLOR SPECTACLE

Indoor grandeur! Outdoor wonderlands! Glamorizing gilded palaces and perfumed retreats in the emerald-green mountainous Tyrol.



BING'S GRANDEST ROMANCE

He's a Yankee salesman selling a scandalous bill-of-goods to Countess Joan. Even their dogs are in love—and in the dog-house.

HILARIOUS COMEDY

Treatment so sly, so unusual that it sends across the screen a fresh breeze of merriment that grows to a tornado of laughs because, as Film Daily notes with delight "It's strewn with clever gags."

ain Be Equalled On The Screen



The Splendor of These Famous Scenes Will Be The 7 Wonders Of The Screen!



Schoenbrunn Palace Ball, Paramount's la
set since before the war



A whole Tyrolean village bursting into
joyous song



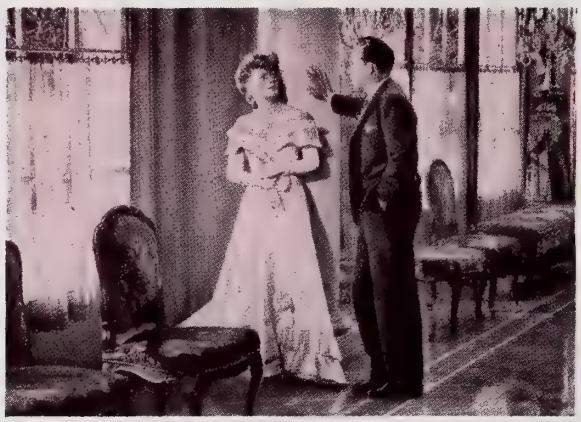
Bing gives palace guards a sales pitch on
an early model juke-box



Royal romancing (but beautiful) on a
chanting built-to-order island



An imperial audience granted to a poodle
of imposing lineage



Bing bagging his countess in the grandeur
of marble halls



The Crosby yodel bringing a new kir
song to the Bavarian Alps



POODLE ABDICATES FOR LOVE
Scheherazade trades royal birthright for love of Buttons, a gum-chewing Yankee mutt, in what Hollywood Reporter calls "the canine love affair that upsets an empire."

ALL AMERICA'S READING

About Wednesday's Gala Red-Carpet World Premiere, at the Paramount Hollywood, of

BING CROSBY ★ JOAN FONTAINE

in

"The Emperor Waltz"

Color by **TECHNICOLOR**

with Roland Culver · Lucile Watson · Richard Haydn · Harold Vermilye

Produced by Charles Brackett · Directed by BILLY WILDER

Written by Charles Brackett and Billy Wilder

• • •

TO BE FOLLOWED BY THE

Eastern Premiere, Radio City Music Hall, Early in June

FILM INDUSTRY DIVES INTO VIDEO POOL, HOLDING BREATH

Special Productions for Medium Appear Trade Answer to New Threat

Hollywood Bureau

The motion picture industry dove deeper into the television pool this week. While the new medium's growing pains came in for thorough discussion at the annual convention of the National Association of Broadcasters in Los Angeles, it became clear that Hollywood was determined to brave the expense of special television production rather than encourage competition by supplying theatrical releases.

The week's developments once again demonstrated the awareness on the part of the radio and motion picture industries of television's potential drawing power and competitive strength. At the same time they pointed up the economic struggle faced by the medium until it can pay its own way.

W. W. Watts of Radio Corporation of America, discussing the relationship between television and the motion picture industry at the opening luncheon of the Society of Motion Picture Engineers, advised the motion picture industry to determine for itself—and soon—how it fits into the television picture.

Television overshadowed all other discussion at the NAB convention where its problems and its progress were discussed. The NAB board of directors also adopted a "Code of Ethics" for the broadcasters, patterned in parts after Hollywood's Production Code.

Warner Brothers, in a hush-hush demonstration, gave NAB and SMPE members a glimpse of its new RCA large-screen projector which throws a direct picture 18 x 24 feet.

Gulf Theatres, Inc., a Paramount subsidiary, last wek asked the Federal Communications Commission for a television license for Tampa, Florida. This brings to six the number of television stations now owned or sought by Paramount and may be indicative of the company's desire to test the FCC's five-station rule.

A survey of eastern film distributors showed the majors firm against the use of their product on television, but joining in the general drive for special television production.

Mr. Watts's talk used the theme that television is here and that it must be reckoned with. Reviewing all aspects of television in its relation to the film industry, the RCA executive outlined RCA's theatre television research program and said his company's "Joint Research Program" with Twentieth Century-Fox and Warner Bros. involved the delivery of large-screen projectors capable of throwing six by eight feet and 15 x 20 feet pictures in addition to a kinescope photography system capable of recording and developing film in one minute.



IT'S IN the theatre now. And the Walter Reade circuit is making the most of it. The sign above, 40 by 60, is in its St. James theatre, Asbury Park, N. J., and any patron who feels that he must see television's attraction for the night may do so in the theatre's "Television Lounge".

The larger projection unit employs a 42-inch reflector and contains the largest Schmidt lens now in use, he said. Mr. Watts foresaw almost 1,000 stations in a few years and said they would need 3,650 hours of film—1,825 two-hour features or 14,600 shorts—during a year.

The Warner large-screen demonstration, held on the large Warner stage at Burbank, was among the highlights of the NAB convention. The bulky equipment threw a satisfactory 18 x 24 foot picture with the quality of the image ranging from clear to excellent. The test involved the televising of the audience, the pickup of a track meet and the televising of film taken off a monitoring tube. Many motion picture people attended the NAB meeting.

Observers are generally agreed that film, now and for a long time to come, will be the life-blood of television. This week it appeared the youngster would suffer from anemia at least until the plasma could be paid for. At the same time the promise of television is beginning to have its effects on the production end of the motion picture industry.

Their resistance to what is generally considered "the competition" weakening, the film men now are beginning to look to television as a potential market, and they are juggling figures to see whether production for television or the use of their pictures for broadcast purposes is economically feasible.

The current trend of thinking on that subject is clearly indicated by the many recent announcements from companies big and small to the effect that they would either produce specifically for television or would make their product available. Regardless, however, television still finds itself in the middle. The majors and a number of smaller outfits have big plans for specialized production, but so far little has been done about it.

High Costs, Low Revenue Deadlock Production

This is due mainly to high production costs on the one hand and the limited amount of potential revenue from the 26 stations now broadcasting on the other. These companies at the same time are the ones which have the large supply of product for which television thirsts without being able to afford to pay the high price, except in isolated instances. Lately a number of the independents, which so far have given television the cold shoulder, have been more responsive to the overtures of the stations' film departments. This is explainable in terms of their relations to the exhibitors since they stand less to lose from bad reaction to the use of their product on television than the majors.

The latest producer to show a definite in-

(*Continued on page 22*)

RED RINGS THE BELL WITH

"Comic's best in years!" VARIETY

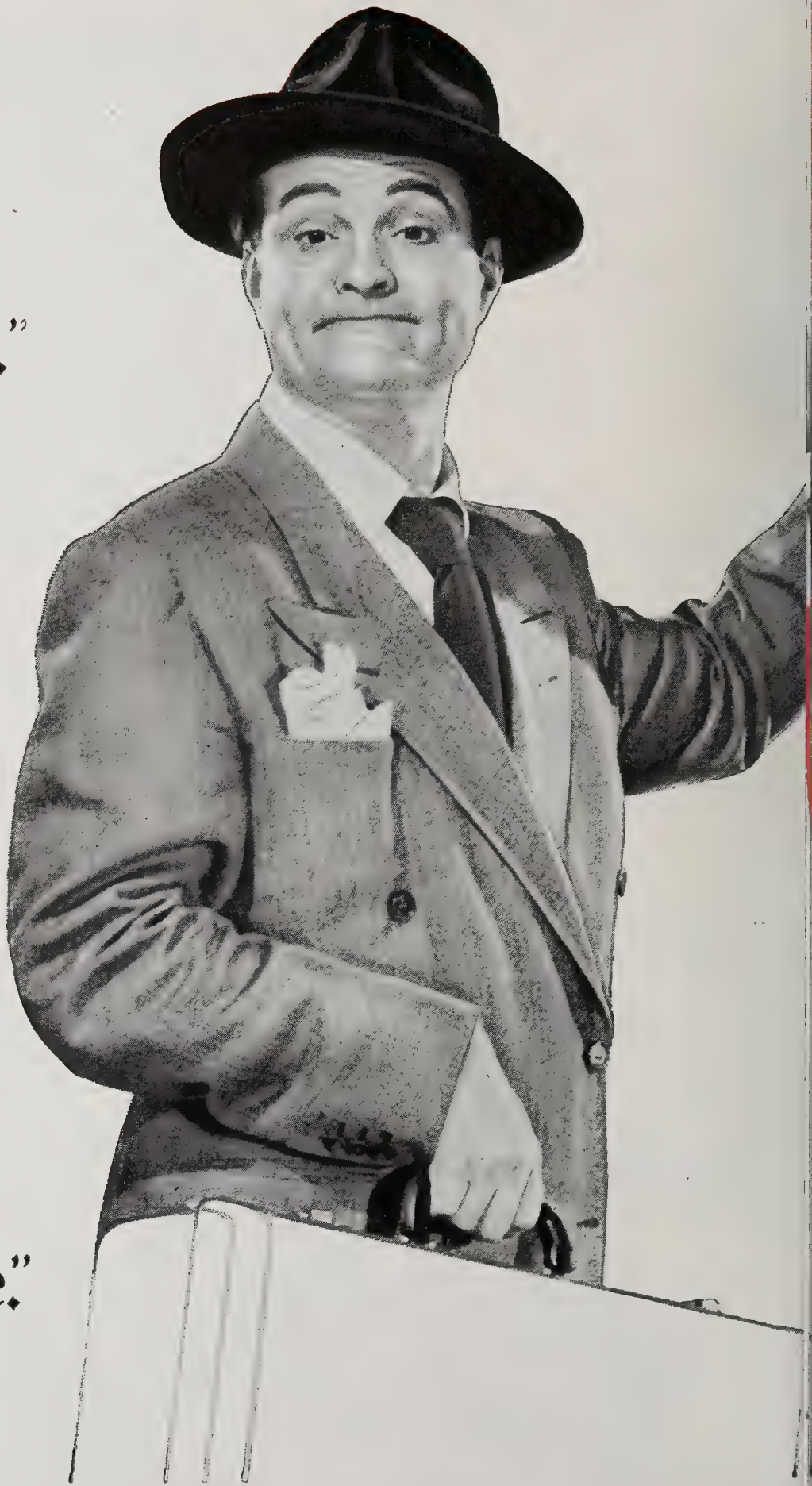
"Offers a veritable goldmine." MOTION PICTURE HERALD

"Wonderfully funny." HOLLYWOOD REPORTER

"Spells top grosses." BOXOFFICE

"Will do boffo biz." DAILY VARIETY

"Should clean up everywhere." SHOWMEN'S TRADE REVIEW



THE FUNNIEST COMEDY IDEA IN YEARS!

JUST IMAGINE



RED SKELTON

as

The Fuller Brush Man



co-starring

JANET BLAIR

with

DON McGUIRE · HILLARY BROOKE · ADELE JERGENS · ROSS FORD · TRUDY MARSHALL

AN EDWARD SMALL PRODUCTION

Screenplay by Frank Tashlin and Devery Freeman

Based upon a SATURDAY EVENING POST story by Roy Huggins

Produced and Directed by

S. SYLVAN SIMON

A COLUMBIA PICTURE





TELEVISION

(Continued from page 19)

terest in the television market is David O. Selznick, who recently chartered Selznick Television Corporation in Dover, Delaware. Spokesmen for Mr. Selznick emphasized that he had no plans for making past product available and said the move was designed to strictly divorce television film production from the producer's regular theatrical activities. Hal Roach, with his Halro Television Corporation, also is a newcomer to the field.

There are several pro and cons in the question of the use of theatrically-released motion pictures for television. Executives of the major companies are reported to be more dead set than ever against the use of their films for broadcast purposes in the light of the unfavorable reaction to the recent sale of 24 Korda pictures to station WPIX in New York for a reported $130,000. Actually the station only paid about $80,000, with the rest going for print charges.

Televisers Say Regular Product Is Unsuitable

The broadcasters, while pointing to their crying need for film—especially shorts—at the same time stress television's need for special lighting and different pacing. They also say that Hollywood's regular product does not show up too well on the television receiver screen. Dark scenes especially make poor television material. Shorts are preferred since they permit the insertion of trailers, time spots and other sponsor identification. Also, air-time and line charges for a picture running longer than an hour are very high.

A further deterrent in the reasoning of the motion picture men is the still existing ban on the use of music on motion picture sound track for television by the American Federation of Musicians. The AFM's contracts with the producers are coming up for renewal in September and whatever negotiations now are being carried on will probably not reach fruition until that time.

Special television production projects are in the planning stage at Paramount, Twentieth Century-Fox, RKO Pathe and Universal. The March of Time will produce a series of background film for the National Broadcasting Company and Life Magazine for use during the Philadelphia Conventions.

Smaller Producers Offer Old Product for Airing

The picture looks brighter for television as far as the smaller producers are concerned. Independents like Hal Roach and Edward Small have offered their oldies to the telecasters at a stiff price. Mr. Roach recently sold 35 features and 50 shorts to television. The Small office has offered 24. John Steinbeck has formed a company to import fashion films for television from France. United World is the one company which has been making its shorts supply available to television for about a year, and Astor Pictures is offering 17 pictures. Film Classics also is said to be exploring the field, and Monogram has sold occasional pictures to television. A number of foreign film distributors also have made their product available, but titles present a problem.

The production of television film so far has been confined mainly to the smaller organizations. Jerry Fairbanks has completed a series of 26 20-minute films, directed, acted and produced specifically for television use. It was shot in 11 weeks and will be reduced to 16mm for distribution to the stations. Negotiations for television production also are being carried on between the American Broadcasting Company and Universal's television department. Plans for production also have been announced by a new company formed by Arthur Mayer and Sam Dembow.

Rental Averaging $25 Per Reel Per Showing

The big "if" in all questions pertaining to film and television still is the inability of the stations to pay a good price. Rentals vary but are uniformly low, especially outside New York. The distributors now are asking about $25 per reel per showing with $10 added for each additional station on the network showing the film. The subjects usually are sold for a period of time anywhere up to two years. Shorter terms are usually sought to permit adjustments in line with the expansion of the market.

The "Wally Ford" detective serial, comprising 27 subjects, is offered to television stations for $7,500 a week on a two-year rights basis. Distributors in general complain that television rentals are too low and that more money invariably is forthcoming from theatrical release. This is one of the arguments said to have stopped Disney Productions from making available its product to television so far. Negotiations between Disney and the Columbia Broadcasting System are said to be in progress and only recently some Disney films were shown as part of WABD's "Small Fry Club" program. A further complaint voiced frequently by the distributors is the absence of standard contracts.

The television medium expects the film situation to clear as network facilities become available. This should bring revenues up and costs down. At the same time, companies like Paramount and DuMont and NBC are planning to use their special cameras, which permit the photographing of television images off the face of a monitoring tube, to duplicate programs on films.

REALLOCATION MAY DELAY NEW PERMITS

The proposed reallocation of television channels, as well as the recent rulings of the Federal Communications Commission taking away one television channel and ending the sharing of others to eliminate interference, probably will delay further hearings on applications for television stations, the FCC announced last week.

Eyssell Gets New Post at Center

G. S. Eyssell, president and managing director of Radio City Music Hall Corporation, and the Center theatre, Wednesday got an additional job. The Rockefeller Center board of directors appointed him executive manager of Rockefeller Center, Inc.



G. S. Eyssell

This means that in addition to his duties of supervising the Music Hall and the Center theatre, the 46-year-old executive will have under his jurisdiction the management of 15 buildings in the middle of Manhattan that are Rockefeller Center.

Mr. Eyssell replaces Hugh S. Robertson, who is retiring. Nelson A. Rockefeller, who was president of Rockefeller Center, Inc., until 1940, will resume the presidency left vacant by the death of Barton P. Turnbull May 11.

Mr. Eyssell first entered the industry at the age of 16 as general assistant to the manager of a Kansas City suburban theatre. He joined the executive staff of the Music Hall in 1933, four months after the theatre opened and in 1942 became president of the Radio City Music Hall Corporation and a member of the board of directors of Rockefeller Center, Inc.

Color Discussed At SMPE Closing

Various aspects of color, unrelated to color photography or projection, were discussed in detail last week at a series of demonstrations and lectures at the 63rd semi-annual convention of the Society of Motion Picture Engineers at Santa Monica, Cal. The sessions were held jointly with the Inter-Society Color Council.

High spots of the sessions were a series of 20 demonstrations of the phenomenon of color, presented by Isay Balinkin of the University of Cincinnati, and a lecture-demonstration on "Seeing Light and Color," by Ralph M. Evans, of the Eastman Kodak Company. RCA announced development of a mobile recording unit.

Howard L. Walls, curator of the Academy of Motion Picture Arts and Sciences, told the final session of the SMPE meeting some details concerning his efforts to preserve a collection of films considered cinematic landmarks from 1894 to 1917. His activities will involve the re-photographing of the photographic paper rolls in the Library of Congress, which is lending the photographic paper rolls to the Academy for that purpose.

ARBITRATION OFFICES OPEN; NOBODY KNOWS HOW LONG

On Month-to-Month Basis Still Taking Complaints While Awaiting Decision

Out on a limb since the U. S. District Court on December 31, 1946, ordered their dissolution, the motion picture tribunals of the American Arbitration Association are continuing their month-to-month existence waiting out formal and binding legal opinion on whether or not they are to continue to function.

May 1 the AAA received its monthly allotment of $25,000 from the participating companies, and indications are that the June check will be around on the first of the month.

Arbitration Tribunals Still Accept Complaints

Now uneasily operating between the District Court's dissolution order and the Supreme Court's decision that the lower court does have the power to authorize—if it wishes to do so—a voluntary system of arbitration, the AAA is still accepting complaints.

The District Court did not say the AAA should continue to do so. The Supreme Court did not give any direct answer, merely referring the question back to the lower court. But that allotment check was the go-ahead sign.

And the exhibitors are going ahead.

Since the May 3 decision of the Supreme Court, two complaints have been filed—one in the New Haven tribunal, the other in the Detroit tribunal.

The New Haven complaint, filed May 20 by Crown Management Corp., operator of the Crown theatre, Hartford, was the first post-May 3 complaint received and the complaint which is expected to make clear the majors' attitude toward continuing the system.

Copies of Complaint Are Forwarded to Companies

Copies of the clearance complaint, naming Loew's, Warners, Twentieth Century-Fox, Paramount and RKO, have been forwarded by the AAA to all involved. The companies have until June 4 to indicate whether they will or will not arbitrate. By midweek there were no indications that they would not submit to arbitration, New York officials said.

The Crown requests the arbitrator to set a 30-day ceiling after the first run Rialto, in Hartford.

The Detroit complaint was announced last weekend. The Grand Centre Recreation Co., operating the Centre theatre, Grand Blanc, Mich., contends that the five majors grant excessive clearance to the Regent, Strand, Michigan, Della, Roxie, Rialto, Nortown and Burton theatres, all of Flint, Mich. The Centre asks that the clearance be reduced.

The Supreme Court found unreasonable clearances to be in restraint of trade and therefore illegal. It placed the burden of proving the legality of clearances squarely on the distributor. Following that decision, numerous exhibitors have taken to the mails, asking the distributors for clearance reductions and better runs.

Since the decision abolished the competitive bidding system established by the District Court, distributors are still not of one mind on how to sell their product.

The Supreme Court suggested to the lower court that it could restudy the question of regulating sales procedures, so it is expected that the sales managers will be of one opinion only after the District Court has handed down its new decision.

If the Department of Justice has anything to say about it, the District Court will put in some work on the case before the summer recess. The Department right now is drawing up proposed orders for the District Courts to issue in the Schine, Griffith and Paramount anti-trust suits. This is a customary procedure.

Schine Opposes U. S. Plea for Court Order to Sell 5 Houses

Washington Bureau

The Justice Department's request of last weekend that the Supreme Court clarify its decision in the Schine anti-trust suit and order a trustee to sell five theatres still unsold under the, May, 1942, consent order, was opposed Monday by counsel for Schine Chain Theatres, Inc.

In a brief filed with the high court, Schine declared that the Government's petition is "patently not (for) clarification of any ambiguity . . . but an obvious attempt to persuade the court to reverse itself."

The Department has stated that enforcement of the consent order "should not await the entry of a final judgment." That order called for the selling of 16 theatres, five of which are as yet unsold. Department of Justice officials want clarification on whether the sale of those theatres should proceed —the Department thinks it should—or whether the sale should wait.

Schine's opinion is that divestiture of the five theatres must be based on a decision either that their ownership violates the Sherman Act or that their retention violates the agreement underlying the consent order. "In either case," the brief states, "such determination of unlawfulness must necessarily rest upon appropriate finding of fact."

The Supreme Court set aside the divestiture portions of the Schine decree pending the writing of a more "appropriate" decree and deferred consideration of the Buffalo District Court's decision to appoint a trustee to sell the theatres as "merely implementing" the divestiture provisions which the lower court must reconsider.

Town Increases Tax

The Paris, Ill., City Council has increased the annual tax on the city's two theatres. The Lincoln theatre tax has been increased from $580 annually to $700, while the Paris theatre has been advanced from $120 to $200.

Warner and Paramount Seek Bordonaro Suit Reargument

Warner Brothers and Paramount were to file briefs Saturday with Federal Court Judge Harold P. Burke in Buffalo for reargument of their motions to set aside a jury verdict holding them guilty of conspiracy in a triple-damage anti-trust action brought by Bordonaro Brothers Theatres, Inc., of Olean, N. Y. This was revealed in New York Tuesday by legal spokesmen for both film companies. Judge Burke rejected the Warner and Paramount motions last week while upholding a similar motion by RKO Radio. The jury verdict holding Warner, Paramount and RKO guilty also dismissed charges against four other defendants named by the operator of the Palace theatre in Olean.

Igoe Refuses Writ to Halt Double Billing in Chicago

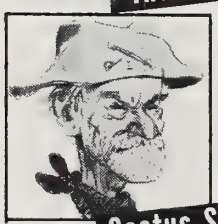
Chicago Bureau

Judge Michael Igoe has refused a motion by Seymour Simon, attorney for the Kimbark theatre here, seeking a preliminary injunction to prevent four theatres from playing double features ahead of the Kimbark. Mr. Simon sought an injunction against such bookings at the Tivoli, Tower and Maryland, Balaban and Katz houses, and the Lex theatre, operated by the Manta-Rose circuit. The Kimbark is plaintiff in a $510,000 anti-trust suit against the majors and circuits here. No date has as yet been set for hearings on the suit.

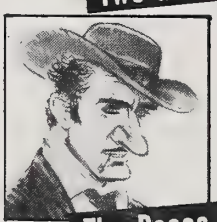
JUNE 8th IS DUDE'SDAY!


The DUDE


The GAL


Cactus Sam


Two-Gun Kiki


The Pecos Kid


Texas Jack

We're inviting all showmen to see how today's TICKET BUYERS enjoy the movie that reviewers hail as 1948's surprise smash!

"Pick of the pictures! Packed with laughs!" —*JIMMIE FIDLER*

"Most stimulating surprise in ready memory!" —*M.P. HERALD*

ALLIED ARTISTS presents

"The DUDE GOES WEST"

A KING BROS. PRODUCTION



Starring EDDIE ALBERT and GALE STORM

with James GLEASON • Binnie BARNES • Gilbert ROLAND • Barton MacLANE

Produced by MAURICE and FRANK KING • Directed by Kurt Neumann • Original Screenplay by MARY LOOS and RICHARD SALE • Director of Photography KARL STRUSS, A. S. C.

THEATRE PREVIEWS IN ALL KEY CITIES!

CITY	THEATRE
ALBANY	Delaware
ATLANTA *Preview June 9*	Paramount
BALTIMORE	Mayfair
BOSTON	Capitol
BUFFALO	20th Century
CHARLOTTE	Broadway
CHICAGO	To be announced
CINCINNATI	Grand
CLEVELAND	Hippodrome
DALLAS	Palace
DENVER *Preview June 7*	Paramount
DES MOINES	Paramount
DETROIT	United Artists
INDIANAPOLIS	Lyric
KANSAS CITY	Uptown
LOS ANGELES	El Rey

CITY	THEATRE
MEMPHIS	Warner
MILWAUKEE	Riverside
MINNEAPOLIS	State
NEW HAVEN	Dixwell
NEW YORK	RKO Colonial
OKLAHOMA CITY	Warners
OMAHA	Orpheum
PHILADELPHIA	Commodore
PITTSBURGH	Sheridan Sq.
PORTLAND	Orpheum
ST. LOUIS	Missouri
SALT LAKE CITY	Uptown
SAN FRANCISCO	Warfield
SEATTLE	Orpheum
TULSA	Ritz
WASHINGTON	Naylor

Please contact your Allied Artists Exchange for tickets

ON THE MARCH

by RED KANN

WITH which we return to the continuing problem of the overstuffed feature, by now a hardy perennial of discussion in this column.

The argument falls naturally into two camps—the producer whose heart's blood and artistic integrity are always at their crossroads, and the realistic exhibitor who has to play what the producer provides him.

The former, almost to a man, insists it's the story, fully rounded out, that must determine length. Unquestionably, he is quite right. The difficulty is in how long it takes to give a vehicle a full body without making it topheavy and tiresome.

The theatreman, less concerned with heart's blood and artistic integrity, has problems of turnover and overhead which can raise hob with his grosses when overlength product fails to show sustaining power. He also knows what the producer knows, but frequently will not acknowledge, that many attractions can be improved by simple, tighter editing. Sales managers are hep to this, as well, but their studios are not always listening.

To retrace ground already well traveled: Theatremen find the 90-minute feature suits them best. They are not being obstinate about it, just hopeful. They understand an arbitrary limitation is impossible, unwise and unreasonable. They know the product will be a mixed affair as to quality as well as length. But they find satisfaction, as well they might, in the substantial volume of important, near-important and general utility product played or to be played in running times of 90 minutes or slightly beyond. Such as these:

Film	*Distributor*	*Running Time*
Albuquerque	Para	90
All My Sons	U-I	94
April Showers	WB	94
Bachelor and the Bobby-Soxer	RKO	95
Berlin Express	RKO	86
Big Clock, The	Para	95
Bride Goes Wild	MGM	98
Casbah	U-I	94
Dream Girl	Para	85
Fabulous Texan	Rep	95
Fighting Father Dunne	RKO	93
Fuller Brush Man	Col	93
Fun and Fancy Free	RKO	73
Golden Earrings	Para	95
Good News	MGM	93
If You Knew Susie	RKO	90
Iron Curtain	20th-Fox	89
Kiss of Death	20th-Fox	99
Lady from Shanghai	Col	87
Mr. Blandings Builds His Dream House	SRO	94
Naked City	U-I	96
Noose Hangs High	EL	77
Return of the Bad Men	RKO	90
River Lady	U-I	78
Saigon	Para	94
Sainted Sisters	Para	89
Scudda Hoo, Scudda Hay	20th-Fox	95
Senator Was Indiscreet	U-I	81
Singapore	U-I	79
Sitting Pretty	20th-Fox	84
Song of My Heart	AA	85
Summer Holiday	MGM	92
Swordsman, The	Col	81
T-Men	EL	81
Wallflower	WB	77
Where There's Life	Para	75
Wild Harvest	Para	92
You Were Meant for Me	20th-Fox	91

The Situation: A Mid-Western town boasting three theatres. The first is producer-affiliated, running one-week stands, or better, with one-third of the available product. The second, an independent house playing double bills on a split week, with the remaining two-thirds. Last is a second run house which waits on Theatres No. 1 and 2. This has been the setup for years.

The Problem: The second run operator, aware of the Supreme Court decision, sees the way opened for product he has been unable to buy until now. He is inclined to admit the producer-affiliated house can't get by with less than it now has, but maybe so. He is positive the second theatre has far more than it requires and sees no reason why he cannot acquire some of the abundance. He talks about a law suit.

The Question: If distributors stand by their long-existing arrangements in this town—it's typical of others, experts say—they face a lawsuit. To avoid it, won't they have to open the situation to competitive bidding? If so, doesn't the affiliated theatre stand to lose part of what it now has, barring its own product, and doesn't the split-week independent, too?

The Impression: A tussle, primarily between the two independents, brews. The affiliated house, of course, will be involved under competitive bidding but, at least, it has the comforting assurance of its own product. Hitherto, all three exhibitors were happy and got along nicely. But the high court decision seems to have upset the relationship because now the last run operator no longer wants to be last run.

Here is an impending instance of two independents, each with one theatre only, facing a slug fest while the better fortified affiliated house has the chance of emerging the least scarred of all.

It is the distributor who appears to be in the very satisfactory middle. In the pleasant middle in this small situation, as he is in one major city situation where he avoids legal action by offering his films competitively. He's getting his price, the last time around a handsome five-figure guarantee on an important attraction which he sold away from the affiliated circuit to an independent who now finds the attraction so disappointing he may finish with a rental of 66⅔ per cent.

The net, from the distributor's angle? The price he asked and no legal difficulties.

The independent exhibitor's net? You must be kidding.

Cohen's Circuit Sues 3 Majors

An anti-trust action seeking triple damages of $1,800,000 was filed in U. S. District Court, New York, Monday, May 24, by Max A. Cohen against RKO Radio, Twentieth Century-Fox and Warner Brothers.

Plaintiffs are Anco Enterprises and Anwell Amusement Corp., both of New York and both headed by Mr. Cohen, who charges conspiracy exists among the three companies whereby any two companies agree not to compete with the third company in certain areas.

He charges further that his New Amsterdam theatre, New York, was discriminated against by the defendants, which include Radio-Keith-Orpheum Corporation and Warner Brothers Distribution Corporation. He asks the court for a permanent injunction to restrain the defendants from refusing to contract with Anco for exhibition of films of the three companies on a run ahead of or simultaneously with New York RKO circuit theatres, including the RKO Palace on Broadway, recently converted from first to second run.

Mr. Cohen asks the court to direct the defendants to "deal in good faith" with him and to issue licenses for exhibition of their features at his New Amsterdam.

Warner Promoted; Beall Joins Manley Company

The appointment of P. A. Warner as vice-president of Manley, Inc., manufacturers of popcorn machines and supplies, and of Ray Beall as assistant to Mr. Warner and public relations head for Manley was announced in Dallas last week by Mrs. V. G. Manley, president.

Mr. Warner was advanced from his position as eastern and southern divisional sales manager of Manley. He has been with the organization for 15 years. Mr. Beall formerly was advertising and publicity executive of Interstate Theatres, Dallas. With Interstate for more than 18 years, he also was national advertising and publicity director for a number of war loan drives. He will assume his new duties June 1.

Mr. Warner and Mr. Beall, who were in Kansas City last weekend for conferences with B. J. McKenna, executive vice-president and general manager, and Charles G. Manley, vice-president in charge of sales for Manley, will continue to maintain headquarters in Dallas. Mr. Warner will divide his time between his Dallas and the New York offices.

Canada Ticket Tax Revenue In Year Up to $15,369,000

The Canadian Government reported this week that revenues derived from amusement taxes increased to $15,369,000 in 1947-48, compared with $14,552,000 in 1946-47. During the 1945-46 period amusement tax collections amounted to $13,387,000.

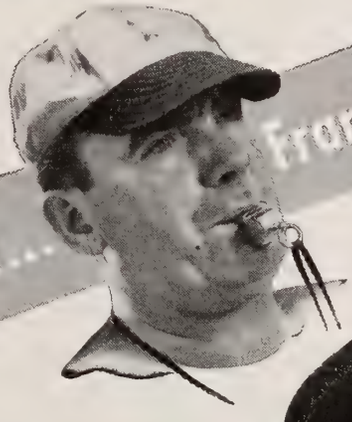
REMEMBER... Father Duffy in "The Fighting 69th"?



REMEMBER... Knute Rockne in "Knute Rockne—All American"?



REMEMBER... Frank Cavanaugh in "The Iron Major"?



NOW... His Greatest Role of All!



True Story of a real life Pied Piper... Father Dunne of St. Louis... who led his gang of roughneck kids right into the hearts and homes of the best people in town. A great guy who bet on boys—and won!

RKO PRESENTS

FIGHTING FATHER DUNNE

starring

PAT O'BRIEN

as FATHER DUNNE

with DARRYL HICKMAN • CHARLES KEMPER • UNA O'CONNOR • ARTHUR SHIELDS
JOE SAWYER • HARRY SHANNON • MYRNA DELL • RUTH DONNELLY

RKO RADIO PICTURES

Produced by PHIL L. RYAN • Directed by TED TETZLAFF • Screen Play by MARTIN RACKIN and FRANK DAVIS • Story by WILLIAM RANKIN

UA Home Office Battleground of Union Dispute

The question of Communism loomed large this week in the jurisdictional dispute at United Artists' home office between the CIO-affiliated Screen Office and Professional Employes Guild and the AFL-affiliated International Alliance of Theatrical and Stage Employes' Home Office Employes Local No. H-63.

At midweek the situation was obscure under broadsides of pamphlets, accusations of "invasions" and counter-accusations of Communism. SOPEG's contract with UA expires May 31. After that the National Labor Relations Board is expected to set an election, but it will be a one-sided affair since SOPEG has refused to comply with the provisions of the Taft-Hartley Act and has not filed non-Communist affidavits. The question on the NLRB ballot, therefore, will read simply: Do you wish to be represented by the IATSE—yes or no.

Majority Renounces SOPEG

The row started last week when what was described as "the overwhelming majority" of the 140 United Artists home office members of SOPEG renounced that affiliation and placed their collective bargaining future in the hands of the IA Local No. H-63. The group signed a contract with Russell Moss, the H-63 business agent and, notifying the company that they were no longer represented by SOPEG, called on United Artists to file with the NLRB a petition for a new shop election.

A spokesman for the dissident section explained that the move had two underlying motives. One, he said, was SOPEG's refusal to file non-Communist affidavits for its officers, which deprived the union of NLRB advantages, and the other was SOPEG's apparent preoccupation with political propaganda rather than with the problems of trade unionism.

Judge Asks Union Vote

Later in the week, Judge Matthew M. Levy, IATSE counsel, filed with the NLRB a petition for shop election to determine the workers' future bargaining agent. SOPEG announced it was going "full steam ahead" in its negotiations with UA, but the company, in a letter to employees, said that, under the present circumstances, it could not negotiate with SOPEG in the light of the union's refusal to comply with the National Labor Relations Act of 1947. At the same time, UA assured its employes that it would continue wage rates, hours and other conditions after the contract had expired May 31. "It is unthinkable," the UA letter said, "that an American corporation should enter into any kind of agreement with any group who will not come right out with the statement, 'I am not a Communist'."

Holland Sales Decision to Await Committee Report

The decision on whether or not member companies of the Motion Picture Export Association will operate in Holland individually or will continue to act in concert as in the past, will have to await the report of a special MPEA committee appointed to confer with the Dutch Bioscoop Bond.

This was reported last week following a meeting of the MPEA board of directors in New York.

The committee, which will go to Amsterdam later this month, will consist of Frank McCarthy, continental manager of the Motion Picture Association of America; Irving Maas, vice-president and general manager of MPEA, and two member company continental managers. The MPEA board will meet again as soon as the committee submits its report on the outcome of the discussions with the Bond.

Monogram Plans English Production in September

London Bureau

While the boards of directors of Monogram in the United States and Associated British Picture Corp. here are reportedly reviewing a plan for a two-way production-distribution deal, preparations are nearing completion for Monogram to begin filming at ABPC's Welwyn or Elstree studios in September. Under the plan, which was proposed by Norton V. Ritchey, Monogram International president, Monogram-Allied Artists would distribute throughout the Americas three ABPC productions in return for which Monogram would produce in England under ABPC auspices for British Pathe distribution in the United Kingdom and Allied Artists distribution in the United States. Ratification of Mr. Ritchey's plan is expected shortly.

Idaho Exhibitors Elect C. C. Voeller President

C. C. Voeller, Buhl, Idaho, was elected president of the Idaho Theatres Association at the group's meeting in Boise last Wednesday. He succeeds Hugo Jorgensen, of Rigby. Other officers elected were: Fulton Cook, St. Maries, vice-president; Harry Gordon, Boise, secretary, and Lawrence Nelson, Jerome, treasurer. The association has been discussing affiliation with the Pacific Coast Conference of Independent Theatre Owners.

Eastman Reelects Hargrave; Declares Two Dividends

Thomas J. Hargrave, president, and all other officers of Eastman Kodak, were reelected last week at the annual stockholders meeting in Rochester, N. Y. Two dividends, a quarterly dividend of 35 cents on the common stock and the regular dividend of $1.50 on the preferred stock, were declared. Both are payable July 1 to stockholders of record June 5.

Lawson, Trumbo Appeal Sentence In Contempt Case

Washington Bureau

John Howard Lawson and Dalton Trumbo, the first two of a group of 10 writers, directors and producers to be convicted of contempt of Congress, were sentenced to a year in jail and assessed fines of $1,000 each in District Court here last week.

The sentences imposed by Judge David A. Pine on Mr. Trumbo and by Judge Edward M. Curran on Mr. Lawson represented the maximum penalty under the law. They were pronounced after the defendants' pleas for a new trial were turned down on the ground that all points raised in the new trial motions had been argued previously.

Defense attorneys filed notice of appeal, but argument on the appeals will not be heard until autumn. Both Mr. Lawson and Mr. Trumbo were continued on bail pending the outcome of the appeal.

In sentencing Mr. Trumbo, Judge Pine declared the writer had "openly and flagrantly defied the legislative branch of our Government," and that his action had consequently "merited the extreme limit of the law." At the same time he pointed out to the defendant that legally he could have sentenced him on two counts—refusal to tell the House Un-American Activities whether he was a Communist and whether he belonged to the Screen Writers' Guild—but he considered the offense as falling into the same category.

Both Mr. Trumbo and Mr. Lawson defended their actions in statements before the court, pleading the right of union members to organize without their employers' knowing, and upholding the right of political activity without interference.

The cases of the other defendants have been continued pending the outcome of the two appeals.

Legion of Decency Reviews Thirteen New Productions

The National Legion of Decency has reviewed 13 new productions, approving all but four. In Class A-I, unobjectionable for general patronage, were: "Dock of New Orleans," "The Gallant Legion" and Liebe Nach Noten" (German). In Class A-II, unobjectionable for adults, were: "Blonde Ice," "The Fuller Brush Man," "Maria Llona" (German), "Showtime" (English), "Water Front at Midnight" and "Will It Happen Again?" The following were placed in Class B, objectionable in part: "Dreams that Money Can Buy," because of "suggestive sequences and situations"; "Lady from Shanghai," because of "low moral tone" and "suggestive sequence"; "Not Guilty" (French), because of "suicide in the plot situation," and "Women in the Night," because of "sordid details unnecessarily exploited in plot development."

ALBANY

The Palace booked "B. F.'s Daughter" and "Alias a Gentleman" as a followup to "The Iron Curtain." The latter profited from newspaper and radio publicity about picketing in other cities. Here, not a ripple of trouble stirred the Palace's still waters. The Strand showed "All My Sons." The Grand played "Furia" and the Ritz led off with "Letters from an Unknown Woman." . . . The Variety Club will hold its annual tournament at the Shaker Ridge Club June 21. . . . A. H. Nanton has opened his Playhouse in Manchester, Vt. . . . The Strand drew twice the usual Tuesday night crowd last week with an advance premiere of "Silver Ribbon," the first public concert of the Siena College Glee Club and Band and the official opening of WABY, now located on the upper floors of the Strand.

ATLANTA

A. J. Lavay is the new owner of the Harbor theatre, Safety Harbor, Fla. . . . Concord, N C., has a new drive-in. . . . . Henry Staley, W. P. Holder and T. C. Holder have opened a drive-in in Liberty, S. C., while another drive-in has been opened in Belmont, N. C., by the Faw Brothers. . . . Acme Theatres, Birmingham, has taken over the following theatres: the Eastlake, Woodlaw, North Birmingham, and Tarrent City. . . . M. L. Philips will build a theatre in Frayser, Tenn. . . . Talgar Theatres will build a drive-in in Fort Pierce, Fla. Talgar has opened its drive-in in Roebuck Springs, Ala. . . . E. S. Winburn has taken over the Capitol theatre in Chiefland, Fla. It seats 300.

BALTIMORE

Nice crisp weather for week beginning May 20 with what appears a nice pick up in patronage. Five new pictures offered. "Summer Holiday" big at the Century. "Adventures of Casanova," plus vaudeville, fine at the Hippodrome. "Four Faces West," very good at the Stanley. "Man From Texas," okay at the Mayfair. "Dragnet," plus "Call It Murder," okay at Times and Roslyn. "Fort Apache" went into a third week at the Town. Three pictures going into a second week included "All My Sons," at Keith's; "The Iron Curtain," at New theatre and "Private Life of Henry VIII," at Little. . . . Maryland theatre, which has been in the hands of the Hicks circuit for several years, will be sold at auction. For many years after it was built in 1903 it was the home of Keith's vaudeville. . . . Samuel Schwartz and partners will open the new Biddle theatre May 28. . . . J. M. Alderson, Centre manager and WFBR radio news commentator, was subject of an article with pictures in a radio magazine. . . . J. Alan Fledderman, 80, treasurer of Metropolitan theatre company before it was sold to Rome interests years ago, and prominent in public life here, died.

CHARLOTTE

W. W. Presson and R. W. Dabney of Monroe, N. C., have bought the Pastime theatre from Mrs. Earle Shute, and will take control June 1. They will operate it until they complete a new 900-seat house on West



Franklin Street in Monroe. . . . Two new drive-in theatres opened in the Carolinas the week ending May 22nd. One was the Dreamland, a $100,000 drive-in between Asheville and Black Mountain, operated by Pless Bros., and the other was the Park-In at Kannpolis, close to Charlotte, operated by H. H. Everett, Worth Stewart and H. D. Hearn. . . . H. M. Gibbs, projectionist at the Visulite theatre in Charlotte for the past 10 years, has been transferred by the owners, F. H. Beddingfield and T. A. Little, to manage their company's drive-in theatre between High Point, N. C., and Thomasville, N. C. . . . The Crystal Theatre, owned and operated by W. M. Corbett, reopened May 20. . . . Robert Kidd, former Paramount office manager, is now a Warner booker.

CHICAGO

Outdoor amusements, parks and continued warm weather are providing competition for Loop houses. Business is about the same as last week, which is only fair. New Loop openers are "Hazard," "Crimson Key," and "Caged Fury," latter two with stage shows. . . . Republic's "Bill and Coo" has been booked by the World Playhouse for a June showing. . . . La Rabida Sanitarium was the recipient of a fund raising cocktail dance held at the Variety Club here Friday night.

WHEN AND WHERE

June 3–4: United Theatre Owners of Illinois meeting at the Kaskasia Hotel in La Salle, Ill.

June 16-18: Annual territorial exhibitor-distributor "Round - Up" of the Salt Lake City Motion Picture Club at Salt Lake City.

June 20–23: Theatre Owners of North and South Carolina summer meeting at Myrtle Beach, S. C.

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel in West End, New Jersey.

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

CINCINNATI

The Cincinnati Variety Club, which will hold its annual spring dance and midnight frolic at Netherland Plaza's Pavilion Caprice, June 5, now is making preliminary arrangements for the annual picnic. . . . The 1,000-seat RKO Family theatre, which recently reopened with a double feature policy, with a change of bills three times a week, now has closed for the summer. . . . Ed Wheeler, previously holding an Astor Picture franchise here, has relinquished his holdings to join Sack Amusement Enterprises, of Dallas, as special sales representative covering Cincinnati, Cleveland, Indianapolis, Pittsburgh and St. Louis, with headquarters here. . . . Ben Cohen, manager of the Strand theatre, and first assistant chief barker of the local Variety Club, has been transferred to the Downtown theatre, in Cleveland. He is succeeded here by Jack Silverthorn, formerly of the Telenews, in Detroit. . . . Harold Rullman, Columbia salesman, is recovering from an operation performed at the Good Samaritan Hospital.

CLEVELAND

Fine weather, fast time and pictures lacking in box office appeal are given as the reason for a decided drop in theatre attendance in this entire area. Some exhibitors, however, say it's a seasonal drop and that business is still above pre-war summer takes. . . . Lee Goldsmith, U-I office manager, leaves here June 5 for a two week vacation in Miami, after which he reports for his new assignment as office manager in the Atlanta U-I exchange. . . . George Flynn has been promoted at U-I from head booker to salesman in the river territory. Wilbur Grant moves up into first booker's place and Saul Lane takes over as assistant booker. . . . Benjamin Cohen, manager of the Strand theatre, Cincinnati, succeeds Charles Burris as manager of the local Telenews theatre. Burris is now general sales and publicity manager for the Telenews circuit. . . . Richard Rasgaitis, U-I booking clerk, this week became Ohio roller skating champion. . . . Jerry Scholer, manager of Warners' Ohio theatre, Sandusky, is in the Cleveland Clinic for an operation . . . Paul Gusdanovic, head of the Gusdanovic theatre circuit, had a family dinner party at the University Club May 19, the occasion being his birthday.

COLUMBUS

"Fort Apache" was the only brand new attraction in downtown houses, doing fair business at the Palace. All other features were revivals or holdover weeks. "Duel in the Sun" rated special attention at the Ohio in its first local regular price engagement. "Arch of Triumph" and "The Iron Curtain" went into second weeks at the Broad and Grand respectively. Second week was chalked up by the World for "The Mikado." . . . P. J. Wood, secretary of the Independent Theatre Owners of Ohio, has been chosen treasurer of the Variety Club,

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Tent No. 2, succeeding the late J. L. Luft. Wood, in former years, was secretary of the club. . . . The town's only amusement park within the city limits, Norwood Park, has been opened for the season. . . . Mt. Sterling, Ohio, city council is considering a three per cent admissions tax. Council also is debating a $15 annual license for coin operated amusement machines. . . . Manager Max Wald of the Gayety has closed the theatre for the summer after only two weeks of films. . . . Lowell Denman is the new manager of the Westmont of the Academy circuit. . . . P. J. Wood announces that the state ITO convention will be held November 30-December 1 at the Deshler-Wallick Hotel here.

DENVER

Clyde Pease, formerly a Webber manager, has gone to work as a salesman for Ted Knox theatre supply. . . . Jimmy Smith, son of Mr. and Mrs. Robert Smith, of the Chef, Steamboat Springs, Colo., sang at a recent theatre owners banquet. . . .Duke Dunbar, years ago secretary of the Film Board of Trade, will run for attorney general on the Republican ticket. He has been assistant attorney general for several years. He still retains his interest in the film industry. . . . James Parsons is doing a $7,000 improvement job on his Isis, Aspen, Colo., with Empire Theatre Consultants getting the contract. . . . Mrs. Gregg Wagner, sister of Henry Friedel, MGM branch manager, died here. . . . Robert Bram, head booker, Universal, transferred to Cleveland, same job. Dick Stafford, assistant, promoted to Gram's job. . . . Lionel R. Semon opens 750-car, $125,000 drive-in, Pueblo, Colo.

DES MOINES

More than 2,000 persons attended the opening of Des Moines' first drive-in theatre last week. . . . Organized labor in Iowa is using a motion picture sound film in its political campaign against Gov. Robert D. Blue. The film pictures the labor demonstration at the statehouse last year; this is believed to be the first time in Iowa politics that a film has been used in a state campaign. . . . A premiere of the Eagle Lion picture, "Mickey," will be held here June 23 during the Hawkeye Holidays celebration. . . . Unusually warm and sunny weather kept theatre box office receipts low last week. All of the downtown houses reported below average business. . . . Harry Hamburg, Paramount branch manager, is leaving Des Moines to take over the exchange managership in Kansas City. Succeeding him here will be Don Hicks. . . . Paul Leatherby once again is selling pictures for Columbia. He has returned to his old job after a brief venture in the restaurant business. His brother is now managing the Leatherby drive-in. . . . Tony Fursee, former Columbia salesman, has joined the staff at Universal.

HARTFORD

Harry F. Shaw, division manager of Loew's Poli-New England Theatres, and Mrs. Shaw have returned from a vacation in Central and South America. . . . Sam Horwitz, assistant manager at Loew's Poli, Hartford, has returned to his post, following several months' leave of absence. . . . Samuel Rosenblatt, of Troy, N. Y., has acquired the Tyler theatre, Pittsfield, Mass., from Mr. and Mrs. William Chase. . . . Guy Tott, 56, owner of the Civic Theatre, Portsmouth, N. H., for the past three years, has died. . . . Jerry Blumenthal has been named assistant house manager at the State theatre in Hartford. . . . Turnpike theatre Corporation, Newington, Conn., a new firm, has completed construction and opened its new Pike drive-in theatre. Joseph Dolgin, Hartford, is manager, and Robert Gloth, also of Hartford, is corporation president. . . . New London Amusement Company, New London, Conn., has filed a certificate of organization at the state capitol. President, David T. Telage; treasurer-secretary, Nat Cutler; directors, the officers and Barney Cutler.

PICTURE PIONEER

When you're in western New York, it's the Basil brothers who signify independent theatre operation. The three, Constantine J., Basil J., and Theophilos J., this November celebrate their silver anniversary in show business.



Constantine Basil

Constantine, known as "Gus," heads the group, as president of Basil Enterprises, Inc., operating the first run downtown Buffalo Lafayette, and 12 community houses in that city and Niagara Falls. A gourmand and an expert cook, Gus began as a candy manufacturer. In 1923, with his brothers, including the late Nicholas Basil, he built the Clinton Strand theatre. Next came the Genesee, Victoria, Jefferson, Broadway and Roxy, and later the Varsity, LaSalle, State and Rainbo, in Niagara Falls. To these have been added the Apollo, Buffalo, the Colvin, at Kenmore; and an 11-story office building headquarters.

Gus lives with his wife, Mary, in the atmosphere of theatre. That is, they have an apartment in the building housing the Colvin. The apartment has an opening into the theatre, from which the Basils may watch the screen. His "hobbies" are his four grandchildren, Florida in the winter, and gin rummy.

INDIANAPOLIS

Business center of the new Meadowbrook apartment project on the North Side here will include a 1,500-seat theatre, according to plans announced this week. . . . The George Settos group will take over the Howard from Earl Bell in June. Settos then will operate 15 theatres in Indiana, Kentucky and Ohio. . . . Trueman Rembusch (Syndicate Theatres) has acquired the Storm at Oakland City from Mrs. Alma Foster. . . . Decatur exhibitor I. A. Kalver and his wife celebrated their golden wedding anniversary May 22. . . . Herbert Gaines, head booker at Warners here, has transferred as a salesman to the Buffalo, N. Y., branch. Ned Tillman takes his place here. . . . First run business is in a seasonal slump here, due to heavy outdoor competition from the Speedway.

KANSAS CITY

With the return to work of the packing house workers, theatre attendance is expected to increase. . . . Two proposals for increased taxes—to support the schools—have failed of passage at elections a month apart. . . . L. Hickok, who operates the Dream at Effingham, closes the theatre on nights that softball games are played and goes to the ball grounds with a huge popcorn machine which he and his son have constructed. . . . Increasing competition from the 16mm field is being reported locally.

LOS ANGELES

C. A. Caballero has announced the construction of four new drive-in theatres for the Los Angeles area, each to cost $250,000. The first, with an 800-car capacity, has been started on Gage Ave., east of Huntington Park, and the other three locations will be announced as soon as pending deals clear escrow. . . . The new $3,000,000 Mutual-Don Lee Television and Radio Studios, located on Vine Street, were thrown open to the press May 18 for a preview. . . . Harry Nace, head of the Paramount-Nace circuit of Phoenix, Ariz., was in town booking. . . . Mr. and Mrs. Ray Pearson, operators of the Lone Pine theatre, Lone Pine, were seen on the Row buying. . . . Jerauld Hardy, of the Westland theatre in San Francisco, was a visitor. . . . Judge LeRoy Pawley, owner of the Desert theatre in Indio, was in town. . . . The new Desert theatre in Desert Hot Springs, owned by Harry Plymore, opened May 14.

LOUISVILLE

New features were in the majority at the local first runs. "Arch of Triumph," coupled with "Who Killed Doc Robin," opened at Loew's. The Strand played "Love from a Stranger," plus "Heading for Heaven". "I Remember Mama" was brought into the Rialto while the Mary Anderson offered "The Woman in White". The Scoop imported "The Eternal Return". "Sitting Pretty," which opened at the Rialto and then moved to the Brown, is standing pat for third week. The National played "Butch Minds the Baby," coupled with "Little Tough Guys". . . . Film Row visitors: Mr. and Mrs. Bruce Aspley, Glasgow; C. K. Arnold, Bardstown; Oscar Hopper, Lebanon; George Peyton, LaGrange; A. N. Miles, Eminence; G. M. May, Corydon; Louis Chowing, New Washington, and Lewis Baker, West Point. . . . Construction is nearly completed on Arnold and Sisco's Melody theatre at Bardstown. . . . Three new thea-

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tres in Kentucky and one in southern Indiana are scheduled to open early in June. The Kentucky houses are: Bennett and Smith's Valley at Taylorsville; Foster Lane's Lane at Williamsburg, and Walter L. Campbell's Bell at Ravenna. The William Tell at Tell City is the Indiana house.

MEMPHIS

Loew's Palace led the attendance parade in Memphis with "I Remember Mama". Loew's State reported business was picking up with "The Bride Goes Wild." Warner had "Ruthless" and Malco "The Lady From Shanghai". Both reported average attendance. Ritz and Strand showed double features. . . . F. A. Parvin, owner, opened the Parvin theatre at Evening Shade, Ark., this week. . . . Garland theatre was opened at Little Rock by Floyd B. Peek, owner. . . . Robert Dunham, owner, sold Base theatre, Blytheville, Ark., to James C. Fisher. . . . Mid-south exhibitors on Film Row: Wilford Bond, Dyer; Louise Mask, Bolivar; Whyte Bedford, Hamilton; W. B. Hammond, Bradford; John Staples, Piggott; Orris Collins, Paragould; Owen Burgiss, Jackson; Frank Fisher, Como; Alvin Tipton, Caraway; Sam Kirby, Little Rock; Mr. and Mrs. Roy Cochran, North Little Rock; Gordon Hutchins, Corning; Mrs. H. G. Walden, Red Bay; W. D. Todd, Trezevant; Amelia Ellis, Mason; W. B. McFarland, Hornersville; J. C. Bonds, Hernando; Nathan Reiss, Bruce; W. F. Ruffin sr., Covington; G. H. Goff, Parsons; Terry Axley, England, and W. R. Tutt, Tunica.

MIAMI

The Flamingo is showing "Passionelle" and "Torment". The reissue, "Adventures of Robin Hood," is at the Florida and Sheridan, drawing well. "Golden Boy" and "Let Us Live" is at the Capitol. The Town's midnight showing was "Black Narcissus," while "Fort Apache" came into the Paramount at midnight. "Sign of the Wolf" is a first showing at the State.

NEW ORLEANS

Although it was completely renovated less than a year ago, the Poche theatre is to be renovated again and airconditioning will be installed. . . . Al Fitter, Paramount booker, has been transferred to the New Haven office. . . . Milton Aufdemorte has returned to his booking desk after five years in the Army. . . . About 900 patrons escaped injury when fire broke out in the airconditioning system atop the Orpheum theatre last week. . . . Henry Meyer is building a theatre, the Fox, in Biloxi. It will be opened early in August. . . . The Savoy, Basile, La., closed for remodeling May 15 and will reopen about July 1. . . . Robert Conrad has purchased an interest in the Bruce theatre, Jennings, La. . . . Joseph A. Loupe, Jr., is the new owner and manager of the White Hall, White Hall, La. . . . A. M. Royal has sold his Castle theatre, Pachuta, Miss. . . . Film Row visitors; George L. French, Mendenhall; W. J. Illsley, Columbia; O. J. Gaude, Port Allen; Ernest Delahaye, Maringouin; I. M. Gauthier, White Castle; Frank Olah, Albana, M. Boehringer, Baton Rouge; Mr. and Mrs. Guzzardo, Independence, and Charles Levy, Thibodaux.



NEW YORK

Seven new pictures opened on Broadway this week. Three were foreign films while the remaining four included: Universal-International's "Up in Central Park," at Loew's Criterion; "The Time of Your Life," a United Artists release of the William Saroyan stage play, at the Mayfair; RKO's release of Walt Disney's "Melody Time," in Technicolor, at the Astor, and an Abbott and Costello comedy from Eagle Lion, "The Noose Hangs High," at Loew's State. . . . Harold Rodner, Warner Service Corp. vice-president, was presented with the annual "Beacon Award" for humanitarian activities by the Motion Picture Associates at their annual dinner and dance at the Waldorf-Astoria Friday night. . . . Harry Goldstone's Famous Film Exchange has signed a contract with Armand Schenck, head of Madison Pictures, to distribute Madison's product in the Metropolitan New York area. . . . Herman Robbins, president of National Screen Service, has acquired the Mecca Building from Loew's International as a headquarters for NSS. The company is expected to take occupancy in from six to nine months. . . . Mrs. Morton Harrison Maxwell, daughter of Mr. and Mrs. J. Myer Schine of Gloversville, N. Y., and Dr. Maxwell are the parents of a daughter born last week. She will be named Susan and is their second child.

OMAHA

Business has been poor in Omaha. . . . A. F. Seff opened the new Uptown Theatre in Sioux City, Ia., during the month. . . . Joe Foley has switched from Eagle Lion to Film Classics as a salesman. . . . Employes staged a farewell party for Don Hicks, Paramount branch manager, and presented him a gift. . . . Opening of Omaha's first drive-in was set for May 25. . . . Phoebe Munford is new at RKO. . . . Francis Pace, Malvern, Ia., exhibitor, is the new mayor of his town. He has served twice on the City Council. . . . A Federal Power Commission forecast predicts Omaha, at the center of the Missouri River Basin, will have another 100,000 population by 1970. . . . Mrs. Carl White, Quality Theatre Supply Company, has undergone surgery as a result of an accident in which she broke an arm.

PHILADELPHIA

The Ringling Brothers Circus, making its annual visit to the city this week, makes for heavy competition this week as far as all the theatres are concerned. Moreover, the big circus show will return to the territory for a second appearance this season for the first time in years. . . . A ten per cent amusement tax, the first in the history of suburban Conshohocken, becomes effective on June 1, with church and school affairs exempt from the tariff. . . . Theatre pages are now being published daily in Harrisburg, Pa., by the morning *Patriot* and the *Evening News,* the only newspapers in town. . . . Warner Club, including employees of the Warner Theatres, will stage their annual dinner dance at the Cedarbrook Country Club on June 11. . . . Jay Emanuel, independent circuit head, was elected first vice-president and a permanent member of the Board of Directors of the Beth Zion Congregation. . . . Universal-International moved this week to 251 No. 13th St., still remaining in the heart of the local film exchange colony. . . . National Labor Relations Board set June 1 for an election among the engineers and cameramen at WFIL-TV. . . . Columbia office manager Walt Donahue is back at his desk after an illness. . . . Sam Waldman, manager of I. Hirst's Eighth Street houses, was hospitalized last week. . . . Lee Klein, manager of Warners' Orpheum, is back at the theatre again after his illness. . . . Earl W. Seigert, mideast division manager, celebrates 31 years with Paramount this week. . . . WFIL-TV, in arrangement with WPIX-TV, New York, arranged to show the television audience a series of 26 Alexander Korda feature films each Friday night starting May 28.

PITTSBURGH

James M. Totman, advertising and publicity director for Warners here for the past seven years, has been named to succeed the late Tom Fordham as manager of the Northwest Pennsylvania territory. . . . Henry Burger has been upped into the spot vacated by Totman....Larry Schacter has joined the Eagle Lion sales staff and will work in the Erie district. . . . Gabe Rubin, owner of the Art Cinema, has signed a contract to bring Chaplin's "Monsieur Verdoux" here. Rubin is heading a syndicate to build an elaborate drive-in theatre at Baden, 15 miles from downtown Pittsburgh. It will be ready for the fall. . . . Plans for the closing of the Fulton theatre for the installation of an air-conditioning system have been called off until next year, manager John Walsh has announced. . . . "The Iron Curtain" has held for a second week in the Fulton after picking up an excellent $16,000 for its opening week. . . . "To The Ends of the Earth" didn't do so well in the J. P. Harris and was moved to the Senator for a second week. . . . "The Mating of Minnie" took over. . . . Charley Comar, former manager of the Enright theatre, was named by Warners to replace the ailing Fred La Belle as personnel Director. La Belle is in California. . . . In

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other changes, Phil Katz moved into the berth formerly held by Comar and Max Silverman took over Katz's managerial job at the Kenyon.

SAN ANTONIO

Sam Katz is the new assistant manager for International Amusement Enterprises. . . . William Rau is the new Paramount film salesman for the southern Texas territory. . . . The Milan theatre, Coleman, was destroyed by fire May 7. Damage may run as high as $100,000. . . . A fire which started in the basement of the Texas theatre, Longview, did $350,000 damage to several adjoining store buildings. . . . Glasscock Theatres of Texas will open their new Leon in Pleasanton, about July 1. . . . S. K. Barry is managing the Ritz here. . . . T. O. Harvil, of the Star, Orange Grove, is now mayor of that town. . . . At the downtown theatres: "Three Daring Daughters," Aztec; "Duel in the Sun," Majestic, and "State of the Union," Texas. . . . The Joy has renovated its lobby.

SAN FRANCISCO

Complete remodeling of the Park theatre, Selma, is now underway. The house is slated to reopen in September. . . . A Smorgasbord Dance will be given by the Variety Club's Junior Executives on June 12. Stan Lefcourt is the sponsor. . . .A party recently held at the Variety Club Tent was the eleventh anniversary dinner of the Theatrical Employees Union B-18. . . . John Grichuhin has taken over managerial duties at the Verdi theatre. . . . E. M. Graybill of the San Miguel theatre, San Miguel, was on Film Row booking, also Clarence Wasserman from the Roxy theatre, Sacramento. . . . The vacancy left by Gene Newman, booker, at 20th Century-Fox, has been filled by Bob Davis. . . . . Newman has been moved to the 20th-Fox division office. . . . Russell Hardwick, of the Clovis theatre, Clovis, is on a six-week cruise to South America.

SEATTLE

The sole survivor among the first run holdovers was "Sainted Sisters" which moved into its fourth week at the Roosevelt. . . . H. E. Ebenstein, head of Northwest Automatic Candy Company, was here from Los Angeles, arranging to make Seattle his headquarters for six months of each year, spending the rest of the year in L. A. . . . Zollie Volchek, city manager for Sterling Theatres, went to Port Angeles to arrange transfer of the Elwha theatre to the Sterling circuit. Dick Lacey will remain as manager of the Elwha under its new management. . . . Everett Lawson, formerly associated with Selom Burns, is now with the National Theatre Supply Company here. . . . Theatre manager Walter Coy made front page news when he captured a would-be-burglar in the basement of his White Center theatre. . . . Out-of-town exhibtors on Film Row: N. J. Andrew, La Conner; J. W. Nordenberg, Ferndale; Pat Tappan, Wenatchee.

ST. LOUIS

Nobody is unhappy about the industry here except the film critics who turned a dour eye on "The Lady from Shanghai". . . With small fanfare, "Sitting Pretty" has sneaked up on the laurels for the longest run of 1948. This 20th-Fox comedy is in its sixth week at the Missouri and is still pulling the customers in. . . . Maurice Schweitzer was guest of honor at a testimonial luncheon at the Sheraton with Tom James, Variety Club chief barker, in the chair. Friends honored Schweitzer's 22 years on Film Row as Paramount manager and wished him success in his moveover to the drive-in field. Harry Haas of Charlotte, N. C., succeeds him at Paramount.

TORONTO

Toronto exhibitors made a play for the holiday crowds on Victoria Day, May 24, and the cool weather favored the theatres. There were four holdovers at four of the 10 first run theatres, with "The Iron Curtain" taking a fair second week at the Imperial, likewise "All My Sons" at Loew's Uptown. "I Remember Mama" enjoyed a second six-days at the Tivoli and Eglinton. At the specialty theatre, the International Cinema, there was a third week for "Meet Me at Dawn," the British comedy. Among the leading new films were "State of the Union" at Loew's, "Scudda Hoo, Scudda Hay" at Sheas and "Call Northside 777" at the Eglinton and Fairlawn theatres. . . . The Ontario government immediately took over the 20 per cent amusement tax after it had been wiped off by Finance Minister D. C. Abbott in the Federal government and the theatre men were wrathy. President J. J. Fitzgibbons of Famous Players Canadian Corp. led the criticism by saying that the Ontario authorities were determined to get their hand into the little man's pocket and secure all the money possible. . . . The Canadian Broadcasting Corp. has announced that much study has been given to television developments in recent months and expected that television cost in Canada would be much higher than in other countries because of distances. . . . "Women in the Night" was the only picture to be classed as adult entertainment by the Ontario Censor Board in April.

VANCOUVER

Unexciting business all over town, despite the arrival of five new features. "Sitting Pretty" is still the best in town in its third week at the Strand. "The Iron Curtain" opened at the Orpheum to better than average business. . . . A $30,000 theatre and bowling alley are planned for Enderby, B. C., by local businessmen. The town is at present being serviced by a 16mm circuit. . . . At the annual convention of the British Columbia Parents-Teacher Federation a resolution was passed asking the provincial government to fine parents and any theatre manager who permits children under 14 to see "unsuitable" films. . . . J. Earl Lawson, president and general manager of Odeon Theatres of Canada, was a local visitor. . . . Willard Adamson, B. C. manager for International Film Distributors, underwent a major operation which resulted in his losing a foot and a part of his leg. . . . Continuous snow and floods in the prairie provinces has caused plenty of grief for farmers and cattle owners, caught unprepared for the late spring. Fifteen small town theatres have closed. Alberta and Saskatchewan were hit the worst by the late spring.

WASHINGTON

Washington is enjoying unseasonably cool weather, which is having a favorable effect on the box office. Holdovers were reported for Loew's Capitol, with the "Iron Curtain" going into a second week; and RKO Keith's, with "Fort Apache" also registering a second week. The opening day of the latter picture saw long lines stretching down to the corner, a sight not seen in Washington for a long time. New openings included: "Mating of Millie," at the Warner; "Old Los Angeles," at Warner's Metropolitan; "Duel in the Sun," at Loew's Palace, and "Mark of Zorrow" at Loew's Columbia. . . . Gene Ford, managing director of Loew's Capitol theatre, has been awarded a special plaque by the Armed Forces Radio Service at Walter Reed. The award, presented by Maj. Gen. George C. Beach, commander of the Army Medical Center, was "in appreciation of the many hours of excellent entertainment afforded the patients of the hospital." . . . Glen Echo, Washington's amusement park, is planning to offer old motion pictures, horse operas and slapstick comedies this summer, in addition to the traditional rides and fun houses.

Negro Dancer Wins $1,000 In Civil Right Suit

A jury in New York City Court Tuesday granted $1,000 damages to a Negro dancer after finding he had twice been denied the use of passenger elevators in a New York apartment house. The $1,000 in damages is the maximum permitted under the State Civil Rights Law. The defense contended that, Claude Marchant, had been asked to use the service elevators because he was thought to be a messenger. The decision will be appealed.

Jacques Feyder, French Producer-Director, Dies

The death in Switzerland of Jacques Feyder, French producer-director, was reported from Paris in the New York *Times* Wednesday. Born in Belgium, M. Feyder was the director of a number of features which won critical praise in France and the U. S. These include the frequently revivied "Carnival in Flanders" and "Portrait of a Woman," which he also wrote. On several occasions M. Feyder worked in Hollywood where he directed Ramon Navarro in "Son of the Rajah". He made the French and German versions of "Anna Christie" with Greta Garbo.

Alpha Fowler, Sr.

Alpha Fowler, Sr., 61, veteran Georgia legislator and theatre operator, died of a heart attack May 17 at Piedmont hospital, Atlanta. He operated the Empire in Atlanta, and another house in Douglasville, Ga. He is survived by his wife and three sons.

Bernat Federhar

Bernat Federhar, 82, retired motion picture theatre operator at Akron, O., died in that city May 14. He is survived by two sons.

Eagle Lion Will Award Prizes in Heineman Drive

During the 26-week Bill Heineman Sales Drive which begins June 4, Eagle Lion will award $1,000 in cash prizes to field exploitation representatives producing "the best and most effective promotion campaigns." This was announced in Chicago last Saturday by Max E. Youngstein, vice-president in charge of advertising, publicity and exploitation, at the second of the company's four regional meetings, at the Blackstone Hotel.

Attending the meeting were branch managers and sales force personnel from Eagle Lion exchanges in Chicago, Detroit, Indianapolis, Milwaukee, Minneapolis, Kansas City, St. Louis, Omaha and Des Moines.

The meeting also was addressed by William J. Heineman, vice-president in charge of distribution; L. Jack Schlaifer, assistant to Mr. Heineman, and Herman Beiersdorf, western sales manager, who outlined specific sales policies and regional selling plans on the domestic product and J. Arthur Rank's British films which will be distributed by Eagle Lion.

Mr. Heineman cautioned the meeting to be more careful "from now on" in the matter of clearance under the Supreme Court decision in the Government's anti-trust action. He explained the decision and said that the company would sell pictures singly and in full compliance with the decision.

The third regional meeting was held Monday at the Roosevelt Hotel in New Orleans, and the fourth was to be held at the St. Francis Hotel in San Francisco this Saturday.

An increase of at least 50 per cent above normal advertising, publicity and exploitation budgets for all regional engagements of Edward Small's "Raw Deal" was announced in New York Tuesday by Max E. Youngstein, vice-president of advertising, publicity and exploitation for Eagle Lion, the distributor. He said the picture would be released on a regional plan which would give it major day-and-date openings in each of the company's 31 exchange areas.

Become Law Partners

George A. Raftery and Milton M. Rosenbloom have been admitted to partnership in the law firm of O'Brien, Driscoll, Raftery and Lawler, New York. Mr. Raftery is a brother of Edward C. Raftery, former president of United Artists and a member of the law firm.

Sullivan To Speak June 3

Gael Sulivan, who takes over as executive director of Theatre Owners of America June 1, will make his first official appearance at the meeting of the United Theatre Owners of Illinois at the Kaskaskia Hotel, La Salle, Ill., June 3-4.

Mann and Lippert Circuits Are Merged on Coast

The merger of the Mann and Lippert circuits into one consolidated organization of approximately 61 theatres was announced in San Francisco this week by George Mann and Robert L. Lippert.

There are 40 Mann houses, located in Klamath Falls, Eureka, Ukiah, Marysville, Woodland, Dinuba, Arcata, Fort Bragg, Fortuna and Healdsburg.

Mr. Lippert had been active in bidding for a half interest in Mike Naify's United California Theatres, but had dropped out of the contest sometime ago. He was associated in his efforts with Milton Reynolds, pen manufacturer. Mr. Lippert's theatres are located in Oakland, Richmond, Sacramento, Fresno, Medford, Ashland, Corcoran, Sanger, Gaudalupe, Malaga, Pixley, San Pablo, Santa Maria and Stockton. He also operates a number of drive-ins.

Jensen Holdings Sold in Seattle

Seattle Bureau

All of the theatre, restaurant and other interests of the Jensen and Von Herberg Enterprises, legally incorporated as the Pioneer Securities Company, Inc., have been purchased by William Edris, Seattle hotel operator.

Theatres included in the transaction are:

The Liberty, Seattle, a 1,650-seat first run, built in 1914.

The Venetian, Seattle, an 863-seat suburban house, built in 1917.

The Roxy, in Ballard, a 435-seat suburban house, built in 1926.

The Roxy in Enumclaw, a 750-seat house, built this year.

The Grand theatre at Great Fallas, Montana.

Local theatre men estimated that Mr. Edris paid in excess of $2,000,000 for the stock of the company.

No changes in the personnel of the theatres are contemplated, Mr. Edris said soon after the sale was announced here last Friday.

Wider Use of 16mm Films By Unions Is Urged

There is a potential audience of more than 15,000,000 among union members and their families for non-theatrical 16mm films, Mark Starr, educational director of the International Ladies Garment Workers Union, said last Wednesday. Mr. Starr was one of the speakers who discussed "Films and Labor" at the May conference meeting of the New York Film Council in New York. He said that unions need two kinds of films: one should be concerned with the international problems of trade unions and the training of union leaders, while the other should acquaint the public with the union's story.

Announce Plans For 20 Theatres 5 to Be Drive-ins

Construction plans for 20 theatres, including five drive-ins, were announced for various parts of the country during the past week.

One drive-in theatre has been announced for Milldale, Conn., to be built by Fred Quatrano and Murray Holstein at a cost of $100,000, while a second has been announced for Bristol, Conn., to be operated by Albert Bernstein. Other drive-in theatres include one at Lincolnton, N. C., to be operated by A. E. Miller; another at Lake Charles, La., to be built by the Southern Amusement Company, and a third at Nashville, Tenn., for the Crescent Amusement Company.

New projects include: a theatre at Clinton, S. C., by Leland Young; one at Dallas, Ga., by Windell Welch to seat 770; a Wometco theatre at Miami, Fla., for Negroes; a theatre at Frayserm, Tenn., to be built by M. L. Phillips at a cost of $50,000; a 1,000-seat theatre at Shelbyville, Tenn.; an 850-seat house at Stockton, Cal., to be constructed by Westland Theatres; a 500-seat theatre at Grayville, Ill., to be erected by Turner-Farrar Theatres.

Also, a $50,000, 800-seat theatre at Westchester, Va., to be built by E. E. Ours; a 500-seat Telenews theatre in Chicago to be erected by Herbert Scheftel and Alfred G. Byrger at a cost of $200,000; a 1,100-seat theatre at Dallas, Tex., to be built by Robb & Rowley at a cost of $200,000; a 900-seat theatre at Monroe, N. C., by W. W. Presson and R. M. Dabney, and a theatre at Clinton, S. C., to be erected by Mrs. J. M. Dick and J. Leland Young for $100,000 and seating 856.

Fox West Coat Theatres has announced that it will open its new Turlock theatre at Turlock, Cal., June 15. Built at a cost of $175,000, it seats 1,000. At Ashburn, Ga., the new $100,000 Turner theatre was opened last week.

Two remodeling projects also have been announced. The Crown Realty Company at New Haven, Conn., has started remodeling a building into a 450-seat theatre for opening in the autumn, while the Town Hall theatre at Quincy, Cal., has been remodeled.

Omaha Planning Commission Would Restrict Building

The chances for new theatres in Omaha will be practically nonexistent if a proposal by the City Planning Commission is approved by the City Council. The Commission had recommended that theatre building be forbidden in first commercial zoning areas which contain the remaining desirable sites in the city. Attorney Eugene Blazer, representing Tri-States Theatres, is protesting the recommendation.

RKO Net Profit For Year 1947 Is $5,085,848

Consolidated net profit of $5,085,848 for the year ended December 31, 1947, was reported by RKO Monday. This profit, equivalent to $1.30 a share on the outstanding common stock, compares with a net profit of $12,187,805 for the previous year. The 1946 per share earnings amounted to $3.17.

The report shows that although 1947 earnings were lower than in 1946, when record profits were reported, the figures for 1947 compare favorably with earnings for each of the three years prior to 1946. There was a profit of $6,964,004 in 1943; $5,206,378 in 1944, and $6,031,085 in 1945.

Following is the complete consolidated statement of profit and loss for the year ending December 31, 1947:

INCOME:		
Theatre admissions, film rentals and sales	$118,550,758.98	
Rents and other operating income	4,558,288.41	
		$123,109,047.39
EXPENSES:		
Amortization of film costs and expenses	$32,769,524.58	
Royalties and participations	29,148,584.39	
Operating and general expenses	50,355,873.65	
		112,273,982.62
		$10,835,064.77
Deduct — Depreciation and amortization of capital assets (other than $500,169.15 in respect of studio properties and other equipment charged to film costs)		1,334,997.88
		$9,500,066.89
OTHER INCOME:		
Equity in profits (net) of certain subsidiary companies not consolidated operating in foreign territories, including exchange adjustments	$364,045.54	
Profits on investments and capital assets (net)	4,528,655.02	
Dividends received	608,276.01	
Interest earned	166,133.15	
Sundry other income	299,875.60	
		5,966,985.32
		$15,467,052.21
OTHER CHARGES:		
Interest and discount	$923,629.52	
Provision for reduction in equity in net assets of subsidiary companies not consolidated operating in foreign territories having exchange restrictions	500,000.00	
Provision for estimated loss on completed productions, not released	2,000,000.00	
Losses on investments in productions	2,192,434.73	
Sundry other charges	215,140.38	
		5,831,204.63
		$9,635,847.58
Provision for income taxes		4,550,000.00
Net profit for the year		$5,085,847.58

In an accompanying letter to stockholders, N. Peter Rathvon, president, pointed out that ordinary operating earnings of the theatre subsidiaries in 1947 were only moderately below the record levels of 1946 and that, after taking into account capital gains realized in the sale of several properties, profits exceeded those of 1946.

The recession in 1947 consolidated earnings, he stated, was attributable to a substantial loss by RKO Radio Pictures, the producing and distributing subsidiary. Thus far in the current year, operations of this subsidiary have shown a small profit, while theatre operations continue very profitable, but at a somewhat lower level than at the same time last year.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 41—Dewey and Stassen debate Communism. . . . Jewish state proclaimed. . . . Free election held in American zone of Korea. . . . Flower fashions. . . . Girl gymnast. . . Auto race. . . . Dynamite girl.

MOVIETONE NEWS—Vol. 31, No. 42—Dewey in Oregon. . . . Truman at Girard College. . . . Father of the year. . . . The Hague fire. . . . Jet planes. The Scout-o-rama. . . . Tulip time in Holland, Mich. . . . Dog show. . . . Night harness racing. . . . The women's auto racing.

NEWS OF THE DAY—Vol. 19, No. 275—Israel at war. . . . Total eclipse gives Japs a thrill. . . . Stassen and Dewey debate Reds. . . . Korea's first free election. . . . Girl gymnast from overseas.

NEWS OF THE DAY—Vol. 19, No. 276—Israel's first president thanks U. S. . . . Navy's lightning jets. . . . Boy Scouts in New York jamboree. . . . Fire sweeps Dutch palace. . . . Father of the year. . . . World's fastest human. . . . Bluebloods of dogdom.

PARAMOUNT NEWS—No. 78—Report from Palestine. . . . Bob Hope dad to 4,000 kids in Las Vegas celebration. . . . Postmen of Paris in walking race. . . . Election in Korea.

PARAMOUNT NEWS—No. 79—Dogdom's high society. . . . U. S. meets first president of Israel. . . . Queen Mary brings many celebrities. . . . G.O.P. hopefuls set for battle of delegates.

UNIVERSAL NEWS—No. 145—Jews fight for survival on Palestine front. . . . Violence breaks out during Korean election. . . . Swedish girl gymnast arrives. . . . Central Park fashions. . . . College rodeo at Austin, Tex. . . . T.N.T. girl.

UNIVERSAL NEWS—No. 146—Dewey tops Stassen in Oregon primary. . . . Truman visits boys' school. . . . Navy jets tested on carrier. . . . New Russian envoy arrives. . . . Father of 25 honored. . . . Fire damages Dutch palace. . . . New president of Israel. . . . Track stars in Los Angeles meet. . . . Blue ribbon dog show.

WARNER PATHE NEWS—No. 80—First pictures from Israel. . . . Stassen and Dewey debate Reds. . . . Auto race. . . . Swedish girl gymnast. . . . Great Americans: Nathan Hale.

WARNER PATHE NEWS—No. 81—People on shipboard. . . . Boy scouts hold giant New York rally. . . . Israel Jews dig in. . . . Dutch royal palace burns. . . . Big party in California. . . . 2,700 dogs in outdoor show. . . . New York boys' PAL bouts.

TELENEWS DIGEST—Vol. 2, No. 21—UN asks end of Palestine war. . . . Jewish state proclaimed. . . . Scandinavia——new trouble spot? . . . . British warships to China. . . . "Il Duce" family three years later. . . . 6,000 students in mass pilgrimage. . . . Bomb blasts office of political party. . . . Swedish students rib year's events. . . . Truman's phrase "children and dogs" proves prophecy. . . . Taft marches through picket line. . . . Mae West returns to U. S. . . . Joe Louis gets close shave. . . . Democrats beat Republicans at baseball. . . . Archers beat golfers.

Goldwyn - Korda To Produce "Pimpernel" in London

Samuel Goldwyn and Sir Alexander Korda have entered into an agreement for the joint production in London of a remake of "The Scarlet Pimpernel," starring David Niven. Emerich Pressburger will produce; Michael Powell direct. Production will begin the latter part of July. The agreement provides that Mr. Goldwyn gets the distribution rights in the Western Hemisphere and Sir Alexander the distribution rights in the Eastern Hemisphere.

Name Chairmen In Youth Month TOA Campaign

Acceptance by 49 theatremen of posts as state chairmen in the Theatre Owners of America "Youth Month" campaign was announced last week by Charles P. Skouras, national chairman of the TOA's drive against juvenile delinquency.

First step in the campaign, sponsored by TOA at the request of Attorney General Tom C. Clark and the National Conference on Prevention and Control of Juvenile Delinquency, will be the showing of "Report for Action," a documentary financed by TOA. It will be screened for local civic welfare committees in more than 1,500 communities across the nation. September has been selected as "Youth Month," when all information media will cooperate to impress on the public the importance of finding a solution to the present problem of juvenile delinquency.

Members of Mr. Skouras' national committee are:

William R. Griffin, Cullman, Ala.; Harry Nace, Phoenix, Ariz.; Dave Callahan, Little Rock, Ark.; Dave Bershon, Los Angeles; Paul Williams, Los Angeles; George Nasser, San Francisco; Robert Selig, Denver; George H. Wilkinson, Jr., Wallingford, Conn.; A. Julian Brylawski, Washington, D. C.; Joseph De Fiore, Wilmington, Del.; Milton C. Moore, Jacksonville, Fla.; J. H. Thompson, Hawkinsville, Ga.; Virgil O'Dell, Nampa, Idaho; John Balaban, Chicago; Dave Jones, Springfield, Ill.; Ken Collins, Indianapolis; G. Ralph Branton, Des Moines; Homer S. Strowig, Abilene, Kan;

Guthrie Crowe, La Grange, Ky.; Harold Stoneman, Boston; C. J. Russell, Bangor, Me.; Lawrence Gordon, Detroit; James F. Sharkey, Detroit; Charles W. Winchell, Minneapolis; Max A. Connett, Newton, Miss.; Fred Wehrenberg, St. Louis; Elmer Rhoden, Kansas City, Mo.; R. R. Livingston, Lincoln, Neb.; Mel Morrison, Dover, N. H.; Maury Miller, Passaic, N. J.; Ray Bartlett, Artesia, N. M.; Boyd Scott, Gallup, N. M.; Harry Lamont, Albany, N. Y.; Robert Hayman, Niagara Falls, N. Y.; Fred Schwartz, New York, N. Y.; H. F. Kincey, Charlotte, N. C.; Mike Cooper, Grand Forks, N. D.; Ron Gamble, Akron, Ohio; Maurice White, Cincinnati; Charles Freeman, Oklahoma City; W. H. Thedford, Portland, Ore.; Lewen Pizor, Philadelphia;

M. A. Silver, Pittsburgh; Ed Fay, Providence; Ben L. Strozier, Rock Hill, S. C.; W. F. Ruffin, Covington, Tenn.; Walter L. Morris, Knoxville, Tenn.; Henry Reeve, Menard, Texas; Tracy Barham, Salt Lake City; Charles Klein, Deadwood, S. D.; Frank Vennett, Rutland, Vt.; W. F. Crockett, Virginia Beach, Va.; Frank Newman, Seattle; J. C. Shanklin, Ronceverte, W. Va.; Harold J. Fitzgerald, Milwaukee; Tom Brennan, Laramie, Wyo.; Frank Larson, Missoula, Mont.; E. V. Richards, New Orleans; Henry Pines, Reno, Nev.

Court Upholds Censor Right Of Cities in Hughes Case

The New York State Court of Appeals last Friday in Albany upheld unanimously the right of cities to censor motion pictures. The decision came after the Hughes Tool Company, parent company of Howard Hughes Productions, argued that the motion picture division of the State Education Department had granted a license to its film, "The Outlaw," but that New York City License Commissioner Benjamin Fielding and Police Commissioner Arthur Wallander threatened to revoke the license of any theatre in New York City showing the film. The film company argued that city officials did not have the power to interfere. No opinion was handed down with the Court of Appeals decision.

Production Level Again Rises; 37 in Work; Goldwyn Starts Film

by WILLIAM R. WEAVER
Hollywood Editor

The production level, which had reversed recent trend by rising from 32 to 35, added to that gain and closed at 37 last week on the strength of 10 pictures going before the cameras and eight to the cutting rooms. Press people, who've been called out to more previews in the past fortnight than in any similar period during the past year, deduce that the shortening of theatre runs has been expediting releases, with consequent inroads upon studio backlogs. Producing companies thus are compelled to increase production without regard to still rising costs, contract negotiations with talent groups, and other considerations until now held accountable for the drop-off in studio activity.

Samuel Goldwyn started production of "Take Three Tenses" for RKO Radio release. Irving Reis is directing David Niven, Teresa Wright, Evelyn Keyes and Farley Granger in the principal roles.

Fairbanks Starts "O'Flynn" For Release by Universal

The Fairbanks company, producing for Universal-International release, started "The O'Flynn," starring Douglas Fairbanks, Jr., who also is producer, with Helena Carter, Richard Greene and Patricia Medina in support. Arthur Pierson is directing.

MGM launched "Act of Violence," under production of William H. Wright and direction of Fred Zinnemann, with Van Heflin, Robert Ryan, Janet Leigh, Mary Astor and Phyllis Thaxton in the cast.

Warner Brothers started two. "The Girl from Jones Beach," with Alex Gottlieb producing and Peter Godfrey directing, presents Ronald Reagan, Virginia Mayo, Dane Clark and Lois Wilson. "The Younger Brothers," directed by Edwin L. Marin, presents Janis Paige, Wayne Morris, Bruce Bennett, Geraldine Brooks and Robert Hutton.

Columbia put three pictures in work. Buddy Adler is producing "Hearsay," offering William Holden, Lee J. Cobb and others, under direction of Rudy Mate. "Blondie's Secret," again presenting Penny Singleton and Arthur Lake, is being directed by Edwards Bernds. "El Dorado Pass" is a Charles Starrett-Smiley Burnette Western produced by Colbert Clark and directed by Ray Nazarro.

Stephen Auer is producing and George Blair directing "Whispers in the Dark," with Warren Douglas, Audrey Long and Grant Withers, for Republic.

Co-producers Robert L. Lipert and Carl Hittleman put "The Return of Wildfire" before the cameras for Screen Guild Productions. Richard Arlen, Patricia Morrison and Mary Beth Hughes are the principals.

SHANE SEEKS EXHIBITOR ADVICE ON PRODUCT

Maxwell Shane's mail box has been full of exhibitor letters with suggestion on production of "The Salem Frigate," and they are affecting script and schedule. He invited—and still invites—exhibitor opinion. His roots are in exhibition and he believes "the primary function of a commercial motion picture is to make money, and the men handling the product at point-of-sale to the public know better than anybody else what the paying people are in the market for."

"The Salem Frigate," from a novel by John Jennings which experienced wide sale a year ago and recently in *Omnibook Magazine,* whose publisher, Maxwell M. Geffen, is a partner in the production venture, is the first film on which Mr. Shane will function as producer, director and writer. "Fear in the Night," a memorable "sleeper" of 1947, was the first on which he acted as both director and writer.

Back of that stands a long list of writing stints, including many for Pine-Thomas, and advertising-exploitation for Publix theatres from New York to Los Angeles, Fanchon and Marco, Paramount and Columbia studios, United Artists theatres, and two advertising agencies.

Mr. Shane, when he embarked upon independent production, got in touch with a large number of exhibitors he had known and compared views regarding the kind of picture the trade hadn't been getting enough of lately. The kind turned out to be seagoing adventure, on a big scale, and "The Salem Frigate," a robust story with historical as well as fictional values, seemed to fit the order. The project is in casting now, for Universal-International release.

Received 12% Response From First Mailing

Having acquired the story property and set up production and release, he mailed a first flight of letters to 500 exhibitors, and a lesser number of press people, outlining his project and inviting cooperation. As of a month after mailing, the response had exceeded 12 per cent, a notable level and had assayed a high yield of cogent comment. This advice is being utilized, and additional mailings are ready.

Mr. Shane is not the first Hollywood producer to talk about going to the exhibitor for counsel, but he may very well be the first one to mean it. In any case, he is the first to point out the individual suggestions which have been used in putting his picture together. He feels confident he cannot go very far wrong with exhibitors telling him what to do.

STARTED

COLUMBIA
Hearsay
Blondie's Secret
El Dorado Pass

MGM
Act of Violence

REPUBLIC
Whispers in the Dark

RKO RADIO
Take Three Tenses (Goldwyn)

SCREEN GUILD
The Return of Wildfire

UNIVERSAL-INTERN'L
The O'Flynn (Fairbanks)

WARNER BROTHERS
The Girl from Jones Beach
The Younger Brothers

COMPLETED

COLUMBIA
Rusty Pays a Debt
Loaded Pistols

REPUBLIC
Drums Along the Amazon

RKO RADIO
Bodyguard

20TH CENTURY-FOX
Road House

UNIVERSAL-INTERN'L
Rogue's Regiment
Larceny

WARNER BROTHERS
Smart Money

SHOOTING

COLUMBIA
FBI Meets Scotland Yard (Edward Small)
Walking Hills
Undercover Man

EAGLE LION
29 Clues

MGM
Sun in the Morning
Command Decision
Words and Music
Three Godfathers (Argosy)

MONOGRAM
The Babe Ruth Story (Allied Artists)
Kidnapped
Manhattan Folk Song
Back Trail (formerly "Frontier Firebrand")

PARAMOUNT
Dark Circle
The Accused (Wallis)
Sorrowful Jones

RKO RADIO
Weep No More
Indian Agent

20TH CENTURY-FOX
Burlesque
That Wonderful Urge
West of Tomorrow (Seltzer)
Trouble Preferred (Wurtzel)

UNITED ARTISTS
My Dear Secretary (Cardinal)

UNIVERSAL-INTERN'L
You Gotta Stay Happy (Rampart)
Countess of Monte Cristo (Westwood)

WARNER BROTHERS
My Dream Is Yours (Curtiz)
Silver Lining
June Bride

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

IT HAD TO BE YOU: Ginger Rogers, Cornel Wilde—Good star billing along with a lot of entertainment which proved to the liking of our patrons. Played Monday, Tuesday, May 10, 11.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

RELENTLESS: Robert Young, Marguerite Chapman—This was our Boy Scout show. They sold tickets and settled up with us, making us good scouts too. Played Wednesday, Thursday, May 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TWO BLONDES AND A REDHEAD: Jean Porter, Jimmy Lloyd—The crowd ate this up. For a small picture, I never received such fine compliments from the patrons as I did on this one. I opened the doors early to let them in from bad weather and did better than average on a rainy day. Play this one. Played Wednesday, Thursday, April 21, 22.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

Eagle Lion

ADVENTURES OF CASANOVA: Arturo de Cordova, Lucille Bremer—Very good for this type of picture. Better than average draw. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

GAS HOUSE KIDS IN HOLLYWOOD: Carl Switzer, Rudy Wissler—This tickled everyone's funny bone. The theatre rocked with laughter. I believe, for small town patronage, these Gas House Kids and the Bowery Boys pictures go over big. Played Friday, Saturday, May 14, 15.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

GREEN FOR DANGER: Sally Gray, Trevor Howard—This is a well done mystery with a magnificent portrayal by Alistar Sim, as the detective. This kept a below average crowd interested throughout the whole proceedings. Remarks were quite favorable. Worth playing if your patrons like mystery. Played Friday, May 7.—Fred J. Hutchings, Community Theatre, Leader, Sask.. Can.

Metro-Goldwyn-Mayer

CAPTAINS COURAGEOUS: Freddie Bartholomew, Spencer Tracy—This was one of the good old-timers brought back to life with entertainment plus a good print, good sound and a happy crowd. Not much on reissues but this was tops. Played Tuesday, May 4.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CYNTHIA: Elizabeth Taylor, George Murphy—Just a family picture enjoyed by most of my patrons. Would recommend this one. Played Tuesday, April 13.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

GOOD NEWS: June Allyson, Peter Lawford—A very entertaining picture. Wonderful color. Business above average. We had strong competition for this picture and I did not know whether it would stand up or not, but we pushed it and it did O.K. Played Saturday-Monday, May 15-17.—O. Fomby, Paula Theatre, Homer, La.

IT HAPPENED IN BROOKLYN: Frank Sinatra, Kathryn Grayson—Was very disappointed in this production. Sinatra is not at all popular here. Jimmy Durante was the only help in the whole release. Plenty of walkouts on this one. Played Tuesday, April 27.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

KILLER McCOY: Mickey Rooney, Brian Donlevy—This didn't do too well. Definitely did not appeal to the feminine audience. Rooney was good in his role. Story over-melodramatic. Big increase in rentals doesn't allow any margin for profit. Plenty of action and the fight scenes were good. Played Monday, May 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

ROMANCE OF ROSY RIDGE: Van Johnson, Thomas Mitchell—This failed to draw better than average attendance. It is never easy to put over a period picture here and even with Van Johnson thrown in, this was no exception. Played Wednesday, Thursday, May 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ROMANCE OF ROSY RIDGE: Van Johnson, Thomas Mitchell—Plenty of action and a good story. I couldn't give this any other than a first class report. Enjoyed by my patrons and many good comments on this release. If this report helps you in picking out product, as many say they are guided by some of these reports, don't pass this up. **Played Saturday,** April 24.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SEA OF GRASS: Katharine Hepburn, Spencer Tracy—One of MGM's outstanding releases but for some reason or other I could not understand why this did not fill the theatre. I would recommend it for any spot, not only a good story but for the attraction given by the good stars and for a farming community such as mine where we have a lot of ranching country. Our situation is the same as presented in the picture where many homesteaders have left their farms and the land has gone back to the ranchers. Outstanding entertainment. Played Saturday, April 10.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

TENTH AVENUE ANGEL: Margaret O'Brien, George Murphy—This is a good little picture. Business above average. Margaret O'Brien is a good drawing card in my situation. Played Wednesday, Thursday, May 12, 13.—O. Fomby, Paula Theatre, Homer, La.

UNDERCOVER MAISIE: Ann Sothern, Barry Nelson—Just a lower half of a double bill. Enough said. Played Tuesday, April 20.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Paramount

CALCUTTA: Alan Ladd, William Bendix—Action plus a good cast makes this good entertainment. If you have not already played this I would recommend you do. Played Saturday, April 17.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

DESERT FURY: John Hodiak, Lizabeth Scott—Another good evening's entertainment with a good story and an excellent cast. It is photographed in beautiful Technicolor. No complaints on this one. Everyone was happy. Play it. Played Saturday, May 8.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

PERILS OF PAULINE: Betty Hutton, John Lund—This Technicolor Paramount release is first class entertainment. I had many good comments on this. It has plenty of action and good color. Play it. Played Saturday, May 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

ROAD TO RIO: Bing Crosby, Bob Hope, Dorothy Lamour—The best Crosby and Hope have made in years. Good business, good show, good weather. Everyone had a wonderful time. Played Sunday, Monday, April 25, 26.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

ROAD TO RIO: Bing Crosby, Bob Hope, Dorothy Lamour—An excellent show but didn't warrant the extended playing time we were required to give it. Played Sunday-Tuesday, May 9-11.—H. E. & C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

BRITISH REQUEST

There's a London exhibitor who needs some American help with his theatre collection. A regular reader of the Herald's What the Picture Did for Me department, he's written to Ralph Raspa, a regular contributor to this department, and posed his problem:

"I am prepared to purchase or pay for the loan of any film material (1920-1940), including old trade paper issues, stills, publicity material, and any issues (if available) of the old Universal Weekly, product announcement books, release sheets, etc., connected directly or indirectly with Universal." The request is from Patrick E. T. Whittington, 54 Fairway, Raynes Park, Wimbledon, London, S. W. 20.

Mr. Raspa, manager of the State, Rivesville, W. Va., sent Mr. Whittington's note with this comment: "I think it is swell when an exhibitor of one country asks for aid from an exhibitor of another country, at least it creates a little more goodwill between the countries."

RKO Radio

HONEYMOON: Shirley Temple, Guy Madison—Poor. Ridiculous situations and poor acting do not help a poor story. Madison is very, very poor. Miss Temple didn't do very well either. It was rather a shame to waste Tone on such a trite story. Drew a much below average crowd. The people seem to know when the poor ones come along. Played Saturday, May 1.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Republic

ANGEL AND THE BADMAN: John Wayne, Gail Russell—A little different from the ordinary run of Westerns. Drew a good crowd and there is enough action to please action-loving fans. These action films are sure money makers in this situation. Played Friday, April 30.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

BELLS OF SAN ANGELO: Roy Rogers, Dale Evans—Good old Roy. He is a very reliable person at the box office. Color added to the picture. It was a perfect night for our Western fans. Played Friday, Saturday, May 14, 15.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

OUT CALIFORNIA WAY: Monte Hale, Adrian Booth—Nice outdoor, color Western that gave our Western trade a lift. Played Friday, Saturday, May 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyatt—This picture was chosen by our local newspaper as the picture of the year. We feel it was well chosen. Should do business anywhere. Played Wednesday, Thursday, May 12, 13.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

BOOMERANG: Dana Andrews, Jane Wyatt—Excellent. A disappointing crowd witnessed this. However, this is the busy season here and owing to the late Spring there is little time for amusement. Those who saw this effort were pleased. 20th-Fox should be proud to have produced a film of this calibre. Played Monday, May 10.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DAISY KENYON: Joan Crawford, Dana Andrews—This picture was so mixed up that half of my customers went out shaking their heads in bewilderment. Frankly, it isn't for the rural trade.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

GENTLEMAN'S AGREEMENT: Gregory Peck, Dorothy McGuire—Audience seemed to be evenly divided between those who liked the show and those who expressed admiration for the acting but did not like the story. Had excellent drawing power.—H. E. & C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

STRANGE JOURNEY: Paul Kelly, Osa Massen—Not so hot. Better for double billing. Played Friday, Saturday, May 14, 15—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

(Continued on following page)

(*Continued from preceding page*)

TENDER YEARS, THE: Joe E. Brown, Noreen Nash—Good little story for the family trade, but it didn't do business. Played Wednesday, Thursday, May 5, 6.—H. E. & C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

THUNDER IN THE VALLEY: Peggy Ann Garner, Lon McCallister—Very good. Well worth playing. It is a top picture from 20th-Fox. However, not a top earner but did very nicely. Played Monday, Tuesday, May 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THUNDER IN THE VALLEY: Peggy Ann Garner, Lon McCallister—Business was very disappointing. There were many favorable comments, but for some reason it failed to live up to our expectations. Acting and photography were very fine. Played Sunday, Monday, May 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THUNDER IN THE VALLEY: Peggy Ann Garner, Lon McCallister—This took all right. Seemed to satisfy. Played Monday, Tuesday, April 26, 27.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

United Artists

SUSIE STEPS OUT: David Bruce, Cleatus Caldwell—Good program picture. Doubled with Roy Rogers Western to our satisfaction as well as the patrons'. Played Friday, Saturday, May 14, 15.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Universal

PIRATES OF MONTEREY: Maria Montez, Rod Cameron—A fair program picture but nothing special. Had only average business on this one. The Technicolor helped a little. Played Wednesday, Thursday, April 14, 15.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

Warner Bros.

CHEYENNE: Dennis Morgan, Jane Wyman—Very good for our trade. Used on weekend double bill to good business. Played Friday, Saturday, May 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THAT HAGEN GIRL: Ronald Reagan, Shirley Temple—A very fine picture and there were lots of good comments. Played Saturday, Sunday, May 8, 9.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Short Features

Columbia

OUT WEST: All Star Comedies—We can always count on the Stooges to cheer up a dreary crowd. When I have a serious or sad picture I play one of these and it peps everything up.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

SQUAREHEADS OF THE ROUND TABLE: All Star Comedies—Although wacky and strictly slapstick, these Stooges keep my patrons in stitches and happy. A very good entry.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

Metro-Goldwyn-Mayer

DARK SHADOWS: Two-Reel Special—Just a filler. No entertainment value in a rural community.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

THE INVISIBLE MOUSE: Tom & Jerry Cartoons—Very funny and enjoyed by all. In fact, when I play a Tom & Jerry cartoon it means extra business. —Arthur Lee Burke, Jr., Venita Theatre, Herculeum, Mo.

Paramount

WILBER THE LION: George Pal Puppetoons—One of the best played.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

RKO Radio

BASKETBALL HEADLINERS OF 1948: Special—Doubtless this would have been more of an attraction during the basketball season. We gave it special advertising, but it failed to arouse any interest whatever.—H. E. & C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

Universal

ROYAL WEDDING: Special—This was too long for a short subject and too short for a feature. Consequently we used it on the second spot of a double bill. Nothing much more than had been shown in the newsreels. It would seem that most Americans aren't too fond of European royalty. Played Friday, Saturday, May 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal.

Warner-Vitaphone

HOBO BOBO: Merrie Melodies Cartoons—Played on the same program with "Last of the Redmen" and "Roughly Squeaking." Both very funny cartoons.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SUN VALLEY FUN: Sports Parade—An excellent short. Nice color and plenty of action.—H. E. & C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

Serial

Republic

JUNGLE GIRL: Reissue—One of the best serials to come along in quite a while; reissue or not. Play it by all means. Should fit any bill.—Lee H. Abraham, Trace Theatre, Port Gibson, Miss.

Short Product in First Run Houses

NEW YORK—Week of May 24

ASTOR: Climbing the Matterhorn.Monogram
Goofy.....RKO
Feature: Mr. Blandings Builds His Dream House
Selznick

CAPITOL: Make Mine Freedom.....MGM
Tex Beneke & Orch. .....MGM
Feature: Homecoming .....MGM

GLOBE: Screen Snapshots.....Columbia
Kiddie Car Concert.....United Artists
Feature: Arch of Triumph.....United Artists

MUSIC HALL: Daddy Duck.....RKO
Feature: The Pirate.....MGM

PARAMOUNT: Flip Flap.....Paramount
Fog Fighters .....Paramount
Riding Habits .....Paramount
Bundle From Brazil.....Paramount
Feature: The Sainted Sisters.....Paramount

RIVOLI: 'Taint So.....Paramount
Feature: Another Part of the Forest.....Universal

ROXY: Gandy Goose and the Chipper Chipmunk.....20th Cent.-Fox
Dying to Live.....20th Cent.-Fox
Life With Junior.....20th Cent.-Fox
Feature: The Iron Curtain.....20th Cent.-Fox

STRAND: Let's Sing a Stephen Foster Song Vitaphone
Living With Lions.....Vitaphone
I Taw a Putty Cat.....Vitaphone
Feature: Silver River.....Warner Bros.

WINTER GARDEN: Red Ingle and His Orch. Universal
Syncopated Sue .....Universal
Feature: River Lady.....Universal

CHICAGO—Week of May 22

APOLLO: The Big Eye.....Paramount
Butterscotch and Soda.....Paramount
Feature: Song of My Heart.....Allied Artists

CHICAGO: Calgary Stampede.Warner Bros.
Prehysterical Man .....Paramount
Feature: The Iron Curtain.....20th Cent.-Fox

GRAND: Snow Capers.....Univ.-Intl.
House That Jack Built.....Columbia
Feature: River Lady.....Univ.-Intl.

ORIENTAL: Rhythm of the Big City Warner Bros.
Feature: The Crimson Key.....20th Cent.-Fox

PALACE: Follow That Music.....RKO
Feature: The Berlin Express.....RKO

ROOSEVELT: Bucaneer Bunny..Warner Bros.
Feature: Woman in White.....Warner Bros.

STATE LAKE: Jitter Bug House....Columbia
Feature: Caged Fury.....Paramount

UNITED ARTISTS: Nimrod Artist..Paramount
Land of the Lost.....Paramount
Feature: Hazard .....Paramount

National Screen Purchases New York Building

The building at 1600 Broadway, New York, has been purchased by National Screen Service Corporation from Loew's International Corporation, it was announced last week. National Screen will use it as headquarters for all home office activities and departments which now are located in the Film Center Building. In addition, the acquisition will enable National Screen Service to house and consolidate a number of departments now located on other premises.

Popkin to Produce "Sheila"

Harry Popkin has purchased the screen rights to "Sheila," the Robert St. Clair novel, and has scheduled it as the third production for his Cardinal Pictures, which will release 10 features through United Artists.

Utah Theatre Group Hears Pleas for Organization

The need for exhibitor unity, for strong state, regional and national theatre owner groups, was stressed by the principal speakers at a special meeting of the Utah Theatres Association held at Orem, May 19. The speakers included: Tracy Barham, vice-president and general manager of Intermountain Theatres; Robert Graham, attorney for the Pacific Coast Conference of Independent Theatre Owners, who spoke on the Supreme Court's decision on the Paramount anti-trust suit and Ascap, Sam Gillette, exhibitor from Tooele; John Krier, Intermountain Theatres' purchasing agent; Victor A. Anderson, the association's secretary, and Emil Ostlund, president.

Name Managers in Three Loew Latin-American Areas

Loew's International last week announced three promotions involving the managers of three Latin-American territories. Jack Tilden, now manager of Venezuela, will manage the Chile territory, which is being temporarily managed by Sidney Schwartz, traveling auditor. Myron D. Karlin, now head of the MGM setup in Ecuador, will replace Mr. Tilden. Robert Schmitt, currently assistant sales chief of 16mm entertainment films in New York, will replace Mr. Karlin in Ecuador.

Names Women to FCC

Miss Frieda B. Hancock, a member of the law firm of Choate, Mitchell & Ely, New York, was appointed a member of the Federal Communications Commission Monday by President Truman.

Speed is vital in these businesses

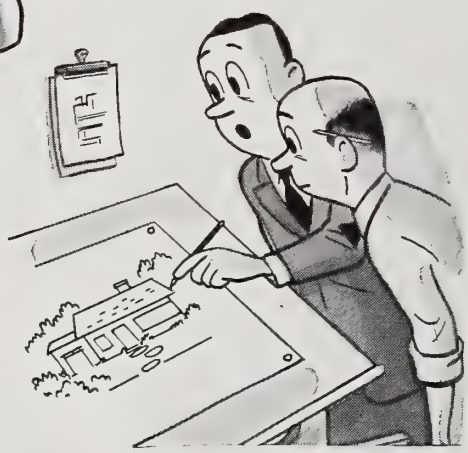
Hotels are big Air Express users—obtain equipment, supplies and fancy foods the fastest way. *Speed pays.*





Idle equipment makes profits vanish. Industry gets replacement parts by Air Express—keeps things rolling! *Speed pays.*

Architects use Air Express regularly for shipping plans and blueprints. In this business, *speed pays.*



Speed pays in your business, too!

Keep your business moving with this speedy, low-cost service. Air Express is the fastest possible way to ship or receive; shipments go on all Scheduled Airlines. Coast to coast overnight! Rates, *including* door-to-door service, are low: **29** lbs. goes **1200** miles for **$10.68**, **10** lbs. for only **$3.84**. Use it regularly. Phone local Air Express Division, Railway Express Agency, for fast shipping action.

- Low rates—special pick-up and delivery in principal U.S. towns and cities at no extra cost.
- Moves on all flights of all Scheduled Airlines.
- Air-rail between 22,000 off-airline offices.

AIR EXPRESS

AIR EXPRESS — GETS THERE FIRST



Rates include pick-up and delivery door to door in all principal towns and cities

AIR EXPRESS, A SERVICE OF RAILWAY EXPRESS AGENCY AND THE

SCHEDULED AIRLINES OF THE U.S.

MPAA Lists 112 Films Passed for Child Matinees

A supplementary list of 112 features which have been approved for children's matinees and which will be made available to the 2,500 theatres now subscribing to the Children's Film Library of the Motion Picture Association, was released this week by the MPAA.

These supplementary pictures are available for children's programs after they have completed regular local bookings. Exhibitors applying for them must show the MPAA they have played 80 per cent of the 50 productions which are permanently in the Children's Library.

The list includes:

Columbia: Arizona, Bandit of Sherwood Forest, Desert Horseman, Fighting Frontiersman, Gallant Journey, Galloping Thunder, The Jolson Story, Keeper of the Bees, The Last of the Redmen, My Dog Rusty, Personality Kid, The Prince of Thieves, Relentless, The Return of Monte Cristo, The Return of Rusty, Roaring Rangers, Roll On, Texas Moon, The Swordsman, Two Fisted Stranger.

Film Classics: Spirit of West Point.

Metro-Goldwyn-Mayer: Bad Bascomb, Boys' Ranch, Courage of Lassie, Cynthia, David Copperfield, Fiesta, Good News, The Green Years, Holiday in Mexico, It Happened in Brooklyn, Lassie Come Home, Living in a Big Way, Music for Millions, My Brother Talks to Horses, National Velvet, On an Island With You, This Time for Keeps, Three Daring Daughters, Two Sisters from Boston, Treasure Island, Wizard of Oz, The Yearling.

Monogram: The Dude Goes West, Gentleman Joe Palooka, Ginger, Haunted Mine.

Paramount: Blaze of Noon, Going My Way, O.S.S., The Perils of Pauline, The Plainsman, Road to Rio, Shaggy, Unconquered, Variety Girl, Welcome Stranger.

J. Arthur Rank: Bush Christmas.

Republic: Along the Oregon Trail, Bill and Coo, Home in Oklahoma, Man from Rainbow Valley, My Pal Trigger, Rustlers of Devil's Canyon, Twilight on Rio Grande, Under Nevada Skies, Wyoming.

RKO: The Bells of St. Mary's, The Bishop's Wife, Fantasia, The Farmer's Daughter, Fun and Fancy Free, I Remember Mama, The Kid from Brooklyn, Pinocchio, Secret Life of Walter Mitty, Sinbad the Sailor, Tarzan and the Mermaids, Tycoon, Wonder Man.

Twentieth Century-Fox: Alexander's Ragtime Band, Anna and the King of Siam, Black Beauty, Give My Regards to Broadway, Green Grass of Wyoming, It Shouldn't Happen to a Dog, Make Mine Music, Miracle on 34th Street, Margie, Mother Wore Tights, My Friend Flicka, Scudda-Hoo, Scudda-Hay, Sitting Pretty, Smoky, State Fair, Three Girls in Blue, Thunderhead, Thunder in the Valley, Wake Up and Dream.

Universal: Buck Private Come Home, Little Miss Big, One Hundred Men and a Girl, The Overlanders, The Pirates of Monterey, So Goes My Love, Song of Scheherazade, Tawny Pipit, The Time of Their Lives, Wistful Widow of Wagon Gap.

Warner Bros.: Cloak and Dagger, Life With Father, My Girl Tisa, My Wild Irish Rose.

Nine San Diego Owners File Against Censorship Law

Owners of nine San Diego theatres filed suit last week in Superior Court, asking that the city's new film censorship ordinance be modified. The ordinance authorizes the Director of Social Welfare to suspend the owners' licenses if their theatres play a picture not approved by the Motion Picture Association of America and the National Board of Review. The owners contend that the Director of Social Welfare has no right to supervise the theatres, no right of free access to theatres and no right to suspend licenses.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

TWO of our Round Table members have done very well in obtaining the cooperation of the clergy, in this week's mail. Matt Saunders thought up a good idea when he asked a prominent Bishop and his wife, in Bridgeport, Conn., to write the review of "The Bishop's Wife" when it played at Loew's Poli theatre, so good, in fact, that the Bridgeport *Herald* printed it on the front page, with the by-line of the Rev. Edward C. Morgan, of St. Paul's Episcopal Church, and Mrs. Morgan.

Bishop Morgan made it very clear that "The Bishop's Wife" was not a religious picture, but that it was good entertainment. He complimented both authors and producers, and said the picture was done with great foresight and care. On the strength of his review the Bridgeport *Herald* gave it 3½ stars, which is a good rating, especially from a Bishop. And there is merit in this idea that can be used elsewhere.

Ralph W. Russell, manager of the Palace theatre, Canton, Ohio, shows us tear sheets from the Canton *Repository* to prove how pleased Canton's clergy and civic groups were to have "Sitting Pretty" as an attraction instead of a weekend crime picture. Mr. Russell enclosed a letter from the president of the Canton-Stark County Ministers Association, to indicate their thanks and approval. The association felt it was not easy for the theatre to set aside a picture in deference to a P. T. A. request, but that substitution was for the public benefit.

Public relations are built on such broad-minded and intelligent action, where it definitely contributes to the standing of the theatre in the community. Too many managers are negligent of, or frightened of, direct contact with ministers and church people. On the contrary, they can be, and are usually willing to be, the bulwark of your normal midweek business when you need regular patrons at the box office. And a Methodist clergyman we used to know, eager to fight most everything else, was always in the front row for Saturday morning children's shows where he led the cheering section.

MERRY-GO-ROUND

The Round Table is in a whirl this week, for it is the season when the Grand Prize winners in the Annual Quigley Awards competition are in New York to receive their plaques with the applause of industry leaders.

Charles R. Hacker, who submitted his winning entry from the Palace theatre, Milwaukee, gets the Silver Grand Award. The judges, viewing entries at the Waldorf-Astoria hotel last March, picked him by a comfortable margin as the best showman of the year. He resigned his position with the Fox-Wisconsin theatres to join Standard Theatres Management, also in Milwaukee, and since winning the award has been made district manager of their houses in Milwaukee and Waukesha.

The Bronze Award for 1947 goes to Miss Mildred FitzGibbons, and richly deserved, for she is one of our best known members of the Round Table for the vim and vigor she puts into entries from the Skouras Roosevelt theatre, Flushing, New York. Mildred is a showman with all the skill, foresight, executive capacity, public relations talent and friendly "know-how" that it takes to hold down a theatre job.

We'll report the doings of this week in the Round Table, and news of the presentation will be carried pictorially in the next issue of the HERALD as an event in the Quigley Awards competition.

Dick Wareing's Odeon Junior Club put on a show of their own, a benefit for the local hospital, at the Trent theatre, Trenton, Ontario, on a Sunday night, and raised $105 as proceeds donated to the Hospital Board. His youngsters were talented and the audience thoroughly enjoyed a two-hour program of good entertainment. Dick is a member of the Round Table who came to Canada from England just a year ago, where he was formerly with Associated British Cinemas in the Lancashire district and later in London's West End.

Pierce McCoy, as president of the Augusta, Ga., Advertising Club, presented Miss Julia Johnston, retiring advertising manager of White's department store, with a gold life membership card and appropriate gifts, at a dinner in her honor. Handled in typical McCoy fashion, "Julia Johnston Night" had showmanship as well as advertising behind it, and she has the esteem and admiration of the Advertising Club among her memories of the occasion. All of which is a good example to Round Table members who can trace plenty of cooperative advertising and exploitation to friendly department stores.

Harry Botwick, city manager for Paramount's Philadelphia theatres, is happy to send news of the giving of the Annual Optimists Club Award to Roy Sullender, manager of the Tower theatre, Upper Darby, as the individual who did most for boys during 1947. The theatre, seating 3,200, is one of Philadelphia's finest suburban houses, and in the current industry drive for greater effort for children, we are proud to report that the effort of a theatre manager has been recognized. —*Walter Brooks*

Ads to Build Business

Two New Series in New York and a Tall One from Lincoln, Nebraska







The Rivoli theatre, on Broadway, New York, used these interesting teasers, above, with large display ads like the one below, to follow up.

(Read the story of the Cooper Foundation's institutional ad, on the opposite page.)





The Capitol theatre, on Times Square, New York, turned on the heat with these sizzling ads for the "Homecoming" of Clark Gable and Lana Turner—another of their tremendous newspaper campaigns which make advertising history on Broadway.





Movies are your best, yet most economical, entertainment. Movie prices remain low . . . a modest sum buys priceless enjoyment and wholesome recreation 'mid pleasant surroundings.

—because good movies are always available, folks sometimes take them for granted.

—to those critics, heard recently through Press and Radio, who imply movies are deteriorating, we have but one respectful answer: "Let the public judge!"

The COOPER FOUNDATION THEATRES have many outstanding pictures coming in the next two months . . . pictures of merit and quality, designed to ENTERTAIN you!

Glance at the list of some of these productions below — then plan to attend regularly—you'll get more out of Life!

"STATE of the UNION"
Starring
Spencer Tracy
Katherine Hepburn • Van Johnson

"HOMECOMING"
With
Clark Gable
Lana Turner

"NAKED CITY"
Starring
Barry Fitzgerald
Howard Duff • Dorothy Hart

First Time at Popular Prices!
"DUEL IN THE SUN"
In Technicolor
Gregory Peck • Jennifer Jones

"GREEN GRASS OF WYOMING"
In Technicolor
Peggy Cummins • Charles Coburn

"THE IRON CURTAIN"
Dana Andrews
Gene Tierney

"2 GUYS from TEXAS"
In Technicolor
Dennis Morgan
Jack Carson

"EMPEROR WALTZ"
Starring
Bing Crosby
Joan Fontaine

attend the—
★ STUART
★ LINCOLN
★ NEBRASKA
★ CAPITOL

Cooper Theatres Provide Funds For Charities

Pat McGee, general manager of the Cooper Foundation theatres in Nebraska and Colorado, sent us the fine single-column institutional ad that you'll find just across the aisle on the opposite page. It's the work of Ted Butterfield, city manager of the Foundation's four theatres in Lincoln, Nebraska. And, because of the size and shape, it's rather a difficult thing to reproduce, so the necessity of running it across the way.

It's the Cooper Foundation that needs a bit of explaining, to properly understand this good advertising, so let us touch upon that now, with the promise of a longer story to follow at another time. Some years ago the late J. H. Cooper, a veteran showman, founded this philanthropic organization, whose chief source of revenue is the income from his theatre holdings. Mr. Cooper gathered around him successful business and promotional men to serve as trustees and to carry on the activity of his theatres.

Dedicated to Youth Programs

The original aim and policy of the Foundation was to assist worthwhile charitable organizations regardless of race or creed. But primarily, the Foundation extends the great part of its efforts to help young people to become better and more useful citizens. This has been done through scholarships assisting the 4-H Clubs, and through youth activity in the theatres, with the promotion of youth programs. Mr. Cooper also had great confidence in "the Western Slope" which is the location of his nineteen theatres, so there's geographical pride in his idea.

We invite Round Table members to study the quality of "Don't Sell the Movies Short" as displayed in this example—and look forward to more about the Cooper Foundation theatres, their advertising and their management, from Pat McGee, as soon and as often as we can obtain bulletins from Colorado. There's community relations, institutional promotion, friendly publicity and valuable exploitation here in one package.

Walking - Talking Advertisements

John Sperdakos, assistant advertising manager of United theatres, Montreal, found a punch line in advertising "Frieda" when he said, "After seeing it, you, too, will join the 25,000 walking advertisements.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Salvage Drives In Two Nations



Special morning show at the Rialto theatre, Amsterdam, N. Y., collected "Clothing for the Children of Europe."

Robert Baranoff, manager of the Rialto, arranged his special show with the price of admission, one clean and usuable article of clothing for needy children. 2407 garments were turned in, and if every theatre would follow suit, not one child would suffer for lack of clothing. Local merchants, schools, civic organizations and clergy cooperated, and there was strong support for the event from conservative newspaper and local radio station. Girl Scouts handled the detail of house to house appeals for the benefit of the Children's Fund.



Junior Club of the Picture House, Dalston, London, Eng., contribute their efforts in the National Salvage Drive.

Manager W. F. Foster in suburban London, sounded his 1000 club members with the suggestion that they help the local committee in efforts to obtain needed salvage materials, and the result was considered of such importance that it attracted attention in the national press. The response and weight of the salvage was very heavy and the Borough authorities most pleased, with the Mayor of Hackney, wearing his chain of office, on the scene to personally receive the parcels and hand them over to the Salvage Vehicle personnel.

Makes "Telephone Hour" A Stage Attraction

Steve Barber, manager of the Colony Theatre, Fort Lauderdale, Fla., says he is driving over to Miami to get acquainted with Lee Septembre, who proposed the get-together of Florida managers recently. Steve has a "Telephone Hour" every Tuesday night at the Colony, giving lucky winners a chance to call long distance, from the stage, using his P. A. system to amplify the conversation for the theatre audience. Says last Tuesday, with a call to New York, it turned out to be a show in itself, and he hopes to continue the promotion all summer.



Curtis Mitchell, left, city manager of State Theatres, Tampa, Fla., with Sally Rand, famous fan dancer, "Queen of the Carnival", Carl Sedlmayr, "King" of Tampa's Royal American Shows, and Mayor Curtis Hixon of Tampa at the premiere of Warner's technicolor short film, on location.

Tampa Crowns Sally Queen of The Carnival

Curtis Mitchell, city manager of State theatres, Tampa, Fla., really had a time with the premiere of Warner's technicolor short film "King of the Carnival," which was made in Tampa and featured Sally Rand and the Royal American Shows, a local enterprise. Attraction at the downtown State theatre, with "Robin Hood" on the same bill, gave the town a thrill. Royalty met royalty when the recently crowned King and Queen of the famous Tampa Gasparilla celebration met Sally Rand, "Queen of the Carnival," and Carl Sedlmayr, who was named "King" by Mayor Hixon.

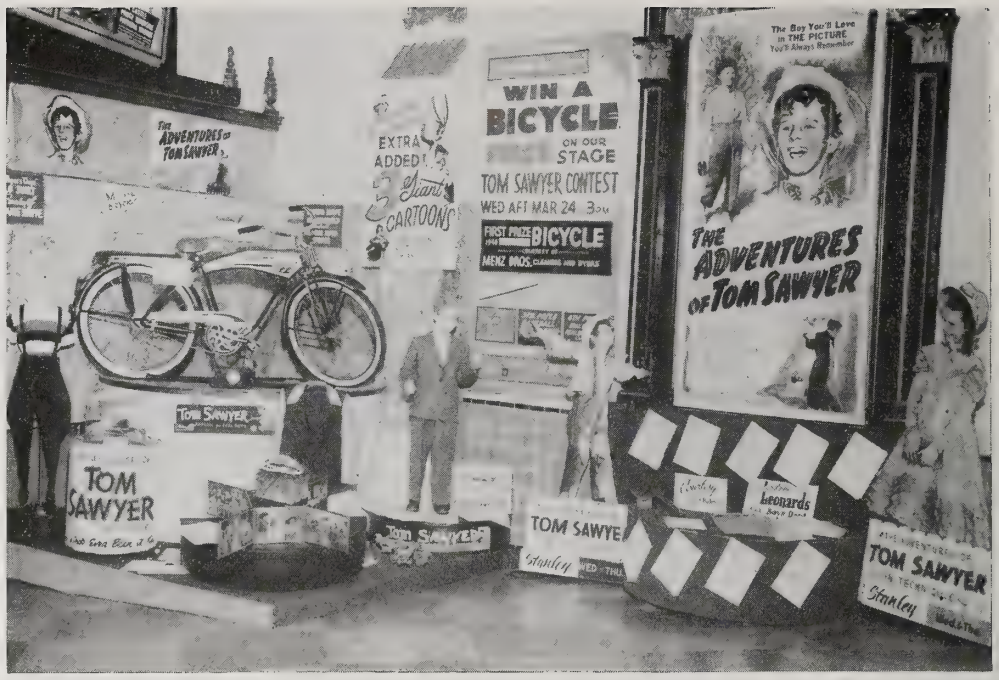
Curtis had the entire block roped off in front of the theatre, and the space packed with onlookers viewing an outside stand, where preliminary ceremonies took place. Searchlights swept the sky and everything was decorated in carnival style. The University of Tampa Band played throughout the evening, and pretty majorettes entertained. Main interest, however, was the show people, famous in carnival business, who consider Tampa their home town. Newspaper response was terrific, and the opening started the program for a week of capacity business.

Turtles Escaped To Obtain Free Publicity Break

Morris Rochelle, manager of the RKO Strand theatre, Far Rockaway, had a publicity "break" on "The Voice of the Turtle" that was really a break. It was a get-away, and Morris got away with a lot of extra publicity by lucky accident. His messenger was bringing a carton of 250 baby turtles to the theatre, as a special give-away for children on Saturday morning to advertise the film, when the carton broke and the turtles escaped, all over the train platform in a rush of home coming commuters. Half of Far Rockaway were chasing turtles, and all but 25 were recaptured, but not without the story being picked up by word of mouth and broadcast all over town. It sold the picture as nothing else could and provided plenty of fun in advance of the showing.

Building up on the fortunate accident, Morris advertised a $1 reward for each of the 25 missing turtles and had the children on the search for the next several days. As the turtles had been marked to advertise the picture, there could be no substitution. Small turtles of this kind are rare in Far Rockaway and caused comment far beyond their cost. By the middle of the week, folks were so interested, they were coming to the theatre to see the turtles on display, and stories were being circulated about the offspring of the "parent" turtles that were born during the run of the picture.

Business for the attraction was the best so far this year, attributed largely to exploitation which caught the fancy of both young and old, overcoming the handicap of a difficult title.



Dan Dandrea, manager of the Stanley theatre, Bridgeton, N. J., has done it again with another impressive lobby display and a contest that had the town talking. This time it was for the local lad between 6 and 14 years of age who most resembled "Tom Sawyer", with local merchants putting up substantial gifts as prizes for the first, second and third best in the Mark Twain classic. More than eighty "Tom Sawyers" swarmed to the theatre in costume, and were judged in groups of ten, to determine finalists, with the applause of a capacity audience for the lucky winners.

Novel Contest in Chicago

Successful promotion for Warner's "Woman in White" was arranged at the Roosevelt theatre, Chicago, with campaign tagged "Be the Perfect Woman in White" in cooperation with big stores. Two weeks in advance, the Fair Store devoted its radio time to all-white promotions, fabric departments featured white sales, and women were inspired to "sew white." Prizes were yards of material and guest tickets given for best description of perfect "Woman in White."

Editorial in Duluth Paper Lauds "Mama" in Norwegian

Roy C. Prytz, manager of the Granada theatre, Duluth, Minnesota, sends in tear sheets of the Duluth *Skandinav* with lead editorials in praise of "I Remember Mama," which we'd like to quote, but there's nobody handy who reads Norwegian. What we do know is that these are highly favorable editorials and that the *Skandinav* devotes a lot of space to exploitation of the picture. Roy held a screening for the press which gave him a send-off. He was lucky, too, in having "Mama" as a Mother's Day attraction for his theatre.

Bantam Book distributor and dealers offered an extra tieup with copies of the 25c edition of "Mama's Bank Account" on which the picture is based, and Roy had good luck with a "personal" column item addressed to "Mama," which attracted attention.



Just one of several Bantam Book displays built to exploit the showing of "Winter Meeting" at the Metropolitan theatre, in Boston. The low price book appeals to those who are movie fans, Bette Davis fans or who merely like the picture, while the 25c price is no obstacle to anyone, nor does it take too much out of the smallest budget for movie tickets.

Sends Cabs for 60 Mothers On Rainy Mother's Day

E. Kennelly, manager of the Indiana theatre, Indiana Harbor, Ind., decided to give a Mother's Day party to all Mothers 65 years old or older, and two weeks in advance, 60 Mothers had registered for the occasion. Each was to receive a corsage, a silk handkerchief and a bottle of perfume as gifts in the theatre, while the oldest mother present received a $200 diamond ring, presented by a local jeweler.

Mother's Day turned out to be one of the worst rain storms of the year, so manager Kennedy sent cabs for all the mothers, and they enjoyed "The Bishop's Wife" with a capacity audience to help them celebrate.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

LETTER FROM AN UNKNOWN WOMAN — Universal - International. Powerful love story; a woman's picture, but with plenty of advertising and publicity opportunity. Exploitation begins with such a series of good teasers as will be found elsewhere in the Round Table this week — from the Rivoli theatre in New York. You can build strong appeal around "letters", and the theme bears repetition. Start your teasers to gain accumulative effects through "letters". The newspaper mats will support this theme, in large or small space, and do not fail to lead up to at least one smash ad, to capitalize on this buildup. There is a lot of variety in the pressbook ads and, we believe, some supplementary ads that have developed additionally from the early runs. Posters are good, especially the 24-sheet which will make fine cutouts. The herald, too, has this rather creepy quality, which you can insert into your advertising, a feeling of impending danger that suggests melodrama mixed with the romance. Setting in old Vienna always has charm; Joan Fontaine and Marcel Journet, star of "The Paradine Case", promise good acting. "Unknown Woman" postcard campaign offers chance to circularize your list in feminine handwriting while your newspaper teasers are at work. There is a set of special advertising stills in the pressbook that will help in a lot of places if you will look them over. The "Miss Hush" type of radio program is a natural for a contest to find the "Unknown Woman". Free radio transcriptions from Universal. Title lends itself to numerous merchant tie-ins for cooperative advertising.

THE IRON CURTAIN — Twentieth Century-Fox. The most timely subject ever brought to the screen. A spy drama that is strictly authentic and which will build business for your theatre, make friends and influence people to believe in motion pictures. Don't let the Left Wing critics fool you. You will find the picture exciting, and your patrons are in for an experience. There are a lot of ads, but you cannot soft pedal this one; so make up your mind in advance to use larger space. The picture does not lend itself to the usual teaser campaign; so start with a smash and keep it up, to capitalize the strength of the attraction, which will amaze you. You can try the suggested teasers, which are 5½ inches 2 columns, and also the suggested introductory ad which is like raising the curtain on an exciting factual event in your own town. You will not get another showman's opportunity like this in a long time. Posters are only fair, but make the most of the one style in all sizes. The herald gives you a chance to imprint a personalized message from the manager. Exploitation consists of convincing your public that you have a red-hot subject that will startle and surprise them. But don't go in for "little" stunts to sell a big idea. There is a line in the poster advertising: "The Most Amazing Plot in 3,300 Years of Recorded Espionage" and this is repeated on every piece of display material. This doesn't mean a thing. Who cares, and who is going to check up on recorded history? Good managers will concentrate on selling today's hot news, in the public interest.

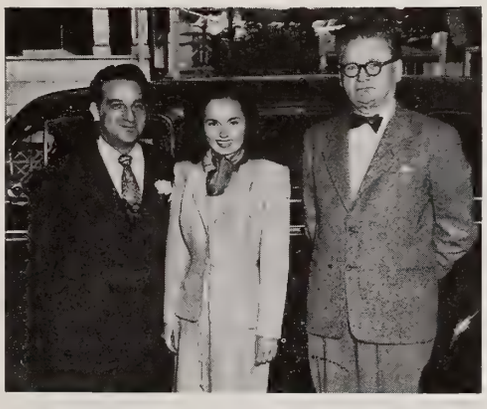
Manager's Wife Poses In Mystery Contest

Mel Jolley, manager of the Marks theatre, Oshawa, Ontario, staged a "Who Is Miss Raider" contest, to advertise "The Raider" at his theatre, using his attractive wife as the mysterious character. The local *Times-Gazette* played up the contest, printing pictures of the mysterious lady, who was to visit the stores where she was finally identified by the lucky winner.

You can get your SPECIAL TRAILERS IN HALF THE TIME BY GOING TO YOUR NEAREST FILMACK BRANCH

New York 245 West 55th St.
Chicago 1327 S. Wabash
Los Angeles 1574 W. Washington

"Personals" Are Fun



Personal appearance of Miss Ann Blyth, of Hollywood, at the Loew Poli theatre, Bridgeport, Conn., can be credited for the arrival in our mail of this excellent picture of Matt Saunders, right, and his assistant, John DiBenedetto, left, who are in the supporting cast of this all-star exploitation. It's easy to see that these members of the Round Table really enjoy their work.

Bulletins From Dick Peffley in Fremont, Ohio

"The Late Dick Peffley"—late because he hasn't reported to the Round Table in too long—finally gets around to send a bundle of his latest stuff. And good, too, for it has the Peffley touch, a mite better than most and better late than never. (He says he's been busy, and we believe him.)

Dick has done all right with "T-Men" and we submit photographic evidence that



he has gone one better in this "big-T" lobby display. Others have used the many sided walking "T's" for both street and lobby, but Dick is the first to cover all sides of this display with stills, and advertising copy. For reasons unknown, the others aimed at the "T" but forgot the opportunity for putting pictures at work, to sell pictures. Dick also used plenty of that "phony money" and lots of newspaper styles that have been reported here in earlier runs.

And there's a paragraph obviously clipped from the home town newspaper, a local columnist who remarks: "It doesn't take Dick Peffley long to capitalize on a lot of free page one publicity, for the manager of the Paramount theatre got busy as soon as he learned 'Gentleman's Agreement' had won the Academy Award, to announce the picture for three days." For the benefit of those who came in late, Dick is manager of the Paramount theatre, Fremont, Ohio, and a welcome contributor to the Round Table. His current exhibits are entered for the Quigley Awards.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS. HURST BLDG. BUFFALO, N. Y.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

WEBER MODEL 400 SOUNDHEADS, REBUILT, $325 pair; pair Simplex 1 KW. lamphouses with rectifiers, rebuilt, $575; Series II lenses $35 pair; Weber Syncrofilm portable projectors complete and rebuilt, $745 pair; RCA rotary stabilizer soundheads, reconditioned, $400 pair; pair Peerless lamphouses with rectifiers, excellent, $250. What do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

THEATRE CHAIRS—3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

"DRIVE-IN DEALS WITH SOS SAVED ME $5,000," says one happy exhibitor. "Your $2495 DeVry outfit's worth thrice the price." Super Simplex E-7, Superior, Brenkert, Motiograph, Century, RCA or Simplex 4 Star Sound with high-intensity arcs away below the market. Wire or write now! New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-INS—NEED MORE POWER? WESTERN Electric 500 watt Booster Amplifiers, fit any sound system, $650. Twin In-Car Speakers with junction box, $16.75 complete; 70/140 ampere Motor Generators, $525. Super Snaplite fl. 9 lenses from $150 (liberal trade ins). New Address S. O. S. CINEMA SUPPLY CORP., DRIVE IN DEPT., 602 W. 52nd St., New York 19.

DAYTIME SHADOW BOX BEADED SCREENS, Collapsible, 39"x52", worth $125, now $44.50; Soundfilm Amplifiers $29.50 up; Coinometers, $49.50; Portable 35mm Sound Projectors $89.50 up; 16mm Sound Projectors $109.75 up; complete PA Systems $44.75; rebuilt General two unit Electric Ticket Machines $139.50. Send for Sales Bulletin. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THREE CHEERS FOR THESE CHAIRS, SATISfied customers say! 20,000 available. Priced $3.95 up and condition is right. Ideal, Stafford, Andrews, American, Heywood. Veneers, Panelbacks, fully upholstered. Send for latest list. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER, $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIPAIRE MFG CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

50,000 EXHIBITORS CAN'T BE WRONG—THEY keep coming back to SOS. Now featuring 2000' safety Film Cabinets, $3.95 section; Automatic Curtain Controls, $129.50; Exhaust Fans, 10", $10.79; 12", $13.75; 16", $18.15; Water Fountain Filters, $35.50; 30W Soundfilm amplifiers including record player, $124.75; 16mm Sound Projectors, $289.50; 8mm and 16mm Cameras, from $64.95; pump type extinguishers, $6.95. Send for Sales Catalog. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

KEEP CUSTOMERS COOL! QUICKLY ORDER these—Air Washers to fit your present blowers at 1946 prices. 5,000 cfm, $138; 7,000 cfm, $168; 10,000 cfm, $204; 15,000 cfm, $240; 20,000 cfm, $276; New Blowers with motors and drives, 8,500 cfm, $172.50; 11,000 cfm, $229.90; 13,500 cfm, $276; 22,500 cfm, $348. Beat the heat, wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd S., New York 19.

NEW RCA 30-WATT THEATRE AMPLIFIERS $125; beaded screens 45c square foot; Superlite 39c; Splicers $4.69; Aluminum reels $2.49; 11,000 cfm. blower $122.50; automatic enclosed rewinder complete $69.50; changeovers complete $47.50; Series II coated lenses $115 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon, Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., New York.

WE'VE GOT WHAT IT TAKES—TO TAKE pictures—Movietone 35mm Newsreel Cameras, $995; Bell & Howell Eyemo Motorized Bombspotters, $119.50; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Bardwell McAlister Portable Floods for four R40, $29.50; Art Reeves type 35mm Soundfilm Recorder with new Modulite, $1995; Preview Magazines, worth $700, now $395; Neumade Automatic Film Cleaners, $159.50; Rear Process Screens, $2.40 sq. ft. Send for Catalog Stu-7. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POPCORN AND SUPPLIES

"TIP POP" CORN IN BULK FOR VENDING machines, warmers. Also full line 5c & 10c Cellophane packages. Quality, service, lowest prices. POPCORN SERVICE CO., 304 E. 94 St., New York 28, N. Y. AT. 9-3820.

HELP WANTED

WANTED—PROJECTIONISTS AND THEATRE managers to teach all phases of motion picture projection and theatre management. High school education required, college education preferred. Send summary of education, training, experience references, marital status, age, and state when available. Excellent opportunity for men seeking a secure future with opportunity for advancement. Address NATIONAL THEATRE INSTITUTE, P. O. Box 483, Dallas, Tex.

TWO AGGRESSIVE MANAGERS. ONE OPERator. Theatres small towns Montana. BOX 952, Livingston, Mont.

THEATRES

ONLY THEATRE IN VIRGINIA TOWN. LARGE mill constructing. Good lease and equipment. $15,000 cash. BOX 2233, MOTION PICTURE HERALD.

WANTED: TO LEASE SMALL THEATRE ANYwhere in Wisconsin. Will purchase existing lease or will negotiate with owner. BOX 2242, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

YOUNG MAN WITH SERVICE AND CAPITAL would like to invest in an established concern in New York area. BOX 2234, MOTION PICTURE HERALD.

SOUTHERN CALIFORNIA THEATRE SUPPLY. Exclusive contracts and dealerships. Yearly gross $80,000. Cash down $18,500. 4237 THIRTIETH ST., San Diego, Cal.

DRIVE-IN THEATRE SITE AVAILABLE. BEAUtiful 15-acre site ideally located, on main highway near Philadelphia. Will accommodate 1,000 cars. Site is surrounded by 7 suburban towns. For information write, DAVID SHAPIRO, 6503 Lawnton Ave., Philadelphia 26, Pa.

DESIRABLE BUSINESS PLOT APPROXIMATEly 8,500 sq. ft., located in the heart of Hartford's entertainment district, opposite city's largest hotel. Ideal location for motion picture house. Owner will sell or give long term land lease or build and lease to responsible tenant. For complete information write to S. H. CAPLAN, 350 Asylum St., Hartford, Conn.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP. New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO FOR SALE

FAMOUS FILMCRAFT STUDIO FOR EASTERN production. Completely equipped sound stages, Mitchell camera equipment, process projection, heavy generators, RCA sound channels, lights, film vaults, executive offices, dressing rooms, shops, props. Long term lease, reasonable rental or sale. Wire or phone for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

LICENSED PROJECTIONIST, VETERAN, TWO years' Simplex experience, desires position within 400 miles of New York City. Non-union. BOX 2241, MOTION PICTURE HERALD.

PROJECTIONIST WITH TWO YEARS' EXPERIence desires position with independent or small circuit. Available immediately. ERNEST A. BURROWS, Randolph Center, Vt.

Du Mont Buys Wright Plant for Television

The south building of the former Wright Aeronautical plant in East Patterson, N. J., has been purchased by the Allen B. DuMont Laboratories, Inc., as a site for a new television receiver plant. The DuMont Laboratories arranged the deal with the War Assets Administration. The new plant is expected to triple DuMont's present production of 3,000 receivers a month by the end of this year. The eventual monthly goal is 20,000 units.

Pal Purchases Allen Story

George Pal has purchased "Willie," an original story by Ted Allen, for production as a Puppetoon short for United Artists release. Story is about a philosophical rat who steals from the rich to give to the poor.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE IRON CURTAIN (20th Century-Fox)

Intermediate Report:

Total Gross Tabulated	$456,400
Comparative Average Gross	417,800
Over-all Performance	109.2%

BALTIMORE — New	96.0%
BUFFALO — Buffalo	100.5%
CHICAGO — Chicago	77.2%
CINCINNATI—RKO Palace	106.3%
CLEVELAND—Warner Hippodrome	110.5%
DENVER — Denver	69.1%
(DB) 13 Lead Soldiers (20th-Fox)	
DENVER — Esquire	60.6%
(DB) 13 Lead Soldiers (20th-Fox)	
DENVER — Webber	64.5%
(DB) 13 Lead Soldiers (20th-Fox)	
INDIANAPOLIS — Indiana	90.5%
KANSAS CITY—Tower	88.2%
KANSAS CITY—Uptown	92.3%
LOS ANGELES—Carthay Circle	127.5%
(DB) Best Man Wins (Col.)	
LOS ANGELES—Chinese	115.9%
(DB) Best Man Wins (Col.)	
LOS ANGELES—Loew's State	151.7%
(DB) Best Man Wins (Col.)	
LOS ANGELES—Loyola	112.1%
(DB) Best Man Wins (Col.)	
LOS ANGELES—Uptown	109.7%
(DB) Best Man Wins (Col.)	
MINNEAPOLIS—State	125.0%
NEW YORK—Roxy	124.4%
(SA) Ed Sullivan Revue	
OMAHA—Paramount	84.8%
PHILADELPHIA—Fox	118.4%
PITTSBURGH—Fulton	150.0%
SAN FRANCISCO—Fox	120.7%
TORONTO—Imperial	106.4%

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THE MIRACLE OF THE BELLS (RKO)

Intermediate Report:

Total Gross Tabulated	$603,700
Comparative Average Gross	632,800
Over-all Performance	95.4%

ATLANTA—Roxy	92.3%
BALTIMORE—Town, 1st week	89.4%
BALTIMORE—Town, 2nd week	65.0%
BUFFALO—20th Century, 1st week	122.0%
BUFFALO—20th Century, 2nd week	70.1%
CINCINNATI—RKO Palace	92.2%
CINCINNATI—RKO Shubert, MO 1st week	86.2%
CLEVELAND—RKO Allen, 1st week	97.3%
CLEVELAND—RKO Allen, 2nd week	70.5%
DENVER—Orpheum	97.4%
(DB) Rose of Santa Rose (Col.)	
KANSAS CITY—Orpheum, 1st week	128.4%
(DB) Western Heritage (RKO)	
KANSAS CITY—Orpheum, 2nd week	91.7%
(DB) Western Heritage (RKO)	
LOS ANGELES—Hillstreet	101.1%
LOS ANGELES—Pantages	105.8%
MINNEAPOLIS—RKO Orpheum	105.5%
MINNEAPOLIS—RKO Pan, MO 1st week	95.5%
NEW YORK—Rivoli, 1st week	122.3%
NEW YORK—Rivoli, 2nd week	152.9%
NEW YORK—Rivoli, 3rd week	91.7%
NEW YORK—Rivoli, 4th week	50.0%
NEW YORK—Rivoli, 5th week	61.1%
NEW YORK—Rivoli, 6th week	51.9%
OMAHA—RKO Brandeis	102.6%
(DB) Adventures in Silverado (Col.)	
PHILADELPHIA—Earle, 1st week	180.8%
PHILADELPHIA—Earle, 2nd week	137.4%
PHILADELPHIA—Earle, 3rd week	101.2%
PHILADELPHIA—Earle, 4th week	90.3%
PHILADELPHIA—Earle, 5th week	79.6%
PHILADELPHIA—Earle, 6th week	57.3%
PITTSBURGH—Warner, 1st week	162.0%
PITTSBURGH—Warner, 2nd week	143.5%
PITTSBURGH—Warner, 3rd week	92.6%
SAN FRANCISCO—Golden Gate, 1st week	82.3%
SAN FRANCISCO—Golden Gate, 2nd week	50.2%

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THE NOOSE HANGS HIGH (EL)

Intermediate Report:

Total Gross Tabulated	$220,000
Comparative Average Gross	228,600
Over-all Performance	96.2%

ATLANTA—Paramount	127.9%
BALTIMORE — Hippodrome	105.8%
(SA) Vaudeville	
BUFFALO—20th Century, 1st week	95.2%
(DB) Cobra Strikes (EL)	
BUFFALO—20th Century, 2nd week	64.6%
(DB) Cobra Strikes (EL)	
CHICAGO—State Lake, 1st week	109.1%
(SA) Vaudeville	
CHICAGO—State Lake, 2nd week	86.2%
(SA) Vaudeville	
CINCINNATI—RKO Grand	92.7%
CLEVELAND—RKO Allen	86.2%
LOS ANGELES—Belmont	101.7%
(DB) Cobra Strikes (EL)	
LOS ANGELES—El Rey	106.5%
(DB) Cobra Strikes (EL)	
LOS ANGELES—Orpheum	113.4%
(DB) Cobra Strikes (EL)	
LOS ANGELES—Vogue	116.4%
(DB) Cobra Strikes (EL)	
PITTSBURGH—Stanley	62.1%
SAN FRANCISCO—Paramount	110.5%
(DB) Mr. Reckless (Para.)	
SAN FRANCISCO—State, MO 1st week	82.3%
(DB) Mr. Reckless (Para.)	

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FORT APACHE (RKO)

First Report:

Total Gross Tabulated	$271,900
Comparative Average Gross	235,200
Over-all Performance	115.6%

BALTIMORE—Town, 1st week	106.8%
BALTIMORE—Town, 2nd week	85.4%
CHICAGO—Palace, 1st week	179.9%
CHICAGO—Palace, 2nd week	125.5%
CINCINNATI—RKO Albee	111.0%
CLEVELAND—RKO Palace	98.0%
PHILADELPHIA—Stanley, 1st week	141.4%
PHILADELPHIA—Stanley, 2nd week	97.7%
PHILADELPHIA—Stanley, 3rd week	80.0%
PITTSBURGH—Warner, 1st week	168.2%
PITTSBURGH—Warner, 2nd week	100.9%
PITTSBURGH—Warner, 3rd week	72.1%
SAN FRANCISCO—Golden Gate	109.3%

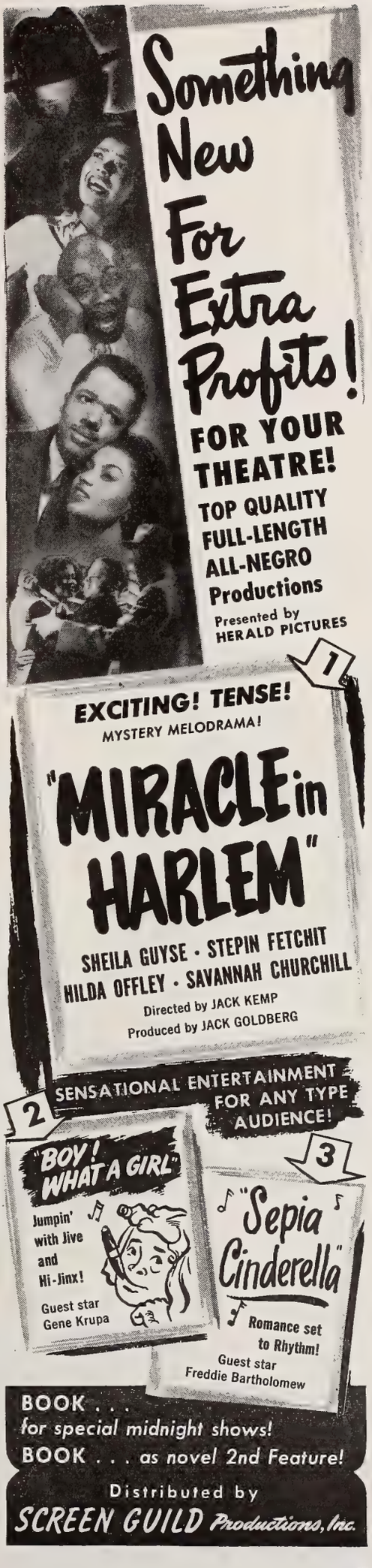
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B. F.'S DAUGHTER (MGM)

First Report:

Total Gross Tabulated	$131,400
Comparative Average Gross	139,900
Over-all Performance	93.2%

BUFFALO—Great Lakes	82.4%
CINCINNATI—RKO Capitol	80.6%
CLEVELAND—Loew's State	94.0%
CLEVELAND—Loew's Ohio, MO 1st week	80.0%
KANSAS CITY—Midland	103.4%
PHILADELPHIA—Boyd, 1st week	113.8%
PHILADELPHIA—Boyd, 2nd week	100.4%
PHILADELPHIA—Boyd, 3rd week	81.4%



NUMBER 8 OF A SERIES

Q&A

QUESTION: ***What pictures will S. R. O. release after THE PARADINE CASE and PORTRAIT OF JENNIE?***

ANSWER: By the first of September three pictures will be in production for S. R. O. — and all should be ready by the first of the year (1949).

These will be IF THIS BE MY HARVEST (tentative title), starring Valli, Robert Mitchum and Louis Jourdan from the novel by Margaret Lee and Violet Atkins. This film, produced by William A. Bacher in association with James Nasser, goes before the cameras July 1.

Later in the summer, WHAT EVERY YOUNG BRIDE SHOULD KNOW, starring Shirley Temple, Guy Madison and John Agar, will start production. This picture will be produced by Robert Golden.

In September, the first of the series of pictures made by Sir Alexander Korda in association with David O. Selznick will start shooting in Korda's Studios in London. This production will probably be the unpublished Graham Greene story, THE THIRD MAN, directed and produced by Carol Reed with two top American stars.

This film will be followed by the Technicolor production, TESS OF THE D'URBERVILLES, starring Jennifer Jones, producedand directed by Carol Reed; the Technicolor production of Charles Dickens' immortal, A TALE OF TWO CITIES, starring Gregory Peck and a fourth production, probably Joseph Conrad's AN OUTCAST OF THE ISLANDS.

Every Selznick release will be a film of extraordinary box office potency; a vehicle of importance, with the top names of the screen, directed and produced in a tradition of quality.

MILTON S. KUSELL
Vice President in charge of domestic sales



IN A TRADITION OF QUALITY

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEWS
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Easter Parade

MGM—Astaire, Garland and Berlin

The Irving Berlin of whom Editor Terry Ramsaye a fortnight ago wrote "onward-down four decades he has made a march of success reaching deeply into the hearts and sentiments of his fellow Americans" is tendered royal treatment by Fred Astaire, Judy Garland and Metro-Goldwyn-Mayer in its finest musical of the year. Three brand new Berlin songs and 14 of the oldest and most unforgettable of his works are wrapped up in an Arthur Freed Technicolor production sure to run up terrific grosses anywhere and everywhere. It's superlative in every department.

The scene is Broadway, 1910-12, and the story (a script by Sidney Sheldon, Frances Goodrich and Albert Hackett based on a story by the latter two) concerns the split-up of a headline dance team (Astaire and Ann Miller) and the male member's acquisition, training and ultimate wooing of a new partner (Miss Garland). The tale has a touch of "Pygmalion" in it, but consists in the main of a straight, plausibly told romance, admirably providing background and reason for a succession of uniformly sparkling song and dance numbers in which all principals set new highs for themselves.

Astaire, who came out of a pretended retirement to do the picture, gets the film off to a blistering pace with a Fifth Avenue Easter Parade dance routine that is a marvel of dexterity and timing.

Miss Garland, as the unschooled chorus girl Astaire trains for his act, equals her best previous singing and clowning and adds a brilliant demonstration of dancing ability.

Miss Miller, portraying the dancer who dropped her partner to star in a Ziegfeld Follies, performs a solo tap number that is possibly without recorded parallel.

The new Berlin songs, already building fame on the radio, include at least three which should ride the Hit Parade for months. The old ones, titles of which will ring bells in most memories, include "I Wanna Go Back to Michigan," "Everybody's Doing It," "Snooky Ookums," "Ragtime Violin," "I Love a Piano," and "When That Midnight Choo Choo Leaves for Alabama." They were great in their day, but they never enjoyed such lush and lilting presentation as is given them here.

Charles Walters' direction is excellent in every particular, and Robert Alton's direction of the musical numbers sets a standard of tasteful magnificence likely to stand unchallenged for quite some time.

The picture is clean and clear as a Berlin melody, and possesses the same universality of appeal.

Previewed at the Egyptian theatre, Hollywood, where it was roundly and repeatedly applauded. Reviewer's Rating: Superior.—William R. Weaver.

Release date, July 8, 1948. Running time, 103 min. PCA No. 13074. General audience classification.
Hannah Brown ..... Judy Garland
Dan Hughes ..... Fred Astaire
Jonathan Harrow ..... Peter Lawford
Nadine Hale ..... Ann Miller
Jules Munshin, Clinton Sundberg, Jennie LeGon

Give My Regards to Broadway

20th-Fox—Nostalgia in Technicolor

Although technically exploitable as a musical, since it contains several incidental excursions into song and dance, this is primarily and essentially the story of a vaudeville family and what happens to it after the collapse of vaudeville as a major entertainment. It is a pleasant, plausible story, convincingly presented, and generates a good deal of heart-tug in the closing sequences. With Charles Winninger, Dan Dailey and Fay Bainter trouping the leads expertly, the attraction figures to turn in gratifying grosses.

The story opens on the vaudeville act of Albert the Great & Family, a singing-juggling-dancing combo, playing its last date, about 1925 or so. Winninger (as Albert) takes a temporary job as billing clerk in a New Jersey factory to tide things over for his wife (Fay Bainter) and their three small children (Dailey, Nancy Guild and Barbara Lawrence) "until vaudeville comes back." Over the next 20 years, during which Winninger's temporary job remains so steady that he is elevated to a vice-presidency of the factory, the children grow up, fall in love, and the girls marry, the boy remaining steadfast to his father's determination to return to vaudeville (in preparation for which they rehearse their act daily) until, when a booking finally comes to hand, he discovers that he, too, wants to marry and stay on in the town where he's grown up. This final shock is almost too much for the head of the family, but he ultimately is won around to the family view.

Winninger's performance is perhaps the finest in his long and distinguished career on the stage and in motion pictures.

Lloyd Bacon directed, with obvious fondness for his subject, from a script by Samuel Hoffenstein and Elizabeth Reinhardt based on a story by John Klempner, and Walter Morosco produced.

Previewed at the studio. Reviewer's Rating: Very good.—W. R. W.

Release date, August, 1948. Running time, 92 min. PCA No. 12968. General audience classification.
Bert ..... Dan Dailey
Albert ..... Charles Winninger
Fay ..... Fay Bainter
Nancy Guild, Barbara Lawrence, Jane Nigh, Charles Russell, Charlie Ruggles, Sig Ruman, Howard Freeman, Herbert Anderson, Pat Flaherty

Up in Central Park

U-I — The Light Touch

The life of "Boss" Tweed, which made a fine musical with a long Broadway run, here reaches the screen in slightly less musical, but still enjoyable form. The film makes a fine starring vehicle for Deanna Durbin, whose voice is as good as ever, and for popular Dick Haymes, who does his best with the few numbers he is given to do.

Perhaps those who come to see "Up in Central Park" expecting to see and hear the show that had 'em packing in on Broadway may be a little disappointed. The film version lays considerable stress on the dramatic aspects of the play and treats the music as something to be fitted in conveniently whenever the slow pace of the production requires. Only three of the actual Sigmund Romberg tunes from the original are used vocally and, one of the most popular, "Just Like the Pages in the Book," is given the background treatment.

Songs include "When She Walks in the Room," "Oh! Say Can You See," "Carousel in the Park," and "Pace, Pace Mio Dio," which is a Verdi composition performed expertly by Miss Durbin. On the acting side, Vincent Price as "Boss" Tweed, and Albert Sharpe as the elderly Irish immigrant and father of Deanna stand out. Karl Tunberg produced and wrote the screenplay. William Seiter's direction creates a somewhat staid and unexciting atmosphere, but excels in the production numbers.

When Deanna and father Sharpe arrive from Ireland, they are overwhelmed by the reception given them by Boss Tweed's Tammany Hall organization. Impressed, Sharpe agrees to vote 23 times in the same election, setting a record of sorts. Deanna manages to sneak into Price's office and as a result the mayor, who had the reputation of having swindled New York City taxpayers out of more money than any other man in history, gives Sharpe the job of Superintendent of Parks.

Sharpe, who doesn't even know how to read, and Deanna, adopt Tweed and think he is a great man. Along comes Haymes, a crusading reporter for the New York *Times*, who had exposed Tweed a number of times. Dick falls in love with Deanna, but they clash over Tweed, who is beginning to take an interest in Deanna.

(*Continued on following page*)

(Continued from preceding page)

He even arranges for her to audition for a part in the opera.

Sharpe, meanwhile, has learned how to master the art of reading and writing and finds out that the Constitution is violated by Tweed. He joins Haymes in persuading the mayor, a dummy for Tweed, to expose Tweed's doings, and Deanna is made to see the light.

Seen at the home office projection room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, June, 1948. Running time, 87 min. PCA No. 12938. General audience classification.
Rosie Moore ..... Deanna Durbin
John Matthews ..... Dick Haymes
Boss Tweed ..... Vincent Price
Albert Sharpe, Tom Powers, Hobart Cavanaugh, Thurston Hall, Howard Freeman, Mary Field, Tom Pedi

The Big Punch

Warners — Crime and Justice

Although the title indicates that this may be a story of prize-fighting, "The Big Punch" is actually the story of a small town minister who harbors a big city prize fighter, innocent of a murder for which he is being hunted.

Starring Wayne Morris as the clergyman, and Gordan MacRae as the victim of a gambler's frameup, producer Saul Elkins and director Sherry Shourds have kept the story moving smoothly despite several touches which provoke smiles instead of understanding. Woven throughout is the barest hint of romance involving Lois Maxwell, a nurse seeking her niche in civilian life after "those long rows of army cots."

Taking the story by George Carleton Brown, Bernard Girard's screenplay follows the proved pattern of justice defeating the forces of evil, hence, the ending is obvious from the beginning It concerns Morris, a divinity student who turns down a boxing career for the pulpit. MacRae, an acquaintance, shows up in the town and finds refuge at the minister's home without revealing the details of his past. Eventually he is exposed by blackmailers, but Morris, instead of turning him over to the police, goes to New York and through a scheme using Miss Maxwell as bait, exposes the gambler as the real murderer. Cleared of the crime, MacRae leaves the town to resume his career and there are indications that Morris and Miss Maxwell will live happily.

In its 80 minutes the picture offers only two fight scenes. The first is a professional boxing match at the start of the picture, while the second is a rough and tumble affair in the parsonage, with the clergyman beating a confession from a gangster to the tune of a sermon.

Reviewed at the Warner projection room in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, June 26, 1948. Running time, 80 min. PCA No. 12999. General audience classification.
Chris Thorgenson ..... Wayne Morris
Karen Long ..... Lois Maxwell
Johnny Grant ..... Gordon MacRae
Mary Stuart, Anthony Warde, Jimmy Ames, Marc Logan, Eddie Dunn, Charles Marsh

The Time of Your Life

UA-Cagney—Saroyan's Pulitzer Prize Play

Well stocked with marquee talent, and distinctly a departure from film formulae, this production by William Cagney starring James Cagney in the key role of the stage play which won a Pulitzer Prize and a Critics Circle Award for William Saroyan, makes a bold challenge for public interest and provides showmen with a great deal to talk about in their advertising copy.

It is a film pointed directly at the mature, of whom it asks understanding, and it makes no concessions to such traditions as require a straight-line narrative and a happy ending. It appears rather more likely to be received appropriately in the larger centers of population than in the towns and villages, although its sheer difference could turn out to be a mainspring of profit on all fronts.

Nearly all of the action, which is conveyed principally in dialogue, occurs in a bar room where an unexplained character named Joe (played by Cagney) buys endless quantities of champagne and finances various individuals and projects from a seemingly bottomless supply of pocket currency. The characters who frequent the bar room are mainly derelicts of greater or less degree, each an independently interesting type, and their separate stories are revealed, some only slightly and others more fully, as the day and evening wear on. The effect is not unlike that achieved in the film version of Saroyan's "The Human Comedy," with the exception that, whereas the characters in that play were of the kind toward which audience sympathy flows readily, the characters in this one are not.

William Bendix gives an excellent portrayal of the bar room proprietor, who never quite understands what Joe, his best customer, is all about. Jeanne Cagney gives a colorful performance as a girl of dark past who, under Joe's influence, finds happiness in the love of his unbrilliant associate (Wayne Morris). James Barton steals the show at frequent intervals in a sparkling characterization of a primitive Westerner now down to catching his drinks where he finds them.

Paul Draper, as an aspiring but confused comedian out of work, contributes a scintillating tap dance routine to the proceedings. Reginald Beane, who comes seeking work as a dishwasher and is astounded to learn that people get paid for playing the piano, brightens the dinghy saloon with his handling of the ivories.

These and others turn in excellent individual performances of the assorted characters which move into and out of the squalid bar room, affording a study of life in the rough, rather than a story in the accepted sense of the term. H. G. Potter directed from an adaptation by Nathaniel Curtis.

Previewed at the Academy Award theatre, Hollywood, to an all-professional audience. Reviewer's Rating: Good.—W. R. W.

Release date, May, 1948. Running time, 109½ min. PCA No. 12863. Adult audience classification.
Joe ..... James Cagney
Nick ..... William Bendix
Tom ..... Wayne Morris
Kitty ..... Jeanne Cagney
Broderick Crawford, Ward Bond, James Barton, Gale Page, James Lydon, Richard Erdman, Reginald Deane, Tom Powers, John Miller, Renie Riano, Lanny Rees

The Gallant Legion

Republic — On to Victory

Budget-wise and in almost every other respect, "The Gallant Legion" stands head-and-shoulders above the routine Western. Production effort, camera work, acting, story and direction are unquestionably superior. About half-way through the audience might find itself a little impatient for the ending, which had long since been telegraphed, but that is minor criticism.

The cast is headed by William Elliott, Adrian Booth, Joseph Schildkraut and Bruce Cabot, with principal support rendered by Andy Devine, Jack Holt, Grant Withers, Adele Mara and James Brown. Extras are numerous. Gerald Adams' screenplay, from an original by John K. Butler and Gerald Geraghty, contains a labyrinthian plot whose principal channel follows Elliott, an heroic Texan, to victory over a band of renegades and traitors who sought to partition the state in two at the end of the Civil War.

Cabot is the arch-villain whose ambition is to become "emperor" of West Texas, and Schildkraut, secondary villain, matches with pusillanimity the former's sadism as they incite their henchmen to robbery and plunder to point up the Texas Rangers as impotent in police work and deserving of replacement by the former carpetbagger police force. To complicate things, Schildkraut's pretty neice, newspaper reporter Booth, and Elliott fall in love. It all turns out very nicely in the end, however. Associate producer Joe Kane has kept the proceedings moving at a lively clip, and this has compensated considerably for plot transparency.

Previewed at the home office screening room. Reviewer's Rating: Good.

Release date, July 25, 1948. Running time, 88 min. PCA No. 12954. General audience classification.
Cary Conway ..... William Elliott
Connie Faulkner ..... Adrian Booth
Clarke Faulkner ..... Joseph Schildkraut
Beau Laroux ..... Bruce Cabot
Andy Devine, Jack Holt, Grant Withers, Adele Mara, James Brown, Hal Landon, Tex Terry

So Evil My Love

Paramount - Wallis — Victorian Melodrama

Outstanding performances by Ann Todd, just now a marquee name of top news value; Ray Milland and Geraldine Fitzgerald, mark this story of moral degeneration and retribution. The story is absorbing but slow-moving, in the tradition of the Victorian thrillers of which it is a singular example. Made in England by Hal Wallis as one of his program of British-made pictures, it features remarkable attention to authentic detail in setting and atmosphere.

The pace of the direction by Lewis Allen is leisurely, a fault especially noticeable in the early reels, contributing to the overly long running time. Later the quiet and restraint measurably sustain the suspense.

The story is of a bitterly inhibited widow of a missionary who, returning home to England, meets and is captivated by the charms of a ne'er-do-well artist who is not above theft, forgery and murder. Charmed, she abandons her inhibitions in favor of the full life. Her lover's nefarious schemes lead her to larceny, betrayal and blackmail of a schoolgirl friend now married to vast wealth, and eventually to the murder of the friend's husband. Then, finding her lover his been unfaithful, she kills him and finds release in surrender to the police.

The background music, composed by William Alwyn and played by the London Philharmonic Orchestra, contributes more than incidently to the creation of mood and suspense.

Seen at a trade showing in New York, where the picture held attention in spite of some complaints on length. Reviewer's Rating: Good.—JAMES D. IVERS.

Release date, August 6, 1948. Running time, 109 min. Certificate No. 12654. General audience classification.
Mark Bellis ..... Ray Milland
Olivia Harwood ..... Ann Todd
Susan Courtney ..... Geraldine Fitzgerald
Jarvis ..... Leo G. Carroll
Raymond Huntley, Martita Hunt, Moira Lister, Raymond Lovell, Roderick Lovell

13 Lead Soldiers

20th Century-Fox—Mystery

In this Bulldog Drummond adventure the suave sleuth is confronted with a series of murders which are committed to gain possession of lead soldiers. There are several groups working to locate the 13 lead soldiers plus an ancient manuscript which holds the key to the hiding place of a vast treasure of the last Anglo-Saxon king. Tom Conway, as Drummond, quickly realizes the significance of the soldiers and sets a trap for the murderer. Drummond out-smarts the others and discovers the key and apprehends the murderer.

Others in the cast include Maria Palmer, as one of the persons seeking the lead soldiers, Helen Westcott, as the daughter of the murdered scholar and John Neeland as "Algy," Drummond's faithful assistant.

Bernard Small produced and Frank Macdonald directed. Irving Elman's screenplay is based on a "Sapper" story.

Seen at the New York theatre. Reviewer's Rating: Average.—M. R. Y.

Release date, April, 1948. Running time, 67 min. PCA No. 12909. General audience classification.
Bulldog Drummond ..... Tom Conway
Estelle ..... Maria Palmer
Cynthia ..... Helen Westcott
John Neeland, Terry Kilburn, William Stelling, Gordon Richards, Harry Cording, John Goldsworthy, William Edmunds

Escape

***20th Century - Fox* —**
The Manhunt Again

Against picturesque backgrounds of the English countryside, Rex Harrison reduces to futility and finally submits to resignation his efforts to break out of a prison to which he feels he has been sentenced unfairly for manslaughter. "Escape," based on the well-known book by the eminent John Galsworthy, lacks stature and never rises above the maw of mediocrity.

Other films have reared compelling and arresting dramatic structures on a foundation of material generally identical with that at hand here—take "Odd Man Out," for instance—but, in this instance and for whatever reason, the end result is perfunctory and never penetrating. Harrison certainly passes through a great deal of physical and mental hardship in his endeavor to light out for France and thus out of the reaches of the British law. Peggy Cummins, who is attracted to him, believes in his innocence and eventually falls in love, aids him until the net closes to that relentless point where escape seems utterly impossible.

At that juncture and because she is prepared to wait for him, Harrison is about to turn himself in for the duration of this three-year sentence. A parish priest in whose church he seeks sanctuary is the final influence in fashioning the decision which Harrison ultimately makes. The inference is clear that Miss Cummins will be waiting when the prison gates open wide, after which Harrison will have complied with the exact measure of the sentence meted out for accidentally causing the death of a police detective in Hyde Park.

Performances are standard at best and less so in the instance of Miss Cummins. Joseph L. Mankiewicz directed for producer William Perlberg. Philip Dunne wrote the script for this film, which was produced in England.

Tradeshown at home office projection room. Reviewer's Rating: Average.—Red Kann.

Release date, July, 1948. Running time, 78 min. PCA No. 12985. General audience classification.
Matt Denant .....Rex Harrison
Dora Winston .....Peggy Cummins
William Hartnell, Jill Esmond, Norman Wooland, Frederick Piper, Betty Ann Davies

Carson City Raiders

***Republic* — Lane Western**

Here is an outdoor film with thrills and adventure in every foot. Allan "Rocky" Lane almost single-handedly overcomes a gang of bandits who attacked a wagon train. The action and suspense of this offering place it in the class of satisfactory Western entertainment.

A gang is holding up the coaches, seizing the freight and resorting to murder when necessary to attain their ends. When Lane, as an investigator for the insurance company, arrives he works with the wagon-line operator, played by Eddy Waller, and sets a trap for the gang. In the final sequence there is a gun battle in a gold mine and the culprits are captured. Frank Reicher, who plays the mastermind of the gang, is killed in the final scene.

Gordon Kay was the associate producer, and Yakima Canutt directed. Earle Snell wrote the screenplay.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, May 13, 1948. Running time, 60 min. PCA No. 13035. General audience classification.
Allan "Rocky" Lane.....Allan "Rocky" Lane
Nugget Clark .....Eddy Waller
Frank Reicher, Beverly Jons, Hal Landon, Steve Darrell, Harold Goodwin, Dale Van Sickel, Tom Chatterton, Edmund Cobb, Holly Bane, Bob Wilke

Big Town Scandal

***Paramount*—Juvenile Delinquency**

Pine and Thomas present another story of events in Big Town. An appealing subject, the problems of city boys, is the basis for this production, which is interesting as well as entertaining. This time the newspaper reporter, Hillary Brooke, and the managing editor, Philip Reed, become interested in a group of boys who broke into a sports goods store to steal basketball equipment. The judge paroles the boys to Philip Reed. The newspaper gives the boys jobs and converts their old building into a basketball court and the managing editor becomes the coach.

One of the boys, the captain of the team, gets involved with the gamblers and fur robbers. They force the lad to work with them. At first he enjoys making "easy money," but later realizes his folly. The mobsters shoot him as he attempts to doublecross them. The boy is taken into custody by the police and it is indicated that he will receive credit for good behavior, and his girl promises to wait for him. Miss Brooke and Reed are pleased with their experiment in the fight against juvenile delinquency and plan to continue their efforts.

William Pine and William Thomas are the co-producers. William Thomas directed from Milton Raison's original screenplay.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, July 30, 1948. Running time, 62 min. PCA No. 12727. General audience classification.
Steve Wilson .....Philip Reed
Lorelei Kilbourne .....Hillary Brooke
Stanley Clements, Charles Arnt, Vince Barnett, Joseph Allen, Jr., Darryl Hickman, Sumner Getchell, Michael Brandon, Dick Keane, Rudy Wissler, Carl Switzer, Roland de Pree, Donna de Mario, John Phillips, Reg Billado

King of the Gamblers

***Republic*—Sports Racket**

This film presents an exposition of racketeering in sports in a succession of various action situations which vary from football shots to courtroom scenes. There is a tense and exciting climax in which an innocent man is cleared of a murder charge. The cast is headed by Janet Martin, as the sister of the murdered football player, and William Wright, as the clever lawyer who wins the acquittal. Others in the cast include Thurston Hall, editor of a sports paper, and George Meeker, the king of the gamblers.

A group of gamblers are fixing football games. When the player accepting the bribes decides to reveal the story, he is murdered by the gang and another football player is framed. The lawyer gathers evidence and the innocent athlete is exonerated.

Stephen Auer was the associate producer and George Blair directed from the original screenplay by Albert DeMond and Bradbury Foote.

Seen at the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, May 10, 1948. Running time, 60 min. PCA No. 12941. General audience classification.
Jean Lacey .....Janet Martin
Dave Fowler .....William Wright
"Pop" Morton .....Thurston Hall
Stephanie Bachelor, George Meeker, Wally Vernon, William Henry, James Cardwell, Jonathan Hale, Selmer Jackson, Howard J. Negley, John Holland, George Anderson, Ralph Dunn, John Albright

REISSUE REVIEWS

HELLZAPOPPIN'

Realart

This is an Olsen and Johnson comedy which is novel, diverting and entertaining. The reviewer in the Herald, December 20, 1941, said: "Deliberately setting out to be the craziest film ever made, this picture uses every known camera and vaudeville trick to attain that end. The sheer novelty will bring laughs from every audience." There are a few songs sung by Don Raye and Gene Paul, but the music is secondary of the comedy. Even without the Olsen and Johnson nonsense, Jules Levey, the producer, has given this picture good entertainment values. It includes excellent performances, especially those of Martha Raye and Mischa Auer. Glenn Tryon and Alex Gottlieb were the associate producers, and H. C. Potter the director. Reissued March, 1948.

RANGE WAR

Screen Guild

This Hopalong Cassidy Western, originally released by Paramount, has action, comedy and semi-mystery and suspense. In this episode, William Boyd, as Hopalong Cassidy, aids ranchers in their fight against a group of desperadoes. In the review in the Herald, August 5, 1939, it was said that this film is "fast moving, yet containing more than the usual amount of comedy plus a romantic love story twist which does not interfere with the slam bang action. The production is full of those Western elements common to exciting adventure features." Harry Sherman produced and Lesley Selander directed. Among the supporting players are Russell Hayden, Britt Wood and Matt Moore. This film was reissued May 7, 1948.

KING OF THE TURF

Screen Guild

This melodrama of the race track was produced by Edward Small and directed by Alfred E. Green. Adolphe Menjou plays a once famous stable owner. He and a jockey, played by Roger Daiel, acquire an unmanageable colt of championship bloodlines and train him for racing. In the review of this film in the Herald of February 11, 1939, it was said, "Although the story gets pretty sketchy in midpicture and the action becomes confused and jerky in spots, the basic idea holds it together, and the ending is perhaps more powerful because of early weakness." Saratoga, Santa Anita and Pimlico are among the race tracks mentioned in the dialogue, and the final sequence was filmed at Hollywood Park. Dolores Costello and Alan Dinehart lead the supporting players. Reissued May 21, 1948.

ADVANCE SYNOPSES

PRAIRIE OUTLAWS
(Eagle Lion)

PRODUCER and DIRECTOR: Robert Emmet Tansey. PLAYERS: Eddie Dean, Roscoe Ates, Sarah Padden, Al Larue, Robert Henry, Louis Currie, Jean Carlin.

WESTERN. Eddie and his pal, Soapy, at the request of the U. S. Marshal help the telegraph company string its wires across bandit territory. They have a double motive for going after the outlaws when they learn that an old friend had been murdered by the gang. They enlist the aid of a tribe of Indians when the outlaws, with a crooked judge covertly assisting, mass to prevent the line from going through. After much gunplay, fast riding, and a couple of killings, the line is laid and the gang rounded up.

SOFIA
(Film Classics)

PRODUCERS: Robert R. Presnell, Sr. and John Reinhardt. DIRECTOR: John Reinhardt. PLAYERS: Gene Raymond, Sigrid Gurie, Patricia Morison, Mischa Auer, John Wengraf, George Baxter, Charles Rooner, Fernando Wagner.

MELODRAMA: Steve Roark, ex-OSS officer, while in Istanbul, learns that Linda, atomic research scientist, with whom he had been in love, is being held with her chief in Sofia. Previously she had disappeared into a concentration camp and he had believed her dead, but she had been liberated by the Russians who wanted her atomic knowledge. Roark decides to spring a Russian politician from jail in Istanbul in exchange for Linda, and he contacts Goltzen, ex-nazi. With the aid of an underground organization, Roark accomplishes his mission, says goodbye to Linda, but Goltzen turns traitor and Linda is again captured. But all ends well, and this time Roark and Linda set sail for the U. S. A. together.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4166-4167, issue of May 15, 1948.

Feature product listed by Company on pages 4164-4165, issue of May 15, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	.....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4071
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	....
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	....
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	....
Argentine Nights (R)	Realart	....	Ritz Bros.-Andrews Sisters	Mar.,'48	74m	May 22,'48	4174	....	....
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	....
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	....
BAMBI (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	....	.....	....	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4175
Big City	MGM	....	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	....
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4175
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4131
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	58m	Nov. 29,'47	3955	3818	4011
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	.....	....	4165	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	67m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4175
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953		4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	....
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4071
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....

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Canon City	EL	826	Scott Brady-Charles Russell	June 30,'48	83m	.....	....	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953		4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	..
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRevue-Al "Fuzzy" St .John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Sky	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	....	.....	....	4175	....
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July 29,'48	....	.....	....	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	....	.....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	June,'48				4039	....
Design for Death	RKO	....	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct 4,'47	3861		....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxon-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	.....	....	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	....
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
Escape	20th-Fox	....	Rex Harrison-Peggy Cummins	July,'48	78m	May 29,'48	4183	....	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	....
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	....	.....	....	4139	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4175
Four Faces West	UA	....	Joel McCrea-Frances Dee	May 15,'48	90m	May 15,'48	4162	....	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	....	.....	....	4175	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	....
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	....
GALLANT Legion, The	Rep.	....	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gangster, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	Aug.,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....		3992	.
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4131
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	....	.....	....	4146	....
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	818	Peggy Commins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	....
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Hellzapoppin' (R.)	Realart	....	Olsen-Johnson-Martha Raye	Mar.,'48	84m	May 29,'48	4183	....	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4071
Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4131
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Price	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Indian Summer	RKO		Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4175
Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	....
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Named Palooka, A	Mono.	4719	Joe Kirkwood-Elyse Knox	Aug. 8,'48	....	.....	....	4174	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	.....	....	4165	....
KEY Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY from Shanghai, The	Col	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	Apr. 3,'48	4109	3895	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	....	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	.....	....	4155	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	. .	....	3919	..
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Monsieur Verdoux	UA		Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4175
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	....

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	....	.....	....	4095	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	....	.....	....	4127	....
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	....
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June,'48	107m	Feb. 7,'48	4049	4038	4131
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	....	Jimmy Wakely-Dub Taylor	May 6,'48	....	.....	....	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	.....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	....	.....	....	4146	....
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	..	.....	....	3931	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	.	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	.....	....	3931	....
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4175
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl (T)	Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	....	.....	....	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	.....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	....
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4175
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	....	Lon Chaney-Arthur Lake	July 25,'48	....	.....	....	4155	....
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4071
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
So Evil My Love	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	June,'48	....	.....	....	4183	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

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So This Is New York	UA	....	Henry Morgan-Virginia Grey	Apr.,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	.....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 4,'47	77m	Oct. 11,'47	3874	....	4042
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	.....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	....
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	....	.....	....	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4131
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	....	.....	....	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure(R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893		3983
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4071
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	Not Set	....	.....	....	4165	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	May,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Train to Alcatraz	Rep.	....	W. Phipps-D. Barry-Janet Martin	June 28,'48	....	.....	....	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4139	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4071
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	....	Rosalind Russell-Leo Genn	Aug.,'48	....	.....	....	4139	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	....	.....	....	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	....
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	....
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
YOUR Red Wagon	RKO	....	Cathy O'Donnell-Farley Granger	July,'48	....	.....	....	4146	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029		4071

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4164-65

From QUIGLEY PUBLISHING COMPANY, Rockefeller Center, New York

Press Release

The Quigley Publishing Company, New York and Hollywood, has announced a Silver Anniversary Number of Better Theatres, first publication concerned exclusively with the architecture and mechanics of motion picture exhibition. Published every four weeks as a section of the weekly Motion Picture Herald, Better Theatres will mark its 25th birthday in the issue of July 3rd, with "Parade of Progress" identifying the dominant editorial theme.

When Better Theatres was established in 1923, the motion picture industry was still intent upon the maturing arts of the silent screen, for which it had begun to build theatres that might obliterate a humble past of nickelodeons. Sound added its intricacies to the physical side of exhibition in 1928.

Today the 16,880 regularly operating motion picture theatres in the United States represent, in physical plant alone, an investment of around two billion dollars. It now takes, on an average, about $175,000 to build a theatre, and at least $28,000 to equip it, while approximately $75,000,000 a year are spent for replacements and operating supplies.

Development of this exhibition establishment has been "essentially a process of products," representing "the inventive genius and enterprise of many industries," it is pointed out in a brochure entitled "Invitation to a Parade," announcing the anniversary number.

For 20 years, Better Theatres has been edited by George Schutz, and Ray Gallo has been advertising manager since 1931.

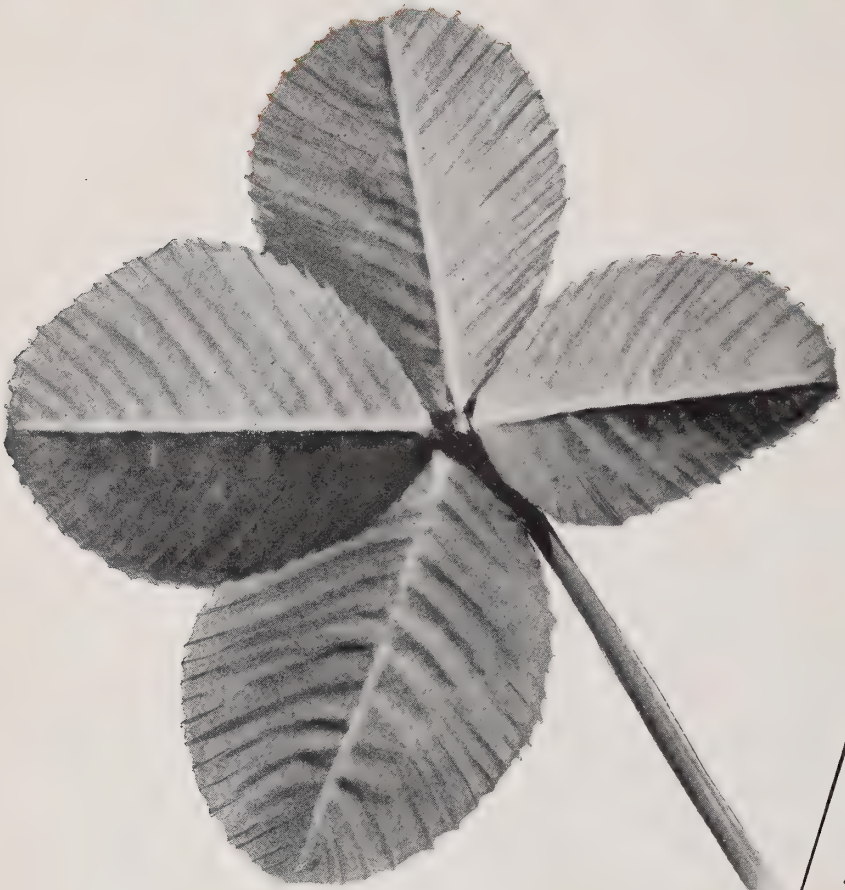
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Silver Anniversary Number of

Better Theatres

with your Motion Picture Herald of July 3rd

YOU DON'T NEED THAT FOUR LEAF CLOVER!



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LUCKY LINE-UP!

APRIL 29
SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angela Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA's
"STATE OF THE UNION."

MAY 20
"SUMMER HOLIDAY"
(Technicolor).
MICKEY ROONEY
GLORIA DeHAVEN
Walter Huston, Frank Morgan
Butch Jenkins, Marilyn Maxwell
Agnes Moorehead, Selena Royle.

MAY 27
CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Ray Collins, Gladys Cooper,
Cameron Mitchell.

JUNE 3
"BIG CITY"
Margaret O'Brien
Robert Preston, Danny Thomas
George Murphy, Karin Booth
Edward Arnold, Butch Jenkins
Betty Garrett, Lotte Lehmann.

JUNE 10
JUDY GARLAND, GENE KELLY in
"THE PIRATE" (Technicolor).
Walter Slezak, Gladys Cooper
Reginald Owen.

JUNE 24
"ON AN ISLAND WITH YOU"
(Technicolor).
ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT.

JULY 8
IRVING BERLIN's
"EASTER PARADE"
(Technicolor). Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

JULY 29
"A DATE WITH JUDY"
(Technicolor).
WALLACE BEERY, JANE POWELL
ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

AUGUST 5
GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson
Nigel Bruce, Mary Boland
Reginald Owen.

AUGUST 12
RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

SEPTEMBER
"THE THREE MUSKETEERS"
(Technicolor).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY,
Frank Morgan, Vincent Price
Keenan Wynn, John Sutton
Gig Young.

That Pep-up Line-up! It's so good for everybody!

FLASH

LUCKY!
about "THE PIRATE"



Following Frank Capra's joyous "State of the Union" at Radio City Music Hall, "The Pirate" is Big in 3rd week! (new M-G-M record for first 4 days of opening week!) Second big week in Montreal!

LUCKY!
about "HOMECOMING"



Blazing across the nation. Sensational everywhere. Following five record weeks at Capitol, N. Y., tremendous in Trenton, fabulous in Philly, it's generating steam in every opening!

LUCKY!
about "EASTER PARADE"



You hear it everywhere. Irving Berlin's "Easter Parade" is the greatest musical in screen history. Get a load of those trade paper reviews. They spell M-O-N-E-Y!

LUCKY ABOUT "JULIA MISBEHAVES!"

(*Read this telegram*) "Audience reaction at sneak preview of 'Julia Misbehaves' assures another smash hit to add to Vitamin M-G-M's Spring and Summer line-up! Rousing applause for reunion of Greer Garson and Walter Pidgeon. Hilarious comedy situations had audience howling from first scene to last with tremendous burst of applause at end. Movie-goers want comedy and this had them rolling in aisles. Great cast also includes Peter Lawford, Elizabeth Taylor, Cesar Romero. Director Jack Conway, Producer Robert Riskin, have turned out a gold-mine attraction!"

ERY NEW REVIEW IS NEW M-G-M HIT!



EXTRA! "SUMMER HOLIDAY" CONTINUES TECHNICOLORIFIC BIZ IN ALL TEST CITIES!

NATCH! M-G-M GREAT IN '48!

(See page 25 for More!)

"SILVER RIVER" ROA



ERROL FLYNN · ANN SHERI

RS ACROSS WEST!

150 THEATRE SILVER-COUNTRY JUBILEE HITS NEW HIGH-TIDE FOR WARNER TECHNIQUE IN PRE-RELEASE SEND-OFFS!



TOSSING SILVER COINS FOR CHARITY. Denverites headed by Colorado's Governor Knous, Denver Post publisher Palmer Hoyt and Errol Flynn hurl coins into bowl across local stream re-named Silver River.



ARMORED TRUCK DELIVERS SILVER DOLLARS. U. S. Mint makes coins available to citizens participating in merchants' "Silver River – Silver Dollar" sales. Large dealer ads dominated papers for weeks.



DENVER UNIVERSITY COSTUME DANCE in front of Denver's Webber Theatre added to gala opening flash and newsreel, radio, wire-service coverage.



STEPS OF STATE CAPITOL are swept by Governor Knous and Errol Flynn after contributors flip silver coins at entrance for General Rose Hospital Fund.



COLORADO COWGIRLS escort Errol Flynn to numerous space-getting functions tied into the vast Jubilee Celebration. Costumes won 5-column photo breaks.



NEWSBOYS BIKE DERBY conducted cooperatively with Denver Post. New bike awarded lad first to toss papers into four baskets placed in corners of Town Square. Big radio hook-up carried all the events.

IN "SILVER RIVER"

WITH THOMAS MITCHELL ~ BRUCE BENNETT

DIRECTED BY RAOUL WALSH ~ PRODUCED BY OWEN CRUMP

SCREEN PLAY BY STEPHEN LONGSTREET AND HARRIET FRANK, JR.
FROM A NOVEL BY STEPHEN LONGSTREET MUSIC BY MAX STEINER

. with the industry still cheering the showmanship that launched
THE IRON CURTAIN and GREEN GRASS OF WYOMING TECHNICOLOR

20th CENTURY-FOX

proudly presents "The latest of the sparkling filmusicals for which 20th is justifiably celebrated . . . with all the earmarks of the profit success of its predecessors!" —*Boxoffice*

AMERICA HERE HE COMES! On His Dancing Feet...
With His Singing, Loving, Laughing, Heart!



TO DAD . . . Broadway was bright lights!
TO SIS . . . It was Times Square!
But it took DAN to show them they were on Broadway all along . . . even if MOTHER'S in calico . . . instead of in tights!

Tribute to ANDY SMITH month of JUNE!

with
CHARLES WINNINGER · NANCY GUILD · CHARLIE RUGGLES · FAY BAINTER
Barbara Lawrence · Jane Nigh · Charles Russell · Sig Ruman · Howard Freeman · Herbert Anderson

Directed by LLOYD BACON · *Produced by* WALTER MOROSCO · Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt · Based on a Story by John Klempner

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 171, No. 10 — June 5, 1948

WHY THIS ONE?

ABOUT "The Iron Curtain". On this subject Mr. Bosley Crowther, screen editor of *The New York Times*, and Mr. Darryl F. Zanuck of Twentieth Century-Fox, producer general, are having a time of it in print. Mr. Crowther reviewed, and Mr. Zanuck has answered with comment.

In his approach Mr. Crowther, after his review, did a Sunday piece in which he commented in effect that the picture contained propaganda, was inflammatory against the Russians and that it was perhaps "an endeavour . . . to turn a fast buck". It appeared that, on the whole, Mr. Crowther did not approve.

In his response Mr. Zanuck remarked: "Our picture does not preach hatred of the Russians but of the hatred that they have of our democratic way of life. It is inflammatory in the same sense that 'Grapes of Wrath' was inflammatory against social injustice. 'Gentleman's Agreement' was inflammatory against race prejudice. 'Boomerang' and 'Call Northside 777' were inflammatory against legal injustice, and 'Wilson' was inflammatory against isolationism. . . . They were made against the opposition of organized bigotry."

About that "fast buck", Mr. Zanuck admits that he makes pictures to make money, "at least their cost". He might well have added that, if they do not call to the box office, the story is not delivered to the customers.

Meanwhile, it is appropriate to ask why, since Mr. Crowther has long been so much the advocate of the aggressive, forthright, dynamic approach of motion pictures to vital concerns of the day, he should now at long last come up with a highly inconsistent exception — to one about the Soviets.

* * * *

Mr. Crowther's May 16 article is being distributed to all film editors by the National Council of American-Soviet Friendship.

■ ■ ■

¶ Over in London Mr. Harold Wilson, of whom you've heard as an advocate of a strong Government hand in cinema, is quoted, in a discussion of the newsprint supply, as saying: " . . . The Government's object is to get what is known in the trade as a five-page newspaper as early as possible, certainly in 1949. . . . " There is reminiscence of that time an American advertising expert, newly come to movieland, asked this paper for a rate on a three-page insert.

■ ■ ■

SHOWMANSHIP

THE motion picture community will be viewing with pleased approbation the announcement of the appointment of Mr. G. S. Eyssell as executive manager of Rockefeller Center, Inc. This is understood to be additional to his responsibility as president and managing director of the Radio City Music Hall, the world's greatest theatre, and the Center Theatre.

So it comes that a theatreman extends his domain to the administration of the most pretentious and extensive single metropolitan realty operation on the globe. This is a considerable achievement for a young man who thirty years ago at the age of 16 started to work in a Kansas City suburban theatre.

There is perhaps a touch of allegorical significance to one who attended that debacle of an opening of the Music Hall with a vaudeville policy that long and tedious night of fifteen years ago. It was forecast then in these pages that only the motion picture was great enough for that vast hippodrome. So it proved and the motion picture was its salvation. Fittingly enough, now a premier picture showman is called to the administration of the vast enterprise of which the Music Hall is the imposingly successful centerpiece.

■ ■ ■

ARITHMETIC

THOSE are breathless figures that Mr. W. W. Watts of the Radio Corporation of America tossed at the Engineers' convention in Los Angeles when he foresaw a television demand for the service of a thousand stations and 1,825 two-hour-long feature pictures. The other day Mr. Red Kann's *On the March* recorded exhibition's preference for 90-minute features.

At the all-time high point in feature production in the days of the silent screen, the American market was served with about 950 pictures, domestic and imported. These days the annual list runs to about 350 — and costing vastly more in total than a thousand of those five and six reel silent dramas, which rarely ran more than 80 minutes.

Mr. Watts' startling arithmetic did not include calculations on the costs of those 1,825 two-hour features, or specific indication of who might be going to pay for them. Meanwhile, a casual examination of current television offerings would indicate that it desperately needs something to show the customers. The experts in that department are in Hollywood, but it will be taking significant money to engage their serious interest. They are watchfully waiting, making a few small side bets as a sort of hedge.

■ ■ ■

¶ Jimmy Jemail, that perennial inquiring photographer of the *New York Daily News*, has been around asking folks if television will be keeping them home and away from the movies. A Miss Margaret Diana, Brooklyn bookkeeper, says: "I like to go to the movies and hold hands with my boy friend, in the dark. I can't do that at home." Al Bordat, Jr., Brooklyn jeweler, considers: "Maybe television will help the older people. It will keep them from being pushed by movie crowds." Miss Martha Tritter, Mount Vernon typist: "I prefer going out to the movies instead of sitting home." Wonder if Jimmy can get the facts on drive-ins?

■ ■ ■

¶ Growing ecstatic about a French colour process now under promotion, M. Marcel Pagnol, famed producer, says it is so precise and demanding that make-up will be useless and that: "It will be impossible for a woman of 40 to play the part of a young girl." That one would consider as a loss to the art. The capacity of photography to be-glamour scenes and actors, somewhat as moonlight does, is an asset of profound value. When camera and screen get better than that, they are no good.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

AYP & F

SO YOU'LL KNOW just what kind of a feature is playing in the Interstate Circuit's theatres in Texas, R. J. O'Donnell, vice-president, has devised a set of symbols to be used in all newspaper advertising. He'll use such notations as "F" for family, "AYP" for adults and young people and "A" for adults.

Politicking

TED R. GAMBLE, president of Theatre Owners of America, will be convention manager for Harold E. Stassen, Republican Presidential candidate, according to a TOA press release. The theatre owner—and politician—was to journey from his Portland, Ore., home to Philadelphia this week, there to get the political ball rolling.

The TOA release said, "During the recent primary in Oregon, Mr. Gamble supported Stassen and made puublic appearances with him. . . . Although Governor Dewey won the popular vote by a small majority, Stassen succeeded in carrying a large majority of the counties in the state by the popular vote."

Gael Sullivan, former executive director of the Democratic National Committee is to assume his new duties as executive secretary of the TOA this month.

Like China

HOW DO YOU mean television's a bogey? You think it's going to hurt theatre business any? Not a chance. Take producer Harry Popkin's word for it. He's not worried. The way he explains his peace of mind is this: "Within two years television will be less of a problem than radio was in its heyday. It will take no appreciable bite out of box office revenues, apart from the initial novelty appeal value. It has been my experience that the motion picture industry, like China, always absorbs its conquerors, and within two or three years Hollywood will either overwhelm video as an enemy or embrace it as a friend."

Experience

Sydney Bureau

NO MEMBER of the National Film Board, which plans and distributes official Government films throughout Australia, has had any experience in the film industry, A. A. Calwell, Minister of Information, has admitted. However, according to the Minister, "every member has a deep understanding of the application of the film as an instrument of national publicity and public education." The Film Board is an advisory body; the production agency is the Films Division of the Department of Information. Nobody in the trade here was much surprised by Mr. Calwell's admission. The Board has taken a long time to get going and the only consistent production has been the "Australian Diary," which Jack Allen, not a member of the Board, produces.

MOTION PICTURE HERALD

for June 5, 1948

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NEWSREELS and television to slug it out in political arena — Page 22

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U. S. intends asking a decree in trust suit, but "not Consent" — Page 24

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Oregon Flood

TED R. GAMBLE'S Vanport theatre in Vanport, near Portland, Ore., had to be written off as a total loss this week when flood waters, which almost completely buried that city of 18,500 population, swept away the 1,000-seat house. Patrons of the Vanport received only a 10-minute warning of the onrushing wall of water, but it was time enough, so that no lives were lost. Everyone got out, although the last person to leave the theatre reportedly had to "swim for it." Damage to the Vanport was estimated at $100,000. In other communities affected by the flood, theatres became shelters for the homeless and were turned into headquarters for the Red Cross organization.

For Sale

WANT TO BUY a Times Square electric sign equipped to display moving spot news flashes? James J. Mage, owner of the Laff-movie circuit, has one for sale. He recently bought the Rialto on Times Square and the sign's right there on top of that theatre. Any prospective purchaser, of course, would have to take into account that news flashes are already encircling the Times Building on the square. Might be a good idea, though, to have a couple up-in-the-air newspapers to read; get both sides of the question.

War Casualty

EGYPTIAN FILM remittances are a war casualty. Last week Gerald M. Mayer, of Motion Picture Association's International department, received cabled advice from Egypt that there was to be no more money going out of the country into the hands of the American distributors. Mr. Mayer reported it was assumed that the step was taken because of the war in Palestine. Before the ban, the American companies had been receiving a remittance of 50 per cent.

Swap

WCAU-TV, the Philadelphia television station, and Warner theatres in Philadelphia are swapping screen time with one another. In return for televising film feature trailers, the television station gets its own film featurettes on the theatre screen. First application of the arrangement was seen last week when WCAU-TV showed special rushes of "The Paradine Case." In return, the television station was given trailer mentions in four downtown Warners houses and 16 key and suburban neighborhood houses for its television programs.

Curtain Down

"OKLAHOMA," the Broadway musical, ended its record-breaking run of 2,202 New York performances May 29. It had been playing for more than five years and there had been numerous companies touring the U. S. and theatres abroad. It had been seen by more than 4,500,000. Approximately 800,000 record albums of its music and 2,000,000 pieces of sheet music of such tunes as "Oh, What A Beautiful Morning" had been sold. The show's innovation of using ballet to forward the story had set a new pattern for the staging of musicals, the technique being carried over into at least four other popular shows. The show rescued the Theatre Guild, the producers, from near bankruptcy and—this is the cool, statistical meat of the story—"Oklahoma" brought a return of 2,500 per cent on its initial $80,000 investment.

In Memory

London Bureau

ALMOST BY STEALTH, British cinema audiences have raised by their contributions of pennies and sixpences the considerable sum of £57,000 ($228,000) for the provision of an American Memorial Chapel in St. Paul's Cathedral. Checks to that amount were handed last week to Sir Clive Baillieu, promoter of the fund, by J. Arthur Rank, in behalf of the Odeon and Gaumont-British circuits, and by Sir Philip Warter, for Associated British. The chapel will be dedicated to the Americans who lost their lives in this country or in the course of operations based on Britain. Ambassador Lewis Douglas was present at the handing over of the checks. Movingly, he described the occasion as "this great tribute to my young countrymen from their comrades-in-arms."

Know Hollywood

Washington Bureau

WHAT is Hollywood? "The answer is rather difficult because there is nothing as indescribable as this marvelous city-asylum."

It would have been too much of a good thing if the Voice of America's "Know North America" series had passed up Hollywood. The series didn't. Tuesday two Congressional Committees investigating the "libelous" and "subversive" programs beamed to Latin America early this year over NBC got a copy of the Hollywood script and found these remarks:

The architecture is strange because "when movies started no one believed in the stability of the industry and those who were forced to live here built their housing quickly and artificially as though it were a movie set . . . Hollywood is an architect's nightmare."

The police close off the streets for film companies to make pictures—"they have to, since they live off the studios."

Admirers of Rudolph Valentino couldn't put up a statue to their idol because it would "compete with statues of cows."

"Does Hollywood provide anything but film? Absolutely nothing."

Appropriately enough this script was written by an ex-film writer, Rene Borgia. He told the investigating committee Tuesday that he had worked for Twentieth Century-Fox and other studios.

For Art's Sake

ART and box-office receipts don't necessarily go together in Cuba any more than they do in the United States, a Commerce Department report from Washington indicates. Cuban film editors recently met to decide the ten best films shown in Havana last year, the Department reports, and first prize went to the French film "La Batalla del Riel." "As a box-office attraction, however," says the report, "this picture did not begin to compete with the better United States productions."

Question

ARE YOU an American citizen? That's the question Twentieth Century-Fox was asking its stockholders last week. The company wanted to know because the Federal Communications Commission wanted to know. A subsidiary of 20th-Fox is applying for a San Francisco television license and before that license can be granted the FCC has to be assured that at least 75 per cent of 20th-Fox's stockholders are citizens. So the company was hastily mailing out question-and-answer cards last week, assuring its stockholders that it had no doubt that 75 per cent were citizens, but explaining that its lack of doubt wasn't the kind of proof positive that the FCC wanted.

Anniversary

Helsinki Bureau

SUOMEN FILMIKAMMARI, the Finnish Film Chamber, celebrates its 25th anniversary this year. It was founded as Suomen Biografiliitoo (Finnish Cinema Association) in January, 1923, by Abel Adams, founder of Adams Filmi, one of Finland's greatest production-distribution companies, and others. The Chamber got its present name in 1940 and its members are now representative of all industry branches.

PEOPLE

BARNEY BALABAN, Paramount president, was to receive an award for promoting goodwill at a dinner at the Hotel Statler, Boston, Thursday evening from the Massachusetts Committee of Catholics, Protestants and Jews.

JAMES L. MURPHY, United Airlines executive, Tuesday was named special assistant to GERALD MAYER, international chief of the Motion Picture Association, to work in London on British tax problems.

HARRY F. SHAW, division manager of Loew's Poli-New England theatres, and Mrs. Shaw have returned to New Haven, Conn., from a Central and South American vacation.

P. J. WOOD, secretary of the Independent Theatre Owners of Ohio, has been elected treasurer of Variety Tent No. 2, Columbus, succeeding the late JACOB LUFT.

JACK JACKSON has been named head of the foreign films division of Sack Amusement Enterprises, Dallas, Tex.

H. WILLIAM AUTEN of Eagle Lion's foreign department, left New York for London last Friday to begin a Continental Europe and Near East business tour.

WILLIAM BAKER, Republic branch manager in Chicago, has returned to his office after several months' illness.

BERT DAVIS has resigned from the Selznick Releasing Organization office in Atlanta because of illness and has returned to his home in Texas. NELSON TOWLER, former branch manager of Eagle Lion, replaces him as sales representative in that city.

O. KENNETH RAY, state director of education in Ohio from 1941 to 1945, has been named a partner of LOU HOLLEB in the operation of the newly renovated Imperial theatre in Zanesville, Ohio.

DAVID FLEXER, president of Flexer Theatres, Inc., and Flexer Drive-Ins, Memphis, resigned last Thursday as Chief Barker of the local Variety Club because of the pressure of business. Tuesday, he was succeeded by E. C. WILLIAMSON, Warner branch manager.

CHARLES J. DURBAN, assistant director of advertising for the U. S. Rubber Company, was elected president of the American Television Society in New York last Thursday. Other officers elected were: HALSEY V. BARRETT, vice-president; EMERSON YORKE, secretary, and ARCH BRAUNFELD, treasurer.

N. HAYDEN ZOOK, superintendent of maintenance for the Radio City Music Hall, New York, was guest of honor at a farewell party given by G. S. EYSSELL, Music Hall president and managing director, in the theatres' studio apartment Tuesday night. Mr. Zook is retiring and will live in California.

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Presenting the Quigley



SIGNING IN, at the Radio City Music Hall. G. S. Eyssell, Rockefeller Center president, was host. The winners also toured the Roxy.



VISIT, at the 20th-Fox home office, with Spyros Skouras, right, president, and Charles Schlaifer, left, advertising-publicity director.



PEACOCK ALLEY, at the Waldorf. The winners have an aperitif.



DINNER AT THE WALDORF. Their host, Earl Wingart, 20th-Fox, at the left; Walter Brooks, Managers Round Table director, right.



DANCING at the Starlight Roof of the Waldorf-Astoria.



LUNCHEON at Sardi's; and the winners meet Leonard Goldenson, left, of Paramount, their host, and Robert Wilby, circuit owner.



AT TOOTS SHOR'S for dinner. Harry Kalmine, Warner theatres head, greets the winners. Warners was dinner host.



MAKE MINE MANHATTAN. The winners pause in front of the musical of that name with their host, Sid Rechetnik, of Warners.



MONTE CARLO. Mike Simons, MGM, was host at dinner and show.



AT "21." The winners dine with Phil Cowan, left, of United Artists, and Paul Lazarus, Jr., the company's advertising-publicity director.



NIGHT CLUB. At the Harem, seeing a rowdy, popular show, the winners are entertained by Lige Brien, Eagle Lion Films.

Awards

Pictures by Floyd E. Stone

CHARLES HACKER, district manager of Standard Theatres Management, Milwaukee, and Mildred FitzGibbons, manager of the Skouras Roosevelt theatre, Flushing, Long Island, N. Y., were presented the Quigley Awards for showmanship at ceremonies Thursday at the Monte Carlo restaurant in New York.

Martin Quigley presented the Silver Award to Mr. Hacker; the Bronze Award to Miss FitzGibbons, chosen by a jury of New York promotional executives as the showmen who best demonstrated during the past year the highest consistent order of showmanship. The awards are given yearly by the Managers Round Table of Motion Picture Herald.

The presentation was the highlight of a five-day schedule of dining, sight-seeing and visting arranged for the winners by Quigley Publications and by New York executives.

The program started Monday with dinner at the Astor and a visit to "Harvey."

Tuesday Mr. Hacker was guest of Rutgers Nielson, of RKO, at the Circus Saints and Sinners' luncheon. After that affair, the two winners toured Radio City Music Hall as guests of G. S. Eyssell, managing director of the theatre. Late Tuesday afternoon they visited the Twentieth Century-Fox home office, meeting president Spyros Skouras and other executives. The company was host for the evening, providing cocktails and dinner at the Waldorf-Astoria hotel and an after-

[*Continued on page 51*]



THE WINNERS, Charles Hacker and Mildred FitzGibbons, receive their awards from Martin Quigley, right.



CANDY for Miss FitzGibbons, from S. Barret McCormick, RKO. Center, Monty Salmon.



AL ZIMBALIST AND MARTIN QUIGLEY, JR., at the awards presentation.



MARTIN QUIGLEY, WILLIAM WHITE, S. F. SEADLER AND GEORGE SKOURAS.



ALEC MOSS, THEODORE J. SULLIVAN AND PAUL LAZARUS, JR.



JOHN ABBOTT, LYNN FARNOL AND BEN WASHER.



SHERWIN KANE, DAVID LIPTON, HENRY A. LINET AND TERRY RAMSAYE.



FORMER Quigley Awards winners Harry Goldberg, left, and Lige Brien, right, with Mr. Hacker and Miss FitzGibbons.

THIS WEEK the Camera reports:



THE CAGNEYS, as they opened Cagney Productions' United Artists release, "The Time of Your Life", last week at the Mayfair theatre, New York. With producer William and stars Jeanne and James is Paul Lazarus, Jr., at the left, U. A. advertising and publicity director.

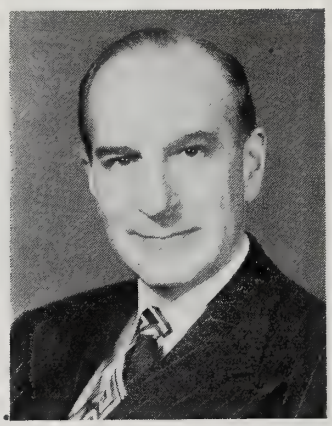


By the Herald

DR. WERNER SAUTTER, distributor of Columbia pictures in Switzerland, and an importer into that country of German and Italian films, is in this country for conferences at the Columbia home office and talks with American distributors.



TESTIMONIAL, last week, at the Waldorf-Astoria to A. W. Smith, Jr., Twentieth Century-Fox general sales manager. Left to right, Frank C. Walker, Mr. Smith, Charles Schlaifer and Red Kann.



RUSSELL V. DOWNING, appointed this week executive vice-president of the Radio City Music Hall.



CHARLES SIMONELLI this week was appointed Universal - International eastern exploitation manager, a new position.



WORLD PREMIERE of Paramount's "The Emperor Waltz" at the Paramount theatre, Hollywood. At the left, in usual order, are Mr. and Mrs. Grover Mangin, Joseph Fields, Mr. and Mrs. Henry Ginsberg, Barney Balaban, president of Paramount, and Mrs. Fields.

Battle of Childersburg

HUGH G. MARTIN'S WAR ON CITY TAXES

The intimate story of an exhibitor's campaign of defense against the invasion of local municipal taxation of his box office is detailed here. The writer is Mr. Hugh G. Martin of Columbus, Georgia, and concerns his situation in Childersburg. For more than a quarter of this century the Martins of Georgia have been exhibitors of note in the southland — and through all those years readers of MOTION PICTURE HERALD, *and occasional contributors to its columns. The Martin theatre interests extend through a number of communities, representing a constructive development down the years.* —*The Editor.*

by HUGH G. MARTIN

We are now in the middle of a tax argument, battle or whatever it is called, at Childersburg, Alabama.

This is the town where DuPont made smokeless powder during the recent war, and of course little was heard of the town before then. It is situated in Talladega County where Martin Theatres own and operate theatres in both Talladega and Sylacauga in the "city tax" area of Alabama. Both towns have a city tax that has been in force a year or so.

Cotton Stalks Still Showed When Ground Was Bought

In early 1941, when Childersburg began to boom, Roy Martin bought land that still had cotton stalks standing and we started building a theatre to seat 1,260 patrons. Naturally the town dried up when the plant closed. However, housing being scarce and plenty of vacancies there, men working in Birmingham and nearby towns moved their families there and commuted. The theatre never closed.

On January 1 this year our manager went to the City Hall to purchase the 1948 business license. We had been paying $450 per year, a rather stiff license for a town the size of Childersburg. However, this license was by agreement. We knew the nearby towns had a city tax and we were offering to offset the loss in a measure. Our manager was told that an ordinance had been passed in October, 1947, changing our business license to the old rate of $150 per year and that an amusement tax ordinance had been passed, assessing our patrons 10 per cent on all admissions. It had been a secret. That was our first knowledge of the ordinance having been passed.

Generally, such an ordinance is read three times in one night, as an emergency measure, passed as law and the theatre owner is not aware of the circumstances. The owner has no chance to represent his side of the argument. It is intended that way.

Calls Council Supreme, Automatic Partner

The Council is "supreme" and they decide that your business or patrons can stand this extra 10 per cent tax. The Council automatically becomes your partner, without your consent or knowledge, and their share of the receipts thereafter is sure to be more than what is left for you—without having invested one dime! In addition, they lower the value of your property by reducing your receipts at least 25 per cent. Yet the ordinance is legal. Once the tax is on, you are a cooked goose thereafter.

Sometime, somewhere, a theatre owner is going to have the right pull, authority or hunch and that man is going to prove that the patron, or customer, of a business and the business is one—that without the patron or customer—no business would exist—that when the owner pays his business license, that he ends the obligations to the city so far as that business is concerned for himself and his customers. It might take the Attorney General, or the Supreme Court to make such a decision but it is sure to come when the right person is pinched, or when a town or city decides that the picture show money is so easy to get that it is now time to start on the other fellow.

There is no difference in taxing my patrons 10 per cent to enter my place of business from taxing the milliner, dry cleaner, etc., 10 per cent of his receipts to do business in addition to the regular license demanded of that business. Of course it is easier to tax the theatre, because it has numbered tickets and has to account to the U. S. Government for that 20 per cent tax put on as a war measure.

Pleaded With Mayor, But Received No Consideration

Our manager notified me of the ordinance and I made a special trip to Childersburg to see the Mayor, hoping to avoid this business-crippling ordinance. I pleaded. I told the Mayor that the tax would cripple my business—that we had been good so far as a merchant was concerned, that we had done our share in every civic move. He agreed. I also explained to him that a theatre was the hub of activity in a community, that as such patrons came for miles around. Once in town, we could not affect other business financially, that 35 cents was all we could possibly take from any one person. I urged that the patron was then free to spend his money with all the other merchants or that he or she might see something in a lighted store window at night, and with the help of our coming attraction trailers, also plan the next visit and movie at a time when a purchase could be made from the merchant.

Mayor Determined to Annex City to Theatre Business

All my begging and efforts were for naught. The mayor had acted. It was already law and he was determined to annex the city to our business and suck the life blood thereafter without feeding the business any whatsoever. He did tell me all my fears were for nothing—what did he know about the theatre business. I've been through taxation before, he pointed out, and said if it was proved that the tax hurt our business that he would guarantee that it would be removed. That too was like a political promise.

After the first month of taxation, I wrote the mayor, told him that in February, 4,000 fewer people visited the theatre than in January, the last tax-free month. However, in the meantime the mayor was not pleased with my efforts toward combating this strictly discriminatory theatre tax, and had stopped attending the theatre. He has a pass. I have not received an answer from the mayor and more than 90 days have passed.

Had Special Tax Tickets Printed to Show Levy

Knowing how this tax would cripple our business, I ordered city tax tickets to be sold the patrons in addition to the regular theatre tickets and made arrangements to pay the cashiers $12 weekly extra, cashier $9, relief $3, for handling the extra tickets and making change in pennies. I raised the admissions the exact amount of the tax: children from 9.8 admission, state .02, 10 to 11 cents; balcony from 25 cents including all taxes to 27 cents and downstairs from 35 cents total, to 38 cents.

I then ordered trailers for our screen, telling the story to our patrons, asking the voters to see the members of the Council and ask that the theatre tax be eliminated. Other trailers pointed out that the admission tax was discriminatory, unfair, and could spread into other lines of business, etc. The mayor operates a hardware store in the town and sells such non-essentials as fishing equipment, golf accessories, hunting equipment

(*Continued on following page*)

CHILDERSBURG

(*Continued from preceding page*)

and shells, playground equipment, etc., and those articles are as vulnerable and subject to taxation as the theatre.

It was these trailers that hurt. You see we can preach a rather good sermon from our screen and it hurts to be hit time and time again where the spot is sore. We keep a new trailer on the screen each week.

The city was billed for the cost of the extra tickets, cashiers' salaries, etc., but refused to pay. They stated through the city clerk that we were obligated to collect the tax by the ordinance and that no provision was made in the ordinance to pay us anything for collecting such tax money.

Cigarette Wholesalers Paid For Stamping, Collecting

Naturally I know that there is a cigarette tax in this town and that the wholesalers in Sylacauga were paid 10 per cent of such tax for stamping, collecting and turning the tax over to Childersburg. I also know that the town of Childersburg employs two people in the City Clerk's office, and that a part of their duties is to collect taxes and licenses due the city. Naturally these clerks do not work for nothing. I say, and hope to prove, even if I have to go to the highest court in Alabama, that I should be allowed to deduct from the city tax, all legal expenses incurred for the purpose of collecting said tax.

Alexander City, Ala., just 40 miles away from Childersburg, had this tax of 10 per cent forced through about a year ago. Admissions were raised to 40 cents, 30 cents, 15 cents, but no protest was made. The public soon forgot the tax and took the increased admissions as a matter of course. Such admissions exist in Talladega and Sylacauga near Childersburg where the Martin interest owns 100 per cent.

I refuse to accept this tax in the Chamberlain manner and the fight is really on. There is a City election in September. The theatre tax issue is bound to be one of the principal issues.

My decision to fight has cost the theatre practically all profit. We could have raised the admission five cents, utilized three cents for the tax and two cents as hopes of replacing any business that the increase in admission kept away. That is what the town wanted us to do. They resent the different method employed in Childersburg than in nearby Martin towns.

Townspeople Are Divided On Taxation Battle

The town is divided in this fight. Some resent our pointing out the possibility of the Council taxing other vulnerable businesses later. Some hate to look at the trailers, some would rather pay the extra five cents than listen to the arguments, some get a kick out of the fight, some know that we are right and try to help, some just stay away from the theatre when they get sore enough about the tax not to want to give the town another three cents. All of the out-of-town patrons are really sore. They feel rightfully that they as non-residents should not have to pay a penalty to visit the town of Childersburg, therefore stay away or go to some other town for their shopping and theatre attendance.

Childersburg can some day be a big city. No outside capital is going to invest their stockholders' millions in a plant that is subject to 10 per cent taxation at the whims of the City Council. Don't think that the proposed plants and manufacturers of various goods have not noticed such tax action. If a Council can tax my theatre patrons, they can just as legally tax all deposits in a bank 10 per cent. After all, savings are surplus and vulnerable. Then what about all the other merchants? I imagine Childersburg has done more to hurt its reputation by placing the 10 per cent nuisance tax on the theatre than all the advertising as to their resources can offset. Men with money hesitate before investing—and sometimes they mark time when committed to invest—after seeing the attitude of the town Council.

Every merchant in Childersburg has felt the effects of the theatre tax since it was put on February 1. They will continue to feel the effects of the 4,000 that stay away each month, but they will do nothing about it. They feel the fight is mine, not theirs. Then some day when they are taxed—what a yell they will put up!

British Exhibitors See Hope Of Ticket Tax Reduction

by PETER BURNUP

in London

Exhibitors here have high hopes that their long-fought campaign for relief from what they claim to be the crushing burden of Entertainment Tax may soon bear fruit. That campaign has been organized and fostered mainly by Scotland's leader, Sir Alexander King.

Sir Alexander was a member of a joint Cinematograph Exhibitors' Association-Kinematograph Renters' Society-National Association of Kine and Theatrical Employees deputation which last week saw the Chancellor of the Exchequer, Sir Stafford Cripps. Sir Alexander then forcefully told Sir Stafford of the parlous state in which many exhibitors find themselves by reason of the tax, and of their indignation that the government has given special tax relief to stage-play promoters.

Sir Alexander pointed out that wages, operating costs, rates and similar charges have increased by between 200 and 300 per cent compared with pre-war figures. Any increases in prices of admission have been occasioned by increases in the tax. No increase has been made in the net amounts retained by exhibitors.

During the war, despite mounting costs, it was found possible to make ends meet because of increased attendance. But with the box office recession now current throughout the country, Sir Alexander told the Chancellor that some small exhibitors have been operating at a loss for months.

The deputation pointed out that, due to the incidence of the tax, if prices were raised by one penny the tax would go up by twopence, making an over-all increase of threepence. It was suggested that a tax remission of a penny per seat in favor of exhibitors would not harm the Exchequer and would materially benefit the industry. They asked for permission, so to say, to switch that critical penny from the Exchequer to the exhibitors.

Sir Stafford would not commit himself to the deputation but, in their own words, he showed himself sympathetic. He went so far as to ask that CEA's officers enter into discussions with his financial advisers in an endeavor to hammer out a long-term policy of readjustment in the incidence of the tax.

Exhibitors hope that Sir Stafford will announce at least a measure of relief for them in the course of the House of Commons committee stage consideration of the Finance Bill due shortly.

Knutson Kills Hope of Ticket Tax Reduction

Washington Bureau

All plans for cuts in excise taxes have been abandoned as entailing too great a loss of revenue, Harold Knutson, chairman of the House Ways and Means Committee, said last week. He expressed hope that the tax revision bill would be passed by the House this week. There is considerable doubt, however, whether the Senate will have time to act on the measure before adjournment.

Theoretically, the bill is relatively noncontroversial, with the Treasury Department approving most of the changes. According to Mr. Knutson, the bill is largely technical, designed to eliminate inequities and administrative defects in the tax structure.

Film companies and film officials would benefit from several of the proposed changes. Among them is one that would revise Section 102 of the Internal Revenue Code, which puts a penalty tax on "unreasonable accumulation" of surplus profits.

Town Votes Sunday Shows

The City Council of Morristown, Tenn., has passed an ordinance legalizing Sunday shows. On May 9, for the first time in the city's history, the two local theatres opened.

STORM OVER HOLLYWOOD?..... Who says so?

The Official Forecast is: "The Greatest Motion Pictures in Years Are Coming from *All* Studios." And the Most Persuasive Proof of All Is Coming From the *Paramount* Studio on the Crest of

a sizzling

SUMMER HIT WAVE

From Paramount...

Imagine All These Great Pictures

Bing CROSBY · Joan FONTAINE

in

"The Emperor Waltz"

Color by TECHNICOLOR

America will celebrate the 4th of July with

The new-look, king-size musical combining the talents of 7 Academy Award Winners. Brackett & Wilder — plus Paramount — have made it Bing's most novel and magnificent vehicle. He's a Yankee salesman, selling a scandalous bill of goods to a kissable countess—with five rousing love songs.

First trade prediction in Film Daily says "It's going to kick its heels into the season's big boxoffice money"—and you can watch this come true at its Hollywood World Premiere, followed soon by the Eastern Premiere at Radio City Music Hall.





with

ROLAND CULVER · LUCILE WATSON

RICHARD HAYDN · HAROLD VERMILYEA

Produced by Charles Brackett

Directed by BILLY WILDER

Written by Charles Brackett and Billy Wilder

etween July Fourth and Labor Day.....



It Takes 4 Handsome Guys With a Gleam in Their Eyes To Make Her Dreams Come True...

The Lady is a Dream...
The Gentleman is a Wolf...
The Picture is a Hit
Every Bit as Gay as the Play!

• • •

Betty Macdonald

HUTTON · CAREY

in

"DREAM GIRL"

with

PATRIC KNOWLES · VIRGINIA FIELD
WALTER ABEL · PEGGY WOOD

A Mitchell LEISEN Production
Produced by P. J. WOLFSON
Directed by MITCHELL LEISEN
From the Play by Elmer Rice

Already It's the Talk of the Trade!

"A sure winner, this version of Elmer Rice's smash play!"—says Variety

"A-1 comedy will be the same success it was on the stage."—says Hollywood Reporter

"A landslide of coin—let out all the stops!"—says Showmen's Trade Review

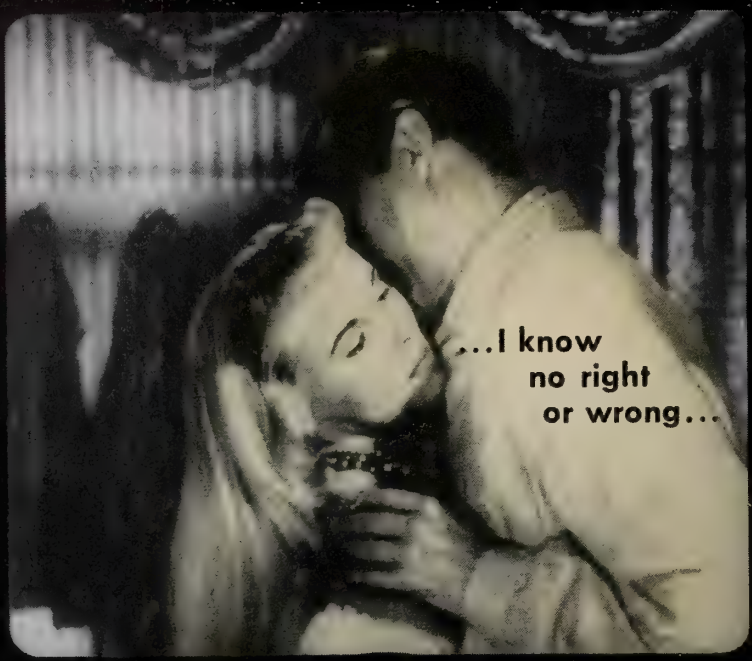


She's the Rage of the Stage as a Diva!
She's the Topic of the Tropics in a Dive!
She's a Singing Sister in a Honkytonk!
She's the greatest Hutton character you've ever seen playing *all* these different roles!

Do You Remember Any Such Wealth of Hit

Coming early in August





From a bold best-seller, based on an amazing true case. A good woman suddenly swept away from all the standards she lived by—into a fury of infatuation so overpowering she would lie, steal—yes *murder*—to hold the love of a worthless rogue. This is Paramount's finest romantic drama since "To Each His Own."

• • •

RAY MILLAND · ANN TODD

(By courtesy of J. Arthur Rank)

GERALDINE FITZGERALD

in HAL WALLIS' production

"So Evil My Love"

with Leo G. Carroll · Raymond Huntley
Martita Hunt · Raymond Lovell
Moira Lister · Roderick Lovell

Directed by LEWIS ALLEN

Screenplay by Leonard Spigelgass and Ronald Millar

Based on a novel by Joseph Shearing





om Any Company in Any 2-Month Period?



And another tremendous August attraction . . .

JEAN ARTHUR
MARLENE DIETRICH
JOHN LUND

in

"A Foreign Affair"

with

Millard Mitchell

Produced by **CHARLES BRACKETT**

Directed by **BILLY WILDER**

Screenplay by Charles Brackett, Billy Wilder and Richard Breen

Adaptation by Robert Harari • Original Story by David Shaw
Music and Lyrics by Frederick Hollander

It's **BRACKETT & WILDER'S** entry for the romantic comedy hit-of-all-time award. And they've brought back **JEAN ARTHUR** in a role recalling the hilarity of "The More the Merrier."

MARLENE DIETRICH at her sultriest, and singing again the kind of songs that made her famous!



JOHN LUND now proves himself the great star you knew he'd be. He's marvelous as the man-in-the-middle...between a career woman and a woman whose career is love. Just listen to any sneak preview audience and you'll realize what kind of a hit it is . . .

Climaxed By This Terrific Paramount-Week Attraction



For Labor Day release

A radically new departure from previous Ladd pictures . . . to give full dramatic opportunity to the star exhibitors put in the Top 3 in every poll.

• • •

ALAN LADD and DONNA REED

in

"BEYOND GLORY"

with

GEORGE MACREADY · GEORGE COULOURIS
HAROLD VERMILYEA · HENRY TRAVERS

Produced by Robert Fellows

Directed by JOHN FARROW

Original Screenplay by Jonathan Latimer, Charles Marquis Warren and William Wister Haines



The stirring story of a man caught in the restlessness of our postwar generation—a man who meets the wife of the friend he believes he had murdered. Through her he learns a courage beyond glory. A completely *different* Ladd picture and unquestionably his greatest!

• • •

"SUMMERTIME, AND THE LIVIN' IS EASY"—WITH

PARAMOUNT'S SUMMER HIT-WAVE

☞ See For Yourself How Great These Great Hits Really Are

at the

RADE SHOWS · Friday, June 11*

of the last 2 releases in

"A FOREIGN AFFAIR"

and

"BEYOND GLORY"



CITY	PLACE OF SCREENING	"A FOREIGN AFFAIR"	"BEYOND GLORY"
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	2:30 P.M.	8 P.M.
ATLANTA	PARAMOUNT PROJECTION ROOM, 154 Walton Street, N.W.	10 A.M.	2:30 P.M.
BOSTON	PARAMOUNT PROJECTION ROOM, 58 Berkeley Street	10:30 A.M.	2:30 P.M.
BUFFALO	PARAMOUNT PROJECTION ROOM, 464 Franklin Street	2:30 P.M.	1 P.M.
CHARLOTTE	PARAMOUNT PROJECTION ROOM, 305 South Church Street	10 A.M.	1:30 P.M.
CHICAGO	PARAMOUNT PROJECTION ROOM, 1306 South Michigan Avenue	3 P.M.	1:30 P.M.
CINCINNATI	PARAMOUNT PROJECTION ROOM, 1214 Central Parkway	1:30 P.M.	3 P.M.
CLEVELAND	PARAMOUNT PROJECTION ROOM, 1735 East 23rd Street	11 A.M.	2 P.M.
DALLAS	PARAMOUNT PROJECTION ROOM, 412 South Harwood Street	10:30 A.M.	2:30 P.M.
DENVER	PARAMOUNT PROJECTION ROOM, 2100 Stout Street	2 P.M.	3:55 P.M.
DES MOINES	PARAMOUNT PROJECTION ROOM, 1125 High Street	2:25 P.M.	1 P.M.
DETROIT	PARAMOUNT PROJECTION ROOM, 479 Ledyard Avenue	10:30 A.M.	2 P.M.
INDIANAPOLIS	PARAMOUNT PROJECTION ROOM, 116 West Michigan Street	11 A.M.	2 P.M.
JACKSONVILLE	FLORIDA THEATRE SCREENING ROOM, 128 Forsyth Street	7:30 P.M.	9:30 P.M.
KANSAS CITY	PARAMOUNT PROJECTION ROOM, 1800 Wyandotte Street	1:30 P.M.	3:25 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Streets	1:30 P.M.	3:25 P.M.
MEMPHIS	PARAMOUNT PROJECTION ROOM, 362 South Second Street	2 P.M.	3:55 P.M.
MILWAUKEE	PARAMOUNT PROJECTION ROOM, 1121 North 8th Street	2 P.M.	3:55 P.M.
MINNEAPOLIS	PARAMOUNT PROJECTION ROOM, 1201 Currie Avenue	10:30 A.M.	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJECTION ROOM, 82 State Street	10:30 A.M.	2 P.M.
NEW ORLEANS	PARAMOUNT PROJECTION ROOM, 215 South Liberty Street	10 A.M.	1 P.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	June 10, 10:30 A.M.	June 11, 10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJECTION ROOM, 701 West Grand Avenue	10:30 A.M.	1 P.M.
OMAHA	PARAMOUNT PROJECTION ROOM, 1704 Davenport Street	10:30 A.M.	2 P.M.
PHILADELPHIA	PARAMOUNT PROJECTION ROOM, 248 North 12th Street	2 P.M.	11 A.M.
PITTSBURGH	PARAMOUNT PROJECTION ROOM, 1727 Boulevard of Allies	11 A.M.	2 P.M.
PORTLAND	PARAMOUNT PROJECTION ROOM, 909 N.W. 19th Avenue	1 P.M.	2:55 P.M.
ST. LOUIS	PARAMOUNT PROJECTION ROOM, 2949 Olive Street	11:30 A.M.	2:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJECTION ROOM, 270 East 1st South Street	1 P.M.	2:55 P.M.
SAN FRANCISCO	PARAMOUNT PROJECTION ROOM, 205 Golden Gate Avenue	3 P.M.	1:30 P.M.
SEATTLE	PARAMOUNT PROJECTION ROOM, 2330 First Avenue	1 P.M.	2:55 P.M.
WASHINGTON	PARAMOUNT PROJECTION ROOM, 306 H Street, N.W.	2:30 P.M.	4:25 P.M.

** Except "A FOREIGN AFFAIR" in New York City, where the trade show will be held June 10.*

Newsreel, Video Will Slug It Out In Political Ring

by FRED HIFT

WHEN THE FIRST of the political conventions gets under way in Philadelphia June 21, Convention Hall will be the site of what eventually may develop into a pitched battle between at least two news-covering media—the newsreels and television.

As plans for the convention coverage shaped up in New York this week, it appeared that television, for the first time in its long history, would cease to be a "gadget" and would seriously compete, at least within the area of the eastern seaboard where cable and other communication facilities are available.

Television executives, while preparing to do their best in covering an event which many believe will do for television what the famed "24 votes for Oscar W. Underwood" did for radio at the 1924 Democratic convention, are a little worried. "People expect too much of television in these conventions," one said this week. "We can't create drama, we can only convey it." And with a wry smile he added: "We've got our fingers crossed that the proceedings won't be dull. After all, the Republicans don't exactly have a reputation for showmanship."

The newsreels, unable to compete with television on a time basis, are formulating their plans with a view to thorough coverage and the fastest-possible delivery to theatres. There is no actual newsreel pool and each company will cover for itself. The radio people also are making elaborate plans to bring the convention news into the home. NBC alone will have more than 200 radio and television crew-members in Philadelphia.

Television's plans are ambitious and designed to make the most of its possibilities both as a medium of instantaneous transmission and of film transcription. This is the first time that television really has had a chance to show what it can do. Its broadcasts can theoretically be seen by some 23,000,000 persons within the area of "live" telecasts in the east and by an additional 25,000,000 living within the reach of television stations in the midwest and west.

The Paramount theatre in New York plans to show televised pictures from the convention floor on the screen by means of its theatre television machine which photographs the image off the tube and prepares the film for projection within 66 seconds. Paramount further intends to make full use of its transcription camera and has made arrangements to transcribe telecasts from Philadelphia in New York and to send them to its Chicago and Los Angeles stations by plane.

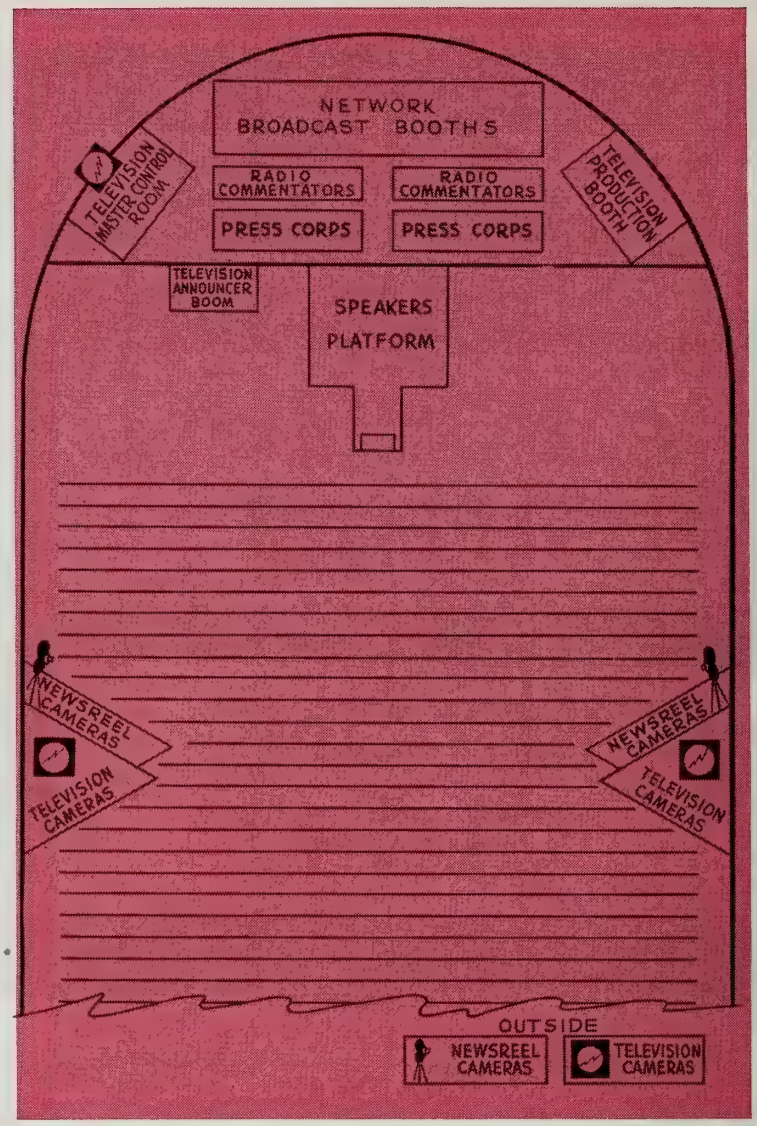
Admission Price Ruling Presents New Problem

Late last week a possible snag to these plans developed when the television committee for the conventions adopted a resolution that no place charging admissions could avail itself of a television signal coming from the pool to be operated by the broadcasters within Convention Hall. Doubts also were expressed whether Paramount would be able to transcribe these shows. Paul Raibourn, Paramount vice-president, expressed surprise at this news, stating that Paramount had had invitations from at least two companies, permitting it to use their facilities.

"I would like to see them try and stop us," Mr. Raibourn declared. Theatre television demonstrations in other cities are unlikely, it has been learned. Neither Paramount nor RCA will have equipment ready by that time. However, either Twentieth Century-Fox or Warner Bros. may decide to utilize their experimental facilities.

Newsreel executives this week admitted that eventually television would provide the stiffest competition for them. The head of one newsreel circuit in New York said he was well aware of the television threat and deeply concerned, but added that to his knowledge none of the newsreel houses had taken steps to utilize television since "it just doesn't fit into our type of operation."

The full coverage scheduled by the newsreels is exemplified by Warner Pathe News. John LeVien, editor, will go to Philadelphia for the Republican convention June 20 to 25 and the Democratic convention July 11 to 16. Pathe, operating individually, will have seven cameras on the main newsreel platform which is located to the right of the speakers' podium. In addition, two sound cameras will be stationed there. Three roving cameramen and one more sound crew with an Imo man will cover the town for interviews and convention sidelights.



DIAGRAMMATICALLY, above, is shown the arena of competition where, come convention time, the media of communication, press, radio, newsreels and now television will vie in the attempt to get there "fustest with the mostest" news from the political front. On one side the television camera platform will be above the newsreel platform. On the other side it will be lower.

Since the keynote speech of the Republican convention comes on a Monday, the first shots of that convention will be embodied in the regular reel. No specials are planned so far. Special arrangements have been made to speed film material to New York where all processing will be done. No special terms will be asked of exhibitors, but it was pointed out that the coverage of each convention will cost each newsreel about $5,000.

Perhaps more than any other event, the Philadelphia conventions demonstrate the dependence of television on relay facilities. For the June gatherings the American Telephone and Telegraph Company will make available three television channels to the north to New York, each capable of carrying a separate program. In addition, radio relay facilities operated by AT & T, Western Union, General Electric, Philco and NBC will be available for special broadcasts. To the south, cables connect Philadelphia with

(Continued on opposite page)

MEDIA COMPETE

(Continued from opposite page)

Baltimore and Washington and a line will tie in Richmond, Va. At least one of the New York cables will be a pool cable and open all the time for use by anyone desirous of using the signal. Telecasters will have to pay some $250,000 in transmission charges alone, it is estimated. Altogether 17 stations should carry the convention proceedings.

"Live" Pool Will Function; Drop Joint Film Plan

To cover activity in Convention Hall, television companies have established a pool for live telecasts. A film pool was planned, but turned out to be too expensive, so the individual broadcasters will shoot their own footage and make it available. Three platforms on the auditorium floor will be built for the television cameras, each big enough to hold one camera with four turret lenses and crew with standby equipment. A fifth camera will be stationed at the entrance to the hall. The cost of coverage will be prorated among the companies, each of which will take over with its cameras on a rotating basis. In addition many outside pickups will be made and pooled. However, the television broadcasters will have the right to do all the interviewing they want for themselves and for exclusive use.

To service stations not on the "live" network, film coverage now is being worked out. NBC has announced that it will cooperate with *Life Magazine* in bringing its own pictures to television viewers in 16 cities from Texas to Maine. Stations in New York, Washington, Philadelphia, Baltimore, Schenectady, Boston, Richmond, St. Louis, Detroit, Milwaukee, Albuquerque, Toledo, Ft. Worth, St. Paul-Minneapolis, Cincinnati and Buffalo will benefit.

March of Time to Produce Background Films for NBC

Sponsorship will include 15-minute interviews, half-hour local event and color pickups and kinescope recordings for the presentation of résumés. NBC also will carry *Life*-sponsored background films made by the March of Time.

Both of the Philadelphia stations, WPTZ and WFIL, will cover the convention as will other independent out-of-town stations such as WPIX, the New York *Daily News* station. Programming from Philadelphia will be more or less continuous.

DuMont Shows Television Transcription System

A new system for the transcription of television shows on film was demonstrated in New York recently by the Allen B. DuMont Laboratories, which described it as opening the way for a new type of television transcription network.

The transcription method resembles the system now being used by Paramount with the exception that it does not emphasize speed. However, Dr. Thomas T. Goldsmith, head of the DuMont Laboratories' research division, said the film could be made ready in from one minute to two hours with as many prints as needed.

The principal use of the transcriptions is in their application to independent station programming. No price for the camera has been set, but a program thus recorded probably will cost from $600 to $700. At the demonstration at the Park Lane Hotel, New York, a half-hour show recorded by the new system was broadcast by station WABD and seen on receivers installed for the convenience of reviewers.

Station Buys Korda Films

Television Station WFIL-TV, Philadelphia, has purchased 24 British films produced by Sir Alexander Korda. The purchase was made from the New York *Daily News* station WPIX and the films will be shown every Friday evening beginning May 28.

Box Office Champions for The Month of May

The Box Office Champions are selected on the basis of their gross revenue at key city theatres throughout the country.

THE BIG CLOCK
(Paramount)

Produced by Richard Maibaum. Directed by John Farrow. Screenplay by Jonathan Latimer. Based on the novel by Kenneth Fearing. Photographed by John Seitz. Cast: Ray Milland, Charles Laughton, Maureen O'Sullivan, George Macready, Rita Johnson, Elsa Lanchester. [***Champion for the second month.***]

DUEL IN THE SUN
(Selznick Releasing Organization)

Produced by David O. Selznick. Directed by King Vidor. Screenplay by Mr. Selznick. Suggested by a novel by Niven Busch. Technicolor director, Natalie Kalmus. Music written and conducted by Dimitri Tiomkin. Cast: Jennifer Jones, Joseph Cotten, Gregory Peck, Lionel Barrymore, Lillian Gish, Walter Huston, Herbert Marshall, Charles Bickford. [***Champion for the fifth month.***]

FORT APACHE
(Argosy - RKO Radio)

Produced by John Ford and Merian C. Cooper. Directed by Mr. Ford. Screenplay by Frank S. Nugent. Based on the *Saturday Evening Post* story, "Massacre", by James Warner Bellah. Photographed by Archie Stout. Cast: John Wayne, Henry Fonda, Shirley Temple, Pedro Armendaris, Ward Bond, George O'Brien, John Ager, Victor McLaglen.

THE IRON CURTAIN
(Twentieth Century - Fox)

Produced by Sol C. Siegel. Directed by William A. Wellman. Screenplay by Milton Krims. Based on the story of Igor Gouzenko. Photographed by Charles G. Clark. Cast: Dana Andrews, Gene Tierney, June Havoc, Berry Kroeger, Edna Best, Stefan Schnabel, Nicholas Joy, Eduard Franz, Frederic Tozere.

SITTING PRETTY
(Twentieth Century - Fox)

Produced by Samuel G. Engel. Directed by Walter Lang. Screenplay by F. Hugh Herbert. Based on a novel by Gwen Davenport. Photographed by Norbert Brodine. Cast: Robert Young, Maureen O'Hara, Clifton Webb, Richard Haydn, Louise Albritton, Randy Stuart, Ed Begley, Larry Olson, John Russell. [***Champion for the second month.***]

STATE OF THE UNION
(MGM)

Produced and directed by Frank Capra. Associate producer, Anthony Veiller. Screenplay by Anthony Veiller and Myles Connolly. Based on the stage play by Howard Lindsay and Russell Crouse. Photographed by George J. Folsey. Cast: Spencer Tracy, Katharine Hepburn, Van Johnson, Angela Lansbury, Adolphe Menjou, Lewis Stone, Howard Smith, Charles Dingle, Maidel Turner.

Van Dyck to Remain Head Of Salesmen's Colosseum

A. W. Van Dyck, Twentieth Century-Fox branch sales manager in Chicago, will continue as president of the Colosseum of Motion Picture Salesmen of America, notwithstanding the National Labor Relations Board ruling that managers cannot be included in the same units with salesmen.

This was said last week in New York by David Beznor, Colosseum attorney, following a conference at the NLRB offices. The meeting discussed the forthcoming balloting by the country's 1,000-odd films salesmen who will vote on whether or not they desire to be represented by the Colosseum for collective bargaining purposes.

Mr. Beznor explained that the NLRB ruling does not disqualify branch sales managers from Colosseum membership but merely deprives them of bargaining rights in the union. The Colosseum has a membership of about 820 salesmen and 30 branch sales managers.

A DECREE BUT "NOT CONSENT," ASKS U.S.

Suit Back in Talking Stage as Clark Cites Intention; Hearing Due in Autumn

Washington Bureau

The Paramount anti-trust suit went back into the talking stage this week with the loudest, firmest talking done by Tom Clark, Attorney General.

"We," he said, and he was talking about the Department of Justice, "are going to move ahead for a decree in the Paramount case, and it won't be a consent decree."

By the first of the week the defendants in the Paramount suit had been notified by the Department of Justice that the Government is prepared to file its proposed order carrying out the Supreme Court's decision as soon as the high court's mandate reaches the New York District Court—and that was expected at midweek.

Hearings Likely in Autumn

The Government has also notified the defendants that hearings on the order will be asked of Judge Augustus N. Hand for June 15. It is expected, however, that those hearings will be postponed, because of the summer recess, until autumn.

So until the legal briefs fly then, the talking continues.

Tuesday the Supreme Court told the Government its petition for clarification of the decision in the Schine anti-trust suit had been denied. The Government had asked that a trustee be appointed to dispose immediately of five of 16 Schine theatres still unsold under a May, 1942, consent order. The Supreme Court said in effect that the Buffalo District Court, which must reconsider its first verdict, will make new findings and disposition plans for the five theatres along with all other Schine theatres.

SIMPP Backs Inquiry

Allied States has asked a House committee investigating ways to tighten the anti-trust laws to "inquire especially into the need for strengthening those laws with respect to vertical integration and to amend the Robinson-Patman Act to prevent discrimination in royalties and rentals under copyrights and patents."

Gunther Lessing, vice-president of the Society of Independent Motion Picture Producers, has pledged the support of his group to the investigation.

The Paramount decision has been hailed by Mr. Clark as the most important anti-trust ruling "from the standpoint of concentration" in many years. He told a press conference here last week that it and the decision in the cement case were the two most important anti-trust decisions to be handed down by the Supreme Court this term. And this term, he asserted, was more significant than any in years as far as broadening the government's anti-trust powers was concerned.

Sales Policy Discussion Ends Monogram Meet

Discussions of sales policy for Allied Artists and Monogram highlighted the two-day meeting of franchise holders, branch and district managers and salesmen at the Drake Hotel, Chicago, last Saturday and Sunday.

From Hollywood were: Samuel Broidy, president; George D. Burrows, executive vice-president and treasurer; Scott R. Dunlap, assistant to Mr. Broidy; Harold Mirisch, Allied Artists vice-president; Louis L. Lifton, advertising and publicity director, and Howard Stubbins, Pacific Coast franchise holder. New York home office executives included Edward Morey, vice-president; Norton V. Ritchey, vice-president, and Maurice Goldstein, general sales manager.

Sales talks centered particularly on "The Babe Ruth Story," starring William Bendix, and "The Dude Goes West," with Eddie Albert and Gale Storm. The latter will be given national trade showings at simultaneous sneak previews at specially selected theatres in the company's 31 exchange centers June 8.

Nebenzal Names Mayer, Writers Guild in Suit

Seymour Nebenzal's Stellar Picture, Inc., filed suit in Superior Court, Los Angeles, May 26, asking for the return of $5,000 paid to screen writer Edwin J. Mayer and for an injunction against the Screen Writers Guild, reportedly circulating a letter among its membership declaring Stellar Pictures unfair. The SWG letter, the complaint maintains, is tending to deprive Stellar of writing talent. The $5,000 which the company is seeking from Mr. Mayer is reportedly an advance on $10,000 which was to be paid to the writer for revising the script of "Queen of Hearts." The company charges that Mr. Mayer failed to turn the script in on time, that when the script was turned in it was too long and that the writer then demanded $2,500 a week to cut it.

Senate Approves Tax Bill

The Senate in Washington Tuesday passed a bill to make tax free the tickets given to hospitalized servicemen and hospitalized veterans. The bill is slightly different from a similar measure that the House passed, and must now go back to the House for approval.

Allied Pleads for Tight Trust Laws

Washington Bureau

A House committee investigating ways to tighten the anti-trust laws has been asked by Allied States Association to "inquire especially into the need for strengthening those laws with respect to vertical integration and to amend the Robinson-Patman Act to prevent discrimination in royalties and rentals under copyrights and patents."

Allied's request was made in a telegram signed by Abram F. Myers, general counsel. Mr. Myers pledged Allied's support of the investigation undertaken by the House Small Business Committee. The Committee also has received a pledge of support and cooperation from the Society and Motoin Picture Independent Producers.

The Allied wire said that Allied's board thought the House group's survey would be "in the public interest and of particular benefit to independent motion picture theatres."

During the weekend the House committee started mailing questionnaires to thousands of business men, asking them to outline their competitive problems and suggestions for strengthening the anti-trust laws. Public hearings are planned later.

Five Film Companies Declare Dividends

Directors of Loew's, Inc., on May 26 declared a regular quarterly dividend of 37½ cents per share on the company's common stock, payable June 30 to stockholders of record June 11, 1948.

At a meeting of the board of directors of Warner Brothers Pictures, Inc., last Friday in New York, a quarterly dividend of 25 cents per share was declared on the common stock. It is payable July 6, 1948 to holders of record June 8.

A dividend of 15 cents per share on the common stock was declared last week following a meeting of the board of directors of Radio-Keith-Orpheum Corporation in New York. It is payable July 1, 1948 to holders of record June 15, 1948.

The board of directors of Republic Pictures May 27 declared a regular quarterly dividend of 25 cents per share on the preferred stock, payable July 1, 1948, to stockholders of record June 10, 1948.

Famous Players Canadian Corporation, Ltd., Toronto, has declared a quarterly dividend of 25 cents per share of common stock, payable June 26 to stockholders of record June 11.

U-I Engages Serkowich

Universal-International has engaged the recently organized firm of Benjamin H. Serkowich to handle a special promotion campaign on the forthcoming "Man Eater of Kumaon." Mr. Serkowich formerly was director of advertising, publicity and exploitation for Columbia.





ALL TRAFFIC IS HEADED FOR AMERICA's NO. 1 HIT!

And the traffic will continue to flow to your theatre if you've got that VITAMIN M-G-M PEP-UP LINE-UP of socko Spring and Summer releases! How true: M-G-M GREAT IN '48!

MGM to Release Enterprise Four

The long-anticipated deal whereby Enterprise will distribute world-wide through MGM has been closed. The contracts provide for four pictures, three of which are set.

These are : "No Minor Vices" with Louis Jourdan, Dana Andrews and Lilli Palmer; "Tucker's People," which is in production, with John Garfield, Margaret Pierson and Thomas Gomez, and "Wild Calendar," slated for production this month or next.

Enterprise's six-picture deal with UA on the domestic distribution side and Loew's International on the foreign concludes with "Tennessee's Partner," which Harry Sherman will launch in mid-September. Joel McCrea will star.

Report UA Workers Join IATSE Office Union

As Local H-63, Home Office Workers, IATSE, this week awaited word from the National Labor Relations Board regarding its request for a shop election at United Artists, a spokesman for the local said that "an overwhelming majority" of UA's home office "white collar" workers had deserted the Screen Office and Professional Employees Guild and had become dues-paying members of IA. The "majority" group already has named an H-63 contract negotiating committee and a grievance committee. SOPEG's contract with UA ended May 31 and the company has refused to enter into contract negotiations with the Guild on the grounds that it has not complied with the non-Communist affidavit requirements of the Taft-Hartley Act.

20th-Fox Large Screen Television to Show Fight

The Twentieth Century-Fox large-screen equipment, developed in conjunction with Radio Corporation of America, will have its first public use before an invited audience at the Fox theatre, Philadelphia, on the night of June 21, it has been learned. The event to be televised will be the Louis-Walcott fight. The equipment to be used is experimental and throws a 15 x 20-foot picture. The same set can deliver an 18 x 24-foot image, but an RCA spokesman said that no large tube was available.

Loew's State To Be Show Window for MGM Films

Loew's plans to develop Loew's State theatre, New York, as a new, long-run show window for MGM product in the Times Square area, it was learned this week. The new policy goes into effect June 30 with the opening of "Easter Parade."

The plan is understood to be an outgrowth of a study made of the Mayfair, a former Loew subsequent run house, which was leased some months ago by Brandt Theatres.

FRENCH COLOR FILM MIRACLE HAS PROMOTION TOOLMARKS

by TERRY RAMSAYE

A NEW color process furore flares in the press of Paris and the cables to the metropolitan press on this side. It pertains to Rouxcolor, a process under decided promotion by Armand and Lucien Roux, with broad promises of miracle performance. It is alleged that the process is "far more accurate than present color methods and basically no more expensive than black and white." It is alleged that the French industry and representatives of the American companies have sensationally reacted.

There is perhaps a key to the somewhat typical patriotic enthusiasm in the cabled line: "far better than the best Hollywood color efforts."

Claims Are Old

A further touch aromatic with promotion is the announcement that Marcel Pagnol, top producer in Paris, "has scrapped his 'La Belle Meuniere' to do it over in Rouxcolor."

It will take some competent demonstration outside the aura of special interest and before impartial audiences here to confirm the enthusiasm. It is ever to be remembered that several European centers have for years claimed for themselves both the origin of the cinema, which they got from America, and to claim, too, all manner of priorities unsupported by the facts. England, Germany, Italy and France, each and alike are contenders for the honors of all the inventions, and Russia will be heard from any day now.

As to color, it might be said for the record that the basic work and reduction to practice represented by the old Kinemacolour process, was done in England by English photo-chemists working under the direction of Charles Urban, an American showman and entrepeneur from Cincinnati. Some notable early development was subsequently pursued in France by Leon Gaumont, probably first in three-color, while Kinemacolour was a two-color method.

Some Antecedent Facts

Miracles like the promise for Ruxocolor have been announced for years. Some of the antecedent facts will bear repeating.

Rouxcolor according to the dispatches, is achieved by an attachment for analysis of the color, with prismatic separation into four components—three primaries and presumably a "keyplate" image in black and white—applied to the camera; and a complementary kindred attachment for the projector, to pass the images through color filters and to synthesize them into a full-color image.

The method is old. It has been tinkered with variously for years. There have been some demonstrations with mildly interesting samples, usually carefully made to evade limitations and abberations. It is a process which works out perfectly on paper with optical formulae, a table of logarithms and a slide rule.

Has Been Less Than Perfect

Up to now, however, the machinery has proved somewhat less than perfect. Maybe this time it is different. The writer saw an Italian attempt in the same direction at a New York demonstration some five or six years ago. It has not been heard from since. It had been kicking around someone's tool box then long enough to bear the marks of age.

Some limitations, even assuming theoretical perfection of the mechanism, are obvious. In terms of silver image units, the four colors recorded in separate divisions within a single frame of standard film, necessarily limit the effective working area to a total image per color about the size of a sixteen millimeter frame image. What would happen if that tiny image were magnified to spread over the Music Hall screen, for instance, can readily be imagined.

Further the device divides its problems of extreme precision between the camera and the projector. That means the laboratory has half the problems, the projection room in the theatre the rest of them on delivery. Experience is that projection processes, or the "wheel screen" method of combining colors on the screen, either by superimposition or by optical overlap as in the basic Kinemocolour two-color method, simple as they were, incurred projection room trouble.

Need No Attachments

The present color in-the-film processes exemplified first with Technicolor, and more recently by Ansco, require no projector attachments or manipulations and are strictly inter-changeable with black-and-white film. The place for problems is in the laboratory.

Any process which requires modification of the projection merchanism in the theatres of the world will have to enjoy revolutionary authority equal to that carried by the invasion of sound.

Dismiss Calumet Theatre Trust Suit in Chicago

The Calumet theatre anti-trust suit against the major circuits and distributors in Chicago was dismissed Tuesday by agreement of all parties. The suit has been in litigation for nine months. While the settlement was not disclosed, it is reported that the agreement will result in a substantially improved playing position for the Calumet theatre's motion pictures.

RCA Experiments In Top Channel

Radio Corporation of America plans to install a new, experimental television station, operating on the high 510 megacycle band, in Washington to explore the possibilities of expanding television broadcasts into the higher frequencies, Dr. C. B. Jolliffe, executive vice-president in charge of RCA Laboratories, announced last week.

RCA already has applied to the Federal Communications Commission for the necessary license to proceed with the experiments and to install the equipment at the Wardman Park Hotel in the capital. The hotel also is used as headquarters for NBC's commercial television station WNBW. Programs will be sent out on the regular and the higher wave-lengths to test the behavior of the television signals in the high-frequency band.

Recognizing that only the part of the spectrum between 475 and 890 megacycles now is left for television expansion, the FCC already has reserved the necessary space for the future development of the medium. Extensive tests will be necessary, however, since very little is known about the application of these high frequencies to television. Actual experimental work will get under way in September.

Should it show that television in the ultra-high frequencies is practicable, a simple and inexpensive adapter can be provided for present television sets that will enable these receivers to receive programs broadcast on higher frequencies, it is said.

Study National Television System for Canada

The possibility of television service for Canada is under serious consideration by the Canadian Broadcasting Corporation, but no permission will be granted for individual private Canadian television stations "to become outlets for non-Canadian systems," a CBC report said last week. The report hinted that the necessary channels would be reserved for "the national systems." It further indicated that CBC would proceed with its television plans just as soon as the necessary financing could be arranged.

Bill Johnson Dies

W. ("Bill") Johnson, president of Motion Picture Advertising Service of New Orleans and New York, died suddenly May 31 in New Orleans. Funeral services were held in New Orleans June 1. Mr. Johnson was a pioneer in motion picture advertising.

Percy Heiliger

Percy Heiliger, 66, attorney in the legal department of Twentieth Century-Fox, died at his home in Ridgewood, N. J., May 30, after a long illness. Mr. Heiliger, who is survived by his wife and two daughters, joined the Fox Film Corporation in 1920.

FOREIGN REVIEW

FRIC - FRAC

(Oxford Films — French with English subtitles)

With such capable French stars as Fernandel, Arletty and Michel Simon heading the cast, much more should be expected of any picture in which they appear. "Fric-Frac," however, is at best only a dreary, unexciting and unfunny comedy of two thieves of the Parisian underworld who use Fernandel as an innocent dupe in their criminal endeavors. Further, it is a picture which reaches a new high in poor taste for suggestive actions and dialogue. Particularly one scene, where the couple loll in the grass, is so crudely handled as to insult even the broad tastes and acceptances of art theatre audiences. Direction and production by Maurice Lehmann are routine, while the English translations of French underworld expressions have emerged as colorless and trite American slang. It was adapted to the screen by Michel Duran from a play by Edouard Bourdet. Running time, 92 minutes. Adult audience classification. *Poor.* —G.H.S.

Pathe Cinema Plans U. S.-French Picture

A deal calling for the joint-production of at least one picture by Pathe Cinema and a major American producer in Paris has been set and several other co-production offers now are under consideration, Jacques Chabrier, president of Pathe Cinema Corporation, said in New York last week, following his return from the coast. The major company involved was not revealed, but Mr. Chabrier said cameras on the film would start turning in summer and a number of American actors would be brought to Paris for the picture. The recent devaluation of the French franc has acted as a stimulant to co-production, Mr. Chabrier said, adding that his company, Pathe Cinema of France, would stick to its schedule of 12 to 15 films a year. The French part of the Sam Bishoff picture on the Foreign Legion has been finished, he said, and only a few weeks' work now are left on the picture in Hollywood.

WPIX Starts Tests; Will Begin Televising June 15

WPIX, the *Daily News'* television station in New York, went on the air last week with test patterns. An expenditure of $115,000 was authorized for new equipment for WTTG, the Washington outlet of the DuMont television network.

WPIX is scheduled to begin regular transmissions June 15. The test patterns were started 12 days ago following installation of the antenna atop the News Building. The station will have two studios, and will present about 40 minutes of exclusive material from the political conventions in Philadelphia.

The new equipment for WTTG will mean expanded operations for the station, Lawrence Phillips, director of the DuMont network, said. A new micro-wave relay will be added as well as another dual image orthicon camera chain and WTTG will have a generator, mounted on a trailer, for outside pickups where electric power is not readily available. The station also will acquire a new mobile unit.

April Tax Total Is $31,146,236

Washington Bureau

General admission tax collections in April totaled $31,146,236, somewhat higher than the collections in March, but considerably lower than the $33,412,813 collected in April last year, the Treasury Department announced Tuesday.

These figures are only for general admissions, including sporting events, legitimate theatres, and other admissions as well as admissions to motion picture theatres, but do not include cabaret taxes or taxes on various ticket overcharges and premiums. April, 1948, collections from general admissions and these additional categories were $25,897,575, compared with $38,619,325 during the same month last year.

Tax receipts for a particular month usually reflect business at the box office for the previous month.

Clark Praises TOA Part In Delinquency Fight

The Theatre Owners of America's part in the drive against juvenile delinquency sponsored by Attorney General Tom Clark, was warmly praised by the Attorney General last week at a Washington press luncheon given to show "Report for Action," a two-reel subject made by RKO-Pathe for TOA. Mr. Clark told reporters how much indebted the drive was to TOA for financing the film and for getting behind the campaign when it had started to lag. Thornton Sargent, director of public relations for Fox West Coast Theatres, presided as the representative of Charles Skouras, chairman of TOA's "Youth Month" committee.

Andy Dietz To Organize St. Louis Allied Unit

As the first move in the long predicted invasion of the St. Louis territory by Allied States Association, Andy Dietz, field man for the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, has resigned to spearhead the Allied drive. Mr. Dietz, who is also general manager for Co-Operation Theatres, a buying and booking group serving 12 theatres, said he closed the deal to work for Allied in that territory at the Allied Rocky Mountain Independent Theatres convention in Denver two weeks ago. He said St. Louis will be organized for Allied along the same lines as the recently launched Rocky Mountain unit.

Report Warners Buy Stations

Warner Brothers has acquired Dorothy Thackrey's two radio stations and a Los Angeles television construction permit for $1,045,000, it is reported. The stations are KLAC, San Francisco, and KYA, Los Angeles. Harry Warner, Warner Bros. president, it is said, is seeking FCC approval of the deal in Washington.

Abbott-Costello Short Is Urged as Sure Weapon In Delinquency Fight

by WILLIAM R. WEAVER
Hollywood Editor

One of the surest ways for an exhibitor to give effect to compliance with Attorney General Tom Clark's request for cooperation in dealing with juvenile delinquency is to play the Abbott and Costello short, "10,000 Kids and a Cop," which is soon to be available in the nation's exchanges.

The short, which stars William Bendix as the policeman and will be narrated by Donald Crisp, with Brenda Joyce and other name players in supporting roles, will show precisely what a youth center means to a community. The community is Los Angeles and the center is the $360,000 Lou Costello, Jr., Youth Foundation, a 3½-acre layout centrally located, which in its first year of hospitality to the juvenile citizenry at large has run up a registration of more than 10,000 youngsters.

The short, in the making of which the talent, Nassour Studios, director Charles Barton, the production crew and everybody concerned donated time and services, will follow a seasoned and somewhat skeptical policeman on a tour of the youth center, in course of which he will come to understand why the kids on his beat are no longer the problem they used to be.

The Kids Learn To Go to Cop, Not Away from Him

He'll discover them finding fun at the swimming pool, in the hobby shop, on the game courts and at the snack bar. And he'll find (this is the prime theme) that they've learned to go *to* the policeman when trouble looms instead of running *away*.

The film, rentals from which will go into the fund which supports the Lou Costello, Jr., Youth Foundation, is designed to convey a realistic conception of the plain good that can be done by an installation of this kind, which is a home-away-from-home for all the kids and costs none of them a penny for anything except, optionally, the cost price of their bubble gum and soda pop.

The film will not stress the fact that it costs a lot of money to establish and maintain such a facility (Abbott & Costello turn into it the proceeds of their personal appearance tours, of their "Who's On First" recording, their half-hour Saturday morning radio program over ABC, their comic-strip book sales and other special revenues) but will make manifest to the citizens of every community the rich profits such a facility yields in terms of juvenile happiness, community wholesomeness and preparation for right living.

Short Heavily Promoted For Box Office Results

Abbott and Costello asked nobody to give them something for nothing when they set out in 1943 to establish their youth center, the first of a projected chain, and their offering of "10,000 Kids and a Cop" is to be surrounded with provisions for guaranteeing that its exhibition will be profitable to exhibitors. It is to be promoted on both of the Abbott-Costello radio programs, in their comic strip, on personal appearance tours, and at all of their points of public contact.

They don't want any Oscars. The kids at the Foundation hand-tooled them a pair in the hobby shop—out of hickory—on the occasion of the first anniversary of its opening, and the comedians say that pair takes care of the Oscar matter for them quite satisfactorily.

STUDIO PRODUCTION INDEX IN SLIGHT RECESSION

The week ended with the recently rising production index down from 37 to 36 on completion of 10 pictures and start of nine.

"Yellow Sky" is a 20th Century-Fox job in Technicolor offering Gregory Peck, Richard Widmark, Robert Arthur and James Barton. Lamar Trotti is producer, William A. Wellman director.

"Every Girl Should Be Married" is an RKO Radio undertaking presenting Cary Grant, Franchot Tone, Diana Lynn and Betsy Drake. Don Hartman is producing and directing.

"South of St. Louis" is a United States Picture for Warner release. Joel McCrea, Zachary Scott, Alexis Smith, Dorothy Malone and Douglas Kennedy are the principals. Milton Sperling is the producer, Ray Enright the director.

"Fighter Squadron," Warner, presents Edmond O'Brien, Robert Stack, John Rodney, Tom D'Andrea and James Holden. Raoul Walsh is directing for producer Seton I. Miller.

Republic launched "The Plunderer," produced and directed by Joseph Kane, with Rod Cameron, Ilona Massey, Adrian Booth.

Eagle Lion started "Inside the Wall," with Lucille Bremer, Richard Carlson and Tom Henry Brown. Eugene Ling is producer, Oscar Boetticher director.

Monogram started two. "The Fighting Ranger" is a Johnny Mack Brown-Raymond Hatton number, produced by Barney Sarecky and directed by Lambert Hillyer. "High Tension" is a Jan Grippo production directed by Reginald LeBorg, with Leo Gorcey, Huntz Hall and the rest of the Bowery Boys.

Producer Albert J. Cohen started an untitled film for Screen Classics release. Virginia Grey, Barton MacLane, Philip Reed and Richard Dennings are in it, directed by Jack Bernhard.

STARTED

EAGLE LION
Inside the Wall

FILM CLASSICS
Untitled
(Albert J. Cohen)

MONOGRAM
High Tension
The Fighting Ranger

REPUBLIC
The Plunderers

RKO RADIO
Every Girl Should Be Married

20TH CENTURY-FOX
Yellow Sky

WARNER BROTHERS
South of St. Louis (U. S. Pictures)
Fighter Squadron

COMPLETED

COLUMBIA
El Dorado Pass

EAGLE LION
29 Clues

MONOGRAM
Melody Man (formerly "Manhattan Folk Song")
Back Trail

PARAMOUNT
Dark Circle

RKO RADIO
Indian Agent

SCREEN GUILD
The Return of Wildfire

20TH CENTURY-FOX
That Wonderful Urge
West of Tomorrow (Seltzer)
Trouble Preferred (Wurtzel)

SHOOTING

COLUMBIA
Hearsay
Blondie's Secret
Walking Hills
FBI Meets Scotland Yard (Edw. Small)
Undercover Man

M-G-M
Act of Violence
Sun in the Morning
Command Decision
Words and Music
Three Godfathers (Argosy)

MONOGRAM
The Babe Ruth Story (Allied Artists)
Kidnapped

PARAMOUNT
The Accused (Wallis)
Sorrowful Jones

REPUBLIC
Homicide for Three (formerly "Whispers in the Dark")

RKO RADIO
Take Three Tenses (Goldwyn)
Weep No More

20TH CENTURY-FOX
Burlesque

UNITED ARTISTS
My Dear Secretary (Cardinal)

UNIVERSAL-INTERNATIONAL
You Gotta Stay Happy (Rampart)
Countess of Monte Cristo (Westwood)
The O'Flynn (Fairbanks)

WARNER BROTHERS
My Dream Is Yours (Curtiz)
Silver Lining
June Bride
The Girl from Jones Beach
The Younger Brothers

"product, prestige

In the first six months of the current season, 20th Century-Fox pictures made the list of Motion Picture Herald Boxoffice Champions a total of EIGHT times! This record for consistency in boxoffice achievement is matched only by the record number of awards and honors heaped upon the company's attractions during the past year, climaxed by the Academy Award to "GENTLEMAN'S AGREEMENT" as "The Best Picture."

In Product, Prestige and Boxoffice—the three essentials for any theatre's success—20th Century-Fox will continue to lead the industry during the coming season.

Typical of the outstanding attractions for which the entire industry looks to 20th are:

GENTLEMAN'S AGREEMENT



Unprecedented in business and acclaim! Gregory Peck, Dorothy McGuire, John Garfield in the Academy Award film! Directed by Elia Kazan. Produced by Darryl F. Zanuck.

THE IRON CURTAIN



Making headline news and boxoffice history across the nation! Dana Andrews, Gene Tierney. Directed by William A. Wellman. Produced by Sol C. Siegel.

GREEN GRASS OF WYOMING



TECHNICOLOR

Another great outdoor hit in the tradition of "Smoky," "Flicka" and "Thunderhead"!

GIVE MY REGARDS TO BROADWAY



TECHNICOLOR

June 16th, the Industry's regards to 20th right across the nation for the day-and-date premiere of "The latest of the sparkling filmusicals for which 20th is justifiably celebrated!"

—Boxoffice

...nd boxoffice..."

...HE WALLS OF JERICHO



Boxoffice power! 4 big stars! Cornel Wilde, Linda Darnell, Anne Baxter, Kirk Douglas! A best-selling novel! Directed by John M. Stahl. Produced by Lamar Trotti.

...EEP WATERS



Dana Andrews, Jean Peters, Cesar Romero, Dean Stockwell and Anne Revere. From the best-seller "Spoonhandle" read by millions in Reader's Digest. Directed by Henry King. Produced by Samuel G. Engel.

...HE SHAMROCK TOUCH



Tyrone Power, as an adventurous foreign correspondent, starred with Anne Baxter, filmed in Ireland and New York! Directed by Henry Koster. Produced by Fred Kohlmar.

...HAT LADY IN ERMINE

TECHNICOLOR



Betty Grable! Douglas Fairbanks, Jr.! A romantic comedy with plenty of singing, dancing and Technicolor! Betty's first since "Mother Wore Tights"! Directed and Produced by Ernst Lubitsch.

MARTIN ROME



An original Ben Hecht action story! Filmed for that famous 20th realism right in the heart of New York City. Victor Mature. Richard Conte. Directed by Robert Siodmak. Produced by Sol C. Siegel.

UNFAITHFULLY YOURS



One of the most unusual comedy romances of the year! Rex Harrison and Linda Darnell with Rudy Vallee! Directed and Produced by Preston Sturges.

Tribute to

ANDY SMITH

month of

JUNE!

20th CENTURY-FOX

BRITISH BAR U. S. FROM COUNCIL

Wilson Explanation Called Unsatisfactory; Exclusion Causes Indignation

London Bureau

American distribution interests have been barred from the new British Cinematograph Films Council.

Harold Wilson, president of the Board of Trade, announced the Council's membership Tuesday and, as predicted, replaced Columbia's Joseph Friedman with Sir Arthur W. Jarrat, deputy chairman and managing director of British Lion Film Corp.

Makeup of Council

Makeup of the council is as follows:

Independent members: The Rt. Hon. the Earl of Drogheda, chairman; Mrs. Irene White, F. J. L. Hardie, Albert Palache and Professor Sir Arnold Plant.

For the producers: E. H. Anstey, A. Havelock Allan, Sir Alexander Korda and J. Arthur Rank.

For the distributors: Major R. P. Baker, managing director of Ealing Studios and president of Kinematograph Renters' Society, and Sir Arthur Jarrat.

For the exhibitors: Cecil Bernstein, E. J. Hinge, past president and treasurer of Cinematograph Exhibitors Association; Sir Alexander B. King, operator of a circuit in Scotland; Sir Philip Warter, chairman of Associated British Picture Corp., and C. P. Metcalfe.

For the trades unions: G. H. Elvin, secretary of the Association of Cine-Technicians; Percy Pilgrim; W. G. Stevens, and Tom O'Brien, Member of Parliament and general secretary of the National Association of Theatrical and Kine Employees.

Two independent members are still to be appointed.

The Council will hold its first meeting June 10, at which quota percentages will be discussed.

Friedman Member Six Years

Mr. Friedman had been on the Council for six years as one of the two members representing the Kinematograph Renters Society.

In view of Mr. Wilson's remarks in the House of Commons last February, the exclusion of American interests cannot be satisfactorily explained and indignation over the exclusion is mounting.

According to *Hansard,* the British equivalent of the U. S. *Congressional Record,* Mr. Wilson told the House of Commons February 3 that while he thought one distributor representative on the Council might be better than two, he was "certain that we must keep two."

This was his reasoning at that time, again according to *Hansard*: "I can tell the House that the American renter has never interfered in purely British matters. . . . I can also confirm that the contributions of the American renters to the Council have always been helpful and constructive, or anyhow almost always.

"It would therefore be valuable to keep the American representative on the Council, but I would not consider keeping the American representative on and pushing off the British one, and I therefore see no alternative to keeping them both on."

Between February 3 and June 1 Mr. Wilson changed his mind. He thought two distributor representatives better than one. He thought they both had better be British.

RKO's Quarter Net $1,345,327

Consolidated net profit of Radio-Keith-Orpheum Corporation and subsidiaries for the first quarter ended April 3, 1948, was $1,345,327 after taxes and all other charges, the company announced Tuesday.

The net profit is equivalent to approximately 34 cents per share on the 3,899,914 shares of common stock outstanding at the end of that quarter and compared with net profit of $2,270,683 for the first quarter of 1947. Last year's profit was equivalent to approximately 58 cents per share on 3,899,912 shares of common then outstanding.

The net profit before provisions for estimated income taxes for the first quarter of 1948 was $2,364,327, compared with $3,866,683 in the same period last year, while the estimated income tax for the first quarter of this year was $1,019,000, compared with $1,596,000 in that period of 1947.

Shipman, King Cinemas Issue $2,400,000 Preference Shares

London Bureau

Shipman and King Cinemas, Ltd., placed on sale May 31 £600,000 (2,400,000) of five per cent preference shares. It was the first full-scale public stock issue since the financial hurricane hit the industry here with the embargo on the screening of American product. The circuit, founded by Alfred Shipman and Samuel King in 1918, now comprises 29 theatres in choosier situations in the Home Counties. Total seating capacity is in excess of 26,000. The prospectus shows that the company carries no mortgages, debentures, or other charges and that its net assets of £1,633,569 cover the preference shares more than two-and-three-quarters times. The average of profits for the last 10 years is £119,126.

British Tax Pact To Commons, But End Is Not Yet

London Bureau

A text of the *ad valorem* tax agreement was presented to the House of Commons Tuesday—but it is not yet in final form.

It was presented with this significant note: "Discussions are proceeding on various points of interpretation in connection with this text and on the methods of giving effect to its provisions. As agreement is reached on these points, it will be recorded in a schedule of interpretations attached."

Press Hits Agreement

Wednesday newspapers, which made the tax agreement public, attacked its provisions savagely. Their opinions were epitomized in this comment: "Wilson Memorial to British Film Industry Officially Unveiled." The sober *Times* devoted its lead editorial to a discussion of the agreement's 27 means by which Americans may utilize their unremittable balances and concluded ruefully, "All the Joint Control Committee (which regulates the expenditures) can do is to try within the limits of its power to prevent harm being done to legitimate British industry whether in or out of the film industry." Most of the papers protested that the tax agreement means that Britain has sold out its artistic integrity to Hollywood.

Contrary to many unduly optimistic statements made hereabouts, it is unlikely that the new series of talks—initiated May 20 between Motion Picture Association advisers and officials of the British Treasury and Board of Trade—will conclude before June 14, effective date of the agreement.

Fayette W. Allport, accompanied by John G. McCarthy, of MPA's international division, brought back to England a mass of detailed amendments to the agreement which were proposed in New York. These, it is thought, will not commend themselves in entirety to the Treasury. They will, in any event, demand prolonged discussion, with the possibility of counter-amendments being put forward by the British.

New Text Has Changes

The official text as released Wednesday differs from the earlier text published in the HERALD March 20 only in these respects:

1. All permitted uses are now subject to the Control Committee rather than the Treasury and Board of Trade.

2. Clause 27 allowing blocked sterling to be used to promote British merchandise exports was dropped.

3. Blocked sterling may not now be used to pay taxes.

4. Schedules B and C were added to the agreement allowing temporary investments in real estate, approved industrial enterprises, projects designed to foster tourist travel, and in British Government securities. Income from these investments is to be added to the American film revenue pool.

ALBANY

The Palace had the first showing in the district of "The Miracle of the Bells," with "Caged Fury" as the second feature. The Strand showed "Silver River" and "The Counterfeiters." The Grand, which cut short the engagement of "Furia," opened "The Sign of the Ram" and "Blondie's Reward." The Ritz booked "Casbah" and "Jassy." The Colonial held over "The Mikado" for a second week, following it with a revival bill topped by "Only Angeles Have Wings." . . . There are reports that not one, but two, drive-ins will be built in the Hudson sector. Freider and Grossman, who operate two theatres in Hudson, have started work on a drive-in and an out-of-state group is said to have selected a site for the other. . . . Harry Lamont has opened his 325-car drive-in at Vail's Mills. Gerarld Schwartz, a partner, is manager. . . . The Moonlight drive-in at Potsdam is scheduled to open soon.

ATLANTA

J. E. Mashburn is the new manager of the Pine theatre, Pineview, Ga. . . . Visitors in the city were E. S. Winburn and Harlow Lamb, Chiefland theatre, Chiefland, Ga. . . . James McCormick has been appointed sales representative for Columbia Pictures. . . . Mrs. Mary Hayes Davis, owner of the La-Belle theatre La-Belle, Fla., died at her home recently in Clewiston, Fla. . . . Bill Haines, former sales representative for UA in Atlanta, resigned to join Selznick Releasing Organization. . . . John Harrell, buyer for Martin theatre, Columbus, Ga., came down to Atlanta for a visit and E. D. Martin, president of the Martins Theatres, back from a trip to Florida. . . . A new $100,000 theatre will be built in Clinton, S. C., by Mrs. Elizabeth Young Dick and L. Leland Young. . . . Juddy Johnson has been appointed manager of the new Embassy theatre, Miami. He will also handle all publicity for the local Claughton theatres. . . . The Gold-Dobrow Theatre Enterprises in Belle Glade, Fla., has announced that they will spend $6,000 in modernizing the Ace there.

BALTIMORE

Weather warm and, over weekend, intermittent rain for week beginning May 27. Business fair. Eight new pictures at first runs. "Homecoming," excellent at the Century. "French Leave," with vaudeville, good at the Hippodrome. "Hazard," nice at Keith's. "Green Grass of Wyoming," fair at New theatre. "Silver River," good at Stanley. "Man About Town," good at the Little. "Berlin Express," okay at the Town. "Ghost of Frankenstein," plus "Mummy's Ghost," okay at Times and Roslyn. Mayfair brought back "I've Always Loved You" to good business. Schwaber Circuit ran "My Father's House," first run at neighborhood Met for six days to very good business. . . . Biddle opening postponed to June 4. . . John Williams succeeds Lou Fenwick, resigned, as assistant manager Town theatre. "Hey Rube," published by Baltimore Variety Club, Tent No. 19, discontinues for summer. . . . Safe taken from Lafayette theatre by robbers but it had only about $75 at the time. . . . Lauritz Garman and Meyer Leventhal back from Denver meeting. . . . Many film men attended testimonial dinner to F. C. Schanberger, Jr., at Variety Club. . . . Meyer Leventhal has resigned as national director and Allied representative for Motion Picture Theatre Owners of Maryland, Inc., but still retains position as Eastern regional vice-president of National Allied. He has been succeeded by W. C. Allen of Towson and Belaire theatres.



CHARLOTTE

The Hollywood theatre in Winston-Salem, N. C., damaged beyond repair by fire in January, will be razed and a new building erected by the Blumenthal circuit of Charlotte who operated the Hollywood. . . . Two theatres are going up in thetown of Stanley, N. C. One, to be opened the latter part of June, will be known as the Stanley and will be operated by C. M. Lowe of Charlotte and Lewis Ballard of Stanley. It will be serviced by the Exhibitor's Service of Charlotte. The second theatre will be built in Stanley by A. E. Miller, who operates theatres in Lincolnton, N. C. . . . The Whitaker Hall theatre in McColl, S. C., to be operated by a group of businessmen of that town, will open June 7. . . . Seen on Film Row: Brock Whitlock, Elizabeth City, N. C.; Ben Strozier, Rock Hill, S. C.; J. S. McDaniel, Dallas, N. C.; D. W. Ramsey, Rose Hill, N. C.; Tom Fleming, York, S. C.; J. V. Wright, Strand, Asheboro, N. C.

WHEN AND WHERE

June 16 – 18: Annual territorial exhibitor-distributor "Round - Up" of the Salt Lake City Motion Picture Club at Salt Lake City.

June 20–23: Theatre Owners of North and South Carolina summer meeting at Myrtle Beach, S. C.

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel in West End, New Jersey.

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

CHICAGO

The Loop is well stocked with eight new films, most of them of top calibre. "Homecoming" opened strong. "Miracle of the Bells," "Duel in the Sun," back at regular admissions, and "Silver River" are faring well. Other new films are "Sainted Sisters," "The Search," "Hatter's Castle," and "Dear Murderer," which is being tagged "The Mad Murderer" here. . . . The "66 Drive-In," accommodating 1,000 cars, opened Friday. Located at Joliet and LaGrange Roads, the theatre was built at a cost of more than $250,000. . . . Max Roth, division manager for Film Classics, is in the Michael Reese Hospital for a check-up. . . . Ben Edelman was appointed special representative for Esper Roadshows in this territory. . . . Robert E. Brubaker has been named director of overseas relations for Encyclopedia Britannica Films. . . . Seymour Simon, theatre attorney here, opened new offices at 29 S. LaSalle Street. . . . "The Paradine Case," released by SRO, has been booked by the Essaness Woods to follow "Arch of Triumph."

CINCINNATI

Business theatrewise is spotty, with a few exceptions, and the box office curve generally pointing downward. However, the personal appearances of Charles Coburn, Peggy Cummins and Martha Stewart at the RKO Palace theatre, on May 26, concurrently with the opening of "The Green Grass of Wyoming" at that house boosted business considerably. . . . Albert Dezel, who handles Screen Guild product under title of Screen Guild Productions of Cincinnati, Inc., has acquired the franchise for Astor Pictures recently relinquished by Ed Wheeler, who joined another company. . . . William Borack, formerly buyer and booker for Northio Theatres here, has opened a local office for Cooperative Theatre Service.

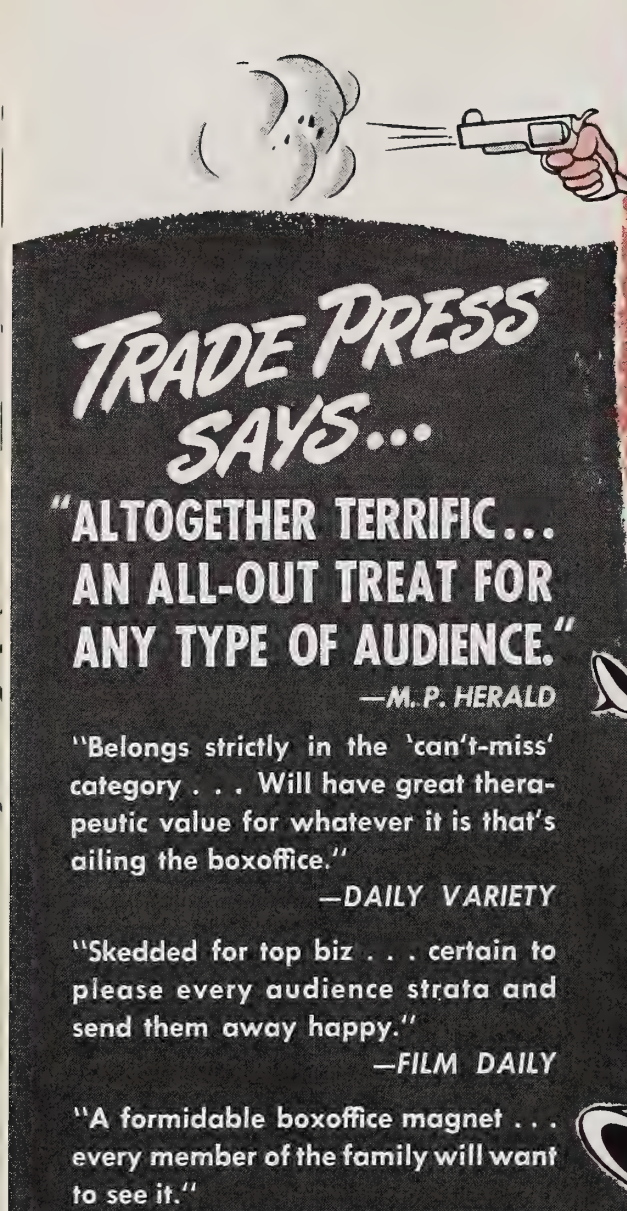
CLEVELAND

Marvin Harris, manager of the Balaban and Katz-owned Paramount theatre, Toledo, will stay on as manager when the new owner, Carl Schwyn, takes over on July 1. . . . Herbert Hoglan is completing his new 400-seat house in Genoa, O. . . . P. E. Essick of the Mayland Co., announces that the new 1,800-seat $400,000 Maryland theatre at Mayfield and Lander Roads, will be completed in late summer. Two other deluxe houses in Greater Cleveland now under construction are the 1,800-seat Richland, at Mayfield and Richmond Roads, and the Erie, another 1,800-seater, located on Lake Shore Boulevard. . . . Robert Bram is here from the Denver U-I exchange to succeed Lee Goldsmith as local U-I office manager. . . . "Duel in the Sun' followed its initial popular price showing at Loew's State with a move-over to Loew's Ohio. Picture previously played eight weeks at advanced prices. . . . George Manos, Toronto, O., circuit owner, has taken over operation of the Mahoning and Uptown theatres, Youngstown, through a settlement made with Peter Wellman.

COLUMBUS

Personal appearance of Peggy Cummins, Charles Coburn and Martha Stewart helped

(*Continued on page 36*)



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"Belongs strictly in the 'can't-miss' category . . . Will have great therapeutic value for whatever it is that's ailing the boxoffice."

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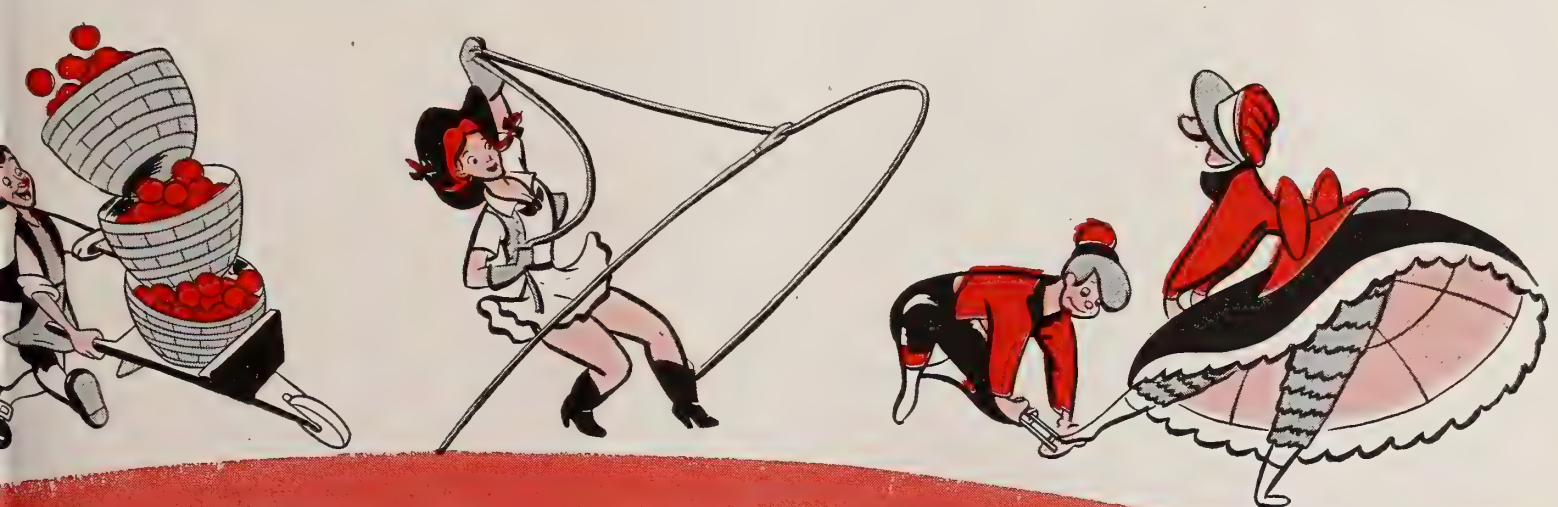
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DDY CLARK · FRED WARING AND HIS PENNSYLVANIANS **· SONS OF**

TERS · JACK FINA · LUANA PATTEN and BOBBY DRISCOLL

(*Continued from page 33*)

swell opening day attendance at Loews Ohio for "Green Grass of Wyoming." . . . "The Bride Goes Wild" gave Loew's Broad one of its biggest weeks in recent months and "Berlin Express' attracted average business to the Palace. "Fort Apache" was the sole holdover, moving from the Palace to the Grand. "An Ideal Husband' was a stronger-than-usual attraction at the World. . . . Kenneth C. Ray, former State Director of Education, has been named a partner of Lou Holleb in the operation of the newly-renovated Imperial, Zanesville, Ohio. . . . Al Sugarman and Lee Hofheimer, operators of the Avondale, Indianalo and Champion neighborhoods, took ad space in local dailies to play up family night in the three theatres. All seats are 20 cents at these Tuesday family nights. . . . WVKO, first local independent FM station, will be on the air in September. . . . Maxine Davies has been named publicity manager of WCOL and Frank Tate is the new promotion manager of the same station.

DENVER

L. E. Hobson, Warner Brothers salesman, has been named special representative here for Selznick Releasing Organization. With Warners for 20 years, he succeeds C. J. Duer, who returned to Paramount as branch manager. . . . Mrs. Lee Mote, former owner of the Acme, Riverton, Wyo., operated on at St. Anthony hospital here for eye trouble. Improving nicely. . . . Larry Starsmore, president Westland Theatres, Colorado Springs, Colo., has returned from a New York trip. . . . William Fitzgerald, publicity director, Denham, gets photograph in Denver *Post* Gallery of Fame for his part in saving $1,600 money bag from holdup. Al Lawter, manager, aided him. . . . Howard Campbell, office manager of Warner's exchange, vacationing in Iowa.

DES MOINES

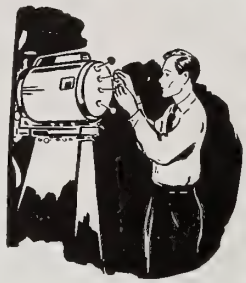
"Mr. Blandings Builds His Dream House" is scheduled to open June 10 at the Des Moines and Roosevelt theatres here . . . Mr. and Mrs. Bill Adams have purchased the Stacyville, Ia., theatre. . . .Charles Farquhay, assistant manager of the RKO-Orpheum, Davenport, has been transferred to the Orpheum in Minneapolis, after three years in Davenport. He is being succeeded by James Gillespie of Rock Island, Ill. . . . Sioux City's newest theatre, the Uptown, opened last week. It is under the management of Robert M. Krueger. . . . Don Harrington of Clinton, Wis., has been named manager of the Odeon and Casion, Marshalltown. Harold Teel, who has been managing the two houses, has resigned to take a job with a theatre corporation in Chicago. . . . William Mack is the new manager of the Strand, Fort Dodge. He succeeds Don Loftus who will manage the Grand at Estherville. Both houses are operated by the Central States Theatre Corp. . . . The Urban, a 375-seat theatre in Urbandale, a Des Moines suburb, is nearing completion.

HARTFORD

Albert Lessow, assistant manager at Loew's Poli, Hartford, has been named assistant manager of Loew's Poli, Waterbury, succeeding Sam Schubouf, promoted to manager of Loew's Poli-Lyric, Bridgeport. . . . The State theatre, Hartford's 4,000-seat picture-vaudeville installation, has closed for the summer months. . . . The Pasho Brothers, Naugatuck, Conn., have filed certificates of organization for three Naugatuack concerns: Salem, Inc., subscribed capital, $10,000; Gem Realty Co., Inc., subscribed capital, $25,000, and Theatre Sales, Inc., subscribed capital, $1,000. Eugene W. Pasho is president of Salem; Ralph S. Pasho president of Gem and Theatre Sales. . . . Radio-Television Service Center, Stamford, has filed certificate of organization listing subscribed capital at $2,000. Herbert Rosenfeld is president.

MPA BRINGS "EYES" TO BLIND OPERATOR

The philanthropies of the Motion Picture Associates, Inc., are strikingly illustrated in its recent aid to a projectionist who lost the sight of both eyes.







Blinded, practically helpless, unable to continue in the business for which he was trained, he was carried on his circuit's payroll for many months. When the circuit was unable to continue the checks, he appealed to the Operators' Union, which was able to give him only limited help.

Then, at another's suggestion, he applied to the Associates for help. After its usual, careful investigation, the MPA agreed to give him a weekly amount sufficient to house, feed and clothe his family.

When the Associates found that the projectionist had long hoped to be admitted to the Seeing Eye Foundation, they succeeded in getting him admitted to the Foundation in less than eight months after his application had been filed. Without the Associates' help, the projectionist would have had to wait much longer for his Seeing Eye dog. MPA paid the Foundation for the projectionist's training and for the dog.

Following his training the man was able to return home and find other employment which enabled him to support his family.

Motion Picture Associates continually carries out such relief work in the New York Metropolitan area for the benefit of anyone connected with the industry.

Until June 30, MPA has reduced its initiation fee to $1. The dues are $12 a year and there are not other assessments. Any man connected with any branch of the industry is eligible for membership.

INDIANAPOLIS

Don Hammer has sold his interest in the Liberty theatre at Muncie to Curt Butler and has joined the United Artists sales organization here. . . . Earl Bell is remodelling the Arcade theatre, which has been closed for many years. . . . Mrs. Jesse Van Borsunn has sold her 414-seat Lyceum theatre at Terre Haute to Theodore Parvu. . . . Bloomington's first drive-in, operated by Roy O'Keefe of Vincennes, opened in Cascade Park there Friday. . . . B. B. Bennett of Calhoun, Ky., paid his annual visit to Film Row Monday. . . . Business was off here again last week due to outdoor weather and Speedway activity. . . . "The Big Clock," playing the Indiana, was tops with only $10,000. "B. F.'s Daughter" took $9,500 at Loew's and "Casbah" only $8,500 at the Circle.

KANSAS CITY

R. R. Biechle's Osage theatre here, closed for repairs to the ceiling, has reopened. . . . The Admiral, operated by Devins & Bodney, is to reopen about July 1. . . . Ernie Block will open his new Civic theatre, Sabetha, Kans., June 17. . . . Film Row visitors: Homer Strowig, Abilene; Bill Silver, who will open his new theatre in Cameron in July; Nelson Stainbrook, Norborne; Mr. and Mrs. Fred Eberman, Weston. . . . O. K. Mason, who recently retired from Commonwealth Theatres, of which he had long been vice-president and general manager, left May 28 with his wife for his recently built home in Colorado.

LOS ANGELES

Harold Whitman, U-I head booker, is celebrating his 25th year with the company. . . . Jack Lawrence, former Film Classics salesman, has opened a sandwich shop. . . . Bill Martin, operator of the Hemet theatre in Hemet, has fully recovered from his automobile accident. . . . Marty Schwartz, Fox West Coast manager of the Egyptian theatre in Hollywood, has resigned after 16 years of service. . . . John T. Howard, SRO western division manager, has returned from Denver where he installed Bill Hobson as branch manager of the local office. . . . Maurice Geiger has been appointed salesman for Astor Pictures. . . . Bill Parker has resigned as U-I San Francisco branch manager and has gone into the state rights business. . . . Allen Morton has resigned as manager of the Golden State theatre, San Francisco, after 12 years of service. . . . Herb Kaufman, SRO Seattle branch manager, has been promoted to district manager and will make his headquarters in San Francisco. Max Hadfield replaces him. . . . Clarence Mullin and Tom Tobin were on Film Row booking.

LOUISVILLE

Six first runs opened here during the week. "Homecoming" came into Loews. "Albuquerque" and "Big Town After Dark" were at the Strand. The Mary Anderson

(*Continued on opposite page*)

had "Silver River," while "Green Grass of Wyoming," coupled with "Thirteen Lead Soldiers," was presented at the Rialto. Reissues of the week included "Lost Horizon" and "Adam Had Four Sons," at the National, and "Son of Dracula' and "Little Tough Guys in Society," at the Scoop. "I Remember Mama," after a week at the Rialto, was moved to the Brown. . . . Film Row visitors: Mr. and Mrs. Clyde Marshall, Columbia; Homer Wirth, Crane; Mr. and Mrs. E. L. Ornstein, Marengo; Clark Bennett, Taylorsville; Morris Blacker, Cloverport; Paul Sanders, Campbellsville; Don Steinkamp, French Lick, and C. K. Arnold, Bardstown. . . . The local Rialto is being dressed up for the summer with a complete repainting of the marquee. The Savoy theatre is repainting its facade. . . . The new 800-seat Weddington theatre, now under construction in Pikeville, has been leased to Darnell Theatres of Buffalo, N. Y.

MIAMI

Wometco's station, WMIE will open on or about August 15. It is the first television station in Florida. . . . Joseph St. Johns was promoted from floor manager of the Miami theatre to assistant manager of the Mayfair theatre. John Zvirbalas has replaced Richard Shannon as chief of service at the Mayfair. . . . "To the Victor" spotlighted the Paramount midnight show, while "Black Bart" appeared on the Town screen at 12 o'clock. . . . "French Leave" played the State. Also on the French side, "Jenny Lamour" is on the bill at the Flamingo theatre with "Postmaster's Daughter." "April Showers" has been grossing well at the Paramount. . . . "If Winter Comes" has been the attraction at the Florida and Sheridan theatres. . . . Old Guard of Wometco circuit had a party at the Quarterdeck Club May 27 at which time Walter Toemies, manager of the Harlem theatre, was presented a gold watch for 20 years service. William Goller, manager of the Tower theatre, was elected president of the Old Guard.

MEMPHIS

It has been many moons since Loew's Palace has had such crowds as are pouring in to see "Homecoming" Loew's State attendance has been far above average with "The Bride Goes Wild," which was held over for a second week. Malco showed "Unconquered" and Warner "Silver River" with average attendance. Double features at Strand and Ritz keep attendance up to average. . . . Elmer Durham, new owner of Kensett theatre, Kensett, Ark., which he recently purchased from Hubert Nelson, was on Film Row booking. Other out-of-town exhibitors included: H. W. Pickens, Carlisle; Ernest Pollock, Hohenwald; Charles T. Bonner, Pine Bluff; J. A. Owen, Amory; J. F. Adams, Coldwater; J. C. Brents, Senatobia; W. A. Rush, Houston; Paul Whiting, Hunter; George Donnell, Blue Mountain; Horace Stanley, Bebee; A. N. Rossie, Clarksdale; S. T. Freeman, Dell, and N. B. Fair, Somerville. . . . David Flexer, head of Flexer Theatres, Inc., has resigned as chief barker of Variety Club in Memphis due to the press of his business.

NEW YORK

Inclement weather and the influx of a large number of out-of-town visitors boosted



theatre business on Broadway during the Memorial Day weekend. Among the new pictures opening this week were: "Hazard" at the Paramount; "The Emperor Waltz" at the Radio City Music Hall, and "The Bride Goes Wild" at the Capitol. . . . Dorothy Farrington, associated with Comerford Theatres' office for 17 years, and Mrs. Minette Goldstein, field public relations representative for Century Theatres for 15 years, have resigned from their respective positions. . . . M. J. Mullen and Samuel Pinanski, New England circuit operators, were visitors in the city last week. . . . Mark S. Hoban has been appointed factory manager of Century Projector Corporation. . . . A special screening was held for the New York Giants in the Paramount home office projection room last Friday in which they saw themselves in the Grantland Rice Sportlight, "Big League Glory," a story of the discovery, training and work that goes into making a Giant player.

OMAHA

Film business should pick up with the end of the meat strike. . . . Arden Davidson plans to rebuild at Bridgewater, S. D., where fire destroyed his Nancy theatre. . . . Phil Smith of Boston, Mid-West Drive-in Theatres, and president A. W. Blank and general manager G. Ralph Branton, both of Tri-State Theatres, Des Moines, were here for their joint opening of Omaha's first drive-in. . . . Frank Hollingsworth, Beatrice, Neb., exhibitor, has his horse, Chance Day, entered for the Ak-Sar-Ben racing meet here. . . . Jennie Stokes, head inspectoress at MGM, is taking a combined vacation and leave to spend a month in Sacramento, Calif. . . . Omaha has been picked as headquarters for the Strategic Air Command. . . . E. A. (Gus) Harms, former owner of the Arbor and Apollo theatres, Omaha, is dead. Burial was in Columbus, Neb.

PHILADELPHIA

As part of a half-million dollar suburban development, a new theatre will be erected at 76th Street and City Line. W. H. Lee is the architect. . . . The Pottstown, Pa., Opera House, owned by the Warner circuit, was purchased by the borough authorities there for conversion into an office, garage and storage building. . . . Gene Edwards closed the Elm in Camden, N. J. . . . D. J. Spinozzi purchased the Parkesburg in Parksburg, Pa., from Jack Frere and George Sobel, who will continue to operate the house. . . . Keeney Theatres, Inc., closed their Plaza in Reading, Pa., for the summer. . . . The Strand, Reading, Pa., discontinued weekday matinees for the next two months to permit workmen to go ahead with an improvements program. . . . Mrs. Ted Schlanger, wife of the Warner theatre zone manager here, was named honorary chairman of the Philadelphia Women's Council of the Mt. Sinai-Duarte National Medical Center of Los Angeles. . . . Roy Sullender, manager of Paramount's Tower, was selected for the annual award of the Upper Darby Optimist Club for his work with boys. . . . John C. Weber, manager of the Comerford theatres in Lebanon, Pa., Pa., was named chairman of the payroll division for the promotion of sale of U. S. Savings Bonds there. . . . Alton McCann, new assistant manager of Loew's, Reading, Pa., succeeding William F. Riding, who goes to Loew's Capital in Washington, D. C., as assistant manager. . . I. Yaffe, owner of the Unique, left Jewish Hospital and is now recuperating at his home. . . . Bernard B. Keeney, manager of the Rajah, Reading, Pa., discontinues stage shows for the summer.

PITTSBURGH

Gossip along Film Row has C. J. Latta going to England as top man for Warners. He was assistant zone manager here before moving to Albany. . . . Despite excellent weather conditions, business is off and one first run house has not been able to get into average figures any week for the past three months. . . . "I Remember Mama" did a very nice $16,000 for its initial week in the Warner and was held for a second week. . . . "The Mating of Millie," in the J. P. Harris, received good notices, but fell flat and was replaced by "Green Grass of Wyoming." "The Iron Curtain" was expected to stay in the Fulton for a month, but after a two-week run it was removed for "All My Sons." "B. F.'s Daughter" was almost a total loss in Loew's Penn. but was moved to the Ritz for a second week. . . . Arthur Pearce has been installed as manager of Warners in Sharon. He succeeds Charles Shannon, resigned.

SAN ANTONIO

The Josephine theatre, independent suburban house, is trying out English made productions. . . . Three more new Mexican theatres are now in operation in this area: the Anthony, in Anthony, managed by Jimmy Todd; Albert Aldape's new LaSara at La Sara, and the Openair theatre, Eagle Pass, operated by Lionel Rodrigues. . . . O. B. Thomas, State theatre manager, has been on sick leave in a Galveston hospital. . . . Alamo City visitors: Al Dexter, Hollywood; Mr. and Mrs. Jack Jackson, Houston Lloyd Munter, Eagle Pass; Gene Burris, Sabinal; Mayor T. O. Harville and wife, operators of the Star, Orange Grove, and W. L. Youngblood, Poth, Texas. . . . First runs along the rialto; Aztec, "Scudda-Hoo!, Scudda-Hay!," Majestic, "Summer Holiday"; Guadalupe, "El Muerto Murio," and Nacional, "Campeon Sin Corona." . . . San Antonio will soon have its second open

(*Continued on following page*)

(Continued from preceding page)
air theatre when Frank Flores and associates open their new house.

SAN FRANCISCO

The Golden Gate theatre is in the process of a $100,000 remodeling and redecorating plan. . . . Joe Podoloff, 20th Century-Fox branch manager, is back at his office after an operation. . . . Another remodeling job is being done at the Metro theatre. . . . The Tower theatre, Sacramento, had a reopening May 19, after damages sustained in a recent fire had been repaired. . . . T and D Jr. Enterprises will open a new 1,100-seat house in Turlock this month. . . . Barney Levy, well known Film Row figure, was given a stag party at the Variety Club in honor of his approaching wedding.

SEATTLE

Plans for the construction of a $50,000 drive-in theatre, the first to be built in Okanagon Valley of Washington, were announced here. Adolph Varrelman, Mansfield theatre operator, and Guy Bishop, co-owners of the new theatre, said it would be ready for operation this month and will be located at the north city limits of Omak. Car capacity will be 250. . . . From Lebanon, Oregon, comes news that a building permit has been issued to a group of business men for the first phase of work on a $135,000 theatre to be erected there. The building, according to Glen Gillenwater, spokesman for the group, will be one-story and will seat more than 500. . . . The new Starlight drive-in theatre, built by Chester Nilsson and Les Theuerkauf, opened here this week. . . . Fred Conrad, former operator of the Monte theatre, at Montesana, is managing the new duwamish drive-in. . . . Verna Smith was appointed night manager of the Princess theatre in Edmonds. . . . Visitors to Film Row included: W. B. McDonald, Olympia; Bill Conners and Fred Gamble, Tacoma.

ST. LOUIS

Film Row's consensus is that Allied States is taking a long gamble in invading the St. Louis trade area but is getting track odds. After St. Louis Amusement, Fanchon & Marco, Wehrenberg and Kaimann are crossed off the list, the going gets tough in the city and suburbs. Wehrenberg is long time head of Motion Picture Theatre Owners, the Kaimanns are his associates. If St. Louis Amusement-Fanchon & Marco or Fanchon & Marco are going to extend a hand of welcome to Allied, there has been no word of it around their Grand avenue citadel. Which leaves Allied with nothing more than an organizer in its new territory to date. . . . Film Row gets a new executive June 1 when Rubin Rosenblatt takes over as St. Louis manager for Monogram and Allied Artists in the place of the late Barney Rosenthal. He will be the third new executive on thet Row in a month. . . . Foreign shows are still rating a good box office and very good amusement page treatment. These include "Shoeshine," at the Art; "Torment" at the World and "Passionnelle."

TORONTO

Even with the warm weather, half of the Toronto first run theatres have held over their attractions although only three pictures were involved. "I Remember Mama" continued for a third week at the Tivoli and Eglinton theatres while "Call Northside 777" has done a second week at the Victoria and Nortown. "State of the Union" was good for a second week at Loew's. "The Iron Curtain" bowed out at the Imperial theatre after two weeks and was followed by "To the Ends of the Earth." . . . "Children of Paradise" was approved by the Ontario Board of Moving Picture Censors although it had been banned a year ago by the French province of Quebec. . . . Members of the Toronto Variety Tent No. 28 held a rally in their new downtown quarters where they pledged to raise $30,000 at their second annual baseball night at Maple Leaf Stadium to endow their Variety Village for handicapped children for which they raised almost $100,000 last year. . . . President J. J. Fitzgibbons of Famous Players is chief barker of the Toronto Tent. . . . Two Toronto theatres of the 20th Century circuit, the Belsize and the Bedford, have added vaudeville to the screen fare one night weekly. . . The Manitoba Provincial Government has raised its amusement tax to the 25 per cent level following the abolition of the federal 20 per cent war excise tax on theatre grosses but tickets of 25 cents face value and under are exempt. . . . President J. E. Lawson, of Odeon Theatres of Canada, was in Vancouver where he announced that his circuit planned a Quonset type theatre for British Columbia, the second for Canada.



VANCOUVER

Hospitalized for major operations here are Leslie Allen, Hilker Attractions; Barbara Gray, Odeon-Hastings cashier, and Irene Davies, Gaumont-Kalee, secretary. All are doing well. . . . Show business still on the down grade here. "The Iron Curtain," at the Orpheum, was only fair despite the picket ballyhoo. "State of the Union," at the Capitol, just fair and out after one week. "Sitting Pretty," on its fourth week at the Strand, and "Russian Ballerina," at the State on second week, are both doing nicely. . . . Arthur Elliott, formerly on the Montreal sales staff of RKO, has been promoted to manage the Calgary office of Radio Pictures, replacing Red Doddridge. . . . Steffens-Colmer Studios, Ltd., which now has one of the most up-to-date studios in the Dominion, has added a new department, the motion picture division under the direction of Wally Hamilton, formerly with Shelly's Studios in Toronto. . . . Two new Odeon "Movie Clubs" have been opened at the Marpole, in Vancouver, under Frank Marshall, and at the Odeon, under Elliott Brown," in West Vancouver. . . . Eric Handley, an employee at English studios before coming to Canada, is now member of the Orpheum theatre staff here. . . . Mildred Swartz, former UA stenographer, who has been away from Film Row for four years, is the new secretary at Eagle-Lion-Monogram.

WASHINGTON

Business was disappointing this week, but all new openings gave indications of a better report. They include: "Silver River" at the Warner; "The Fighting 69th," at Warner's Metropolitan; "Homecoming," at Loew's Palace; "Green Grass of Wyoming," at Loew's Capitol; "Unconquered," carryover at Loew's Columbia, and "Berlin Express," at RKO Keith's. . . . Local neighborhood theatres held holidays matinees on May 31. . . . Nathan D. Golden's new title in the Commerce Dept. is now Chief of the Motion Picture-Photographic Branch of the Commodities Division, Office of International Trade. . . . Oscar Davis is the new drama editor at the Washington *Daily News* replacing Tom Donnelly, who now does features for the paper. . . . Jimmy Lake has made his Gayety theatre available to the Washington Chest X-Ray Survey for an indefinite period. . . . Ben Strouse, general manager of station WWDC, was elected president of the Advertising Club of Washington. . . . Newest applicants approved by the Variety Club Membership Committee are Arthur Shaftel, assistant contact manager at Warner Brothers and Francis Earl Taylor, booker at Columbia.

Washington Variety Club Donates Resuscitators

The Washington Variety Club donated two resuscitators for infants to the Garfield Memorial Hospital last Friday. Presentation was made by Fred S. Kogod, chairman of the tent's welfare committee. Present at the dedication ceremonies were William R. Castle, president of the hospital; A. B. Cook, hospital administrator; Frank M. Boucher, chief barker of the tent, and members of the welfare committee.

Independent Artists Name Hacker to Eastern Post

Independent Artists, Inc., has named Samuel Hacker as eastern representative and has opened a New York office. Independent, in which Frederick Brisson, Rosalind Russell and Dudley Nichols, are copartners, will produce 10 features in five years at RKO studios for RKO release. For the past 10 years, Mr. Hacker has been associated with Columbia and Republic Pictures. Independent's first production, "The Velvet Touch," is set for early release and stars Miss Russell, Sydney Greenstreet, Claire Trevor and Leon Genn. An original story, written by Mr. Nichols, and to be produced and directed by him, will go into production early in August.

United Artists' executives have, in the last few days, shown Howard Hawks' "Red River" to the leading film buyers of the Southwest. These showmen agree unanimously and without reservation that "Red River" will take its place in motion picture history beside such epics as "The Covered Wagon" and "Cimarron".

The Southwest today –
tomorrow the whole industry will know that

"RED RIVER,"

is moving!

FILM FINANCING IS PROBLEM IN ITALY

by ARGEO SANTUCCI
in Rome

The difficulty of properly financing production is one of the major problems of the industry here.

The general problem is that the Bank of Italy is restricting credits to every sort of manufacturing industry here in order to retard the devaluation of the lira.

But the specific problem is that the special funds of the Section for Motion Picture Credit of the Banca Nazionale del Lavoro—funds which are assigned by the Government—are not proportionate to the cost of production.

The current total of those funds is 300,000,000 lira (about $500,000). The average cost of a feature is now about 80,000,000 lira ($150,000).

Hon. Giulio Andreotti, the State Secretary, who has jurisdiction over films, has promised that these funds will be increased by the new government. Banca Nazionale officials hope that the total government grant will be 1,000,000,000 lira (about $2,000,000).

Seek Special Department

Some producers—particularly Renato Gualino, president of Lux Film, and Michele Scalera, president of Scalera Film—are seeking to persuade executives of other banks such as Credito Italiano, Banco di Roma, Banca Nazionale dell'Agricoltura, to establish a special department to handle financing of production.

Universalia, one of the most important of the Italian producing companies, is completely financed by Banco di Sicilia.

Lux Film, which plans 12 features for the 1948-49 season, will increase its capital from 10,000,000 lira to $250,000,000 lira, according to an April 30 decision of its stockholders. Lux will issue bonds for 250,000,000 lira (about $450,000). Later the company will increase its capital to 500,000,000 lira and a further issue of bonds will be made.

▽

Latest price tag to be reported for the outright sale of American films to Italian distributors is the $200,000 tag on 10 Twentieth Century-Fox features offered as a group: "Daisy Kenyon," "Call Northside 777," "Leave Her to Heaven," "The Ghost and Mrs. Muir," "Fallen Angel," "The Miracle on 34th Street," "Immortal Sergeant," "Moss Rose," "The Brasher Doubloon" and "Claudia."

Universal-International is offering five features as a group for $30,000. These may be chosen from a list of 20 Class A and Class B pictures.

Deals are pending for the outright sale of "The Red House," a United Artists release, for from $17,000 to $20,000. A figure of $17,000 has been paid for MGM's "Camille," which has had remarkable success here.

The outright sale of features to the distributors here, as reported in the May 15 issue of the HERALD, began a little over two months ago. This method of selling is used to obtain cash for the pictures which otherwise would be frozen in blocked lira accounts as provided by Italian law.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Hoyts Theatres is turning its second run Palace into a first run when it reopens the house June 10 after remodeling. The house seats about 900. Certain pictures have done so well in holdover weeks that a large backlog of top product has accumulated. "Best Years of Our Lives" has steadily clocked big figures for nine months, for example. The new Palace will not be an exclusively British house, but the first three programs will be British.

▽

By a decision of the Commonwealth Film Censor, no more horror films will be allowed on the screens of Australia. The censor has refused to register any such features in the future. Since no horror pictures have been imported for more than 12 months and since exhibitors have honored their promise not to screen such features for children, the decision does little but cut the ground out from under a number of self-appointed critics of the industry.

▽

Ealing Studios has spent about £5,000 making Pagewood Studios habitable for the "Eureka Stockade" unit to shoot interiors. Location work at Singleton will be completed soon.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

The draft of a voluntary motion picture production code, patterned closely after the American version, now is being circulated among German film producers and other interested parties.

Entitled "Voluntary Code for the German Film Industry" (A Draft), the 15-page booklet is based on the premise that no films should be produced which tend to lower the moral level of the patron or which might be instrumental in fostering an attitude of disregard for the laws of natural and human rights or arouse sympathy for their violation.

A preamble explains the natural rights to be those which are written into the heart of humanity as prescribed by justice and conscience. Human right is defined as the right guaranteed in the law books.

The Code is written to conform with European standards and is broken up into various sections including Crime, Questions of Morality, Vulgarism, Costuming, Religion, National Feelings, Dancing, Repulsive Themes and Advertising. The booklet further contains three other sections devoted to commentaries on the general principle underlying the Code and specific discussions on certain parts of the Code.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

The Municipal Government has been asked by the National Cinematographic Commission to forbid theatres to advertise revivals as new pictures and exhibit them at first run admission prices. The Commission also asks that exhibitors be compelled to state clearly in their advertising and publicity that a revival is just that.

▽

The National Cinematographic Workers Union has announced that it will produce six features here and elsewhere in Mexico this year. Since the Picture Production Workers Union, most of whose members are players, considers that it has exclusive rights to feature production, a renewal of the feud between the two unions is seen. That feud frequently flares up and disrupts production.

YUGOSLAVIA

by STOYAN BRALOVITCH
in Belgrade

Theatre building and rebuilding, theatre attendance and production is on the increase here. Today Yugoslavia has 680 theatres, according to official figures released by the State Motion Picture Committee. In 1947 the number of permanent theatres was increased from 576 to 635.

In 1946 attendance in all houses totalled 25,988,127. In 1947 it reached 40,613,419. In February, 1948, attendance was 5,389,700, which compares with the 3,421,960 attendance for February, 1947.

Production during 1947 amounted to two completed features, 31 documentaries, 46 weekly news films, 28 monthly film journals, and four educational and scientific films. Additionally, five other features were in process of production during 1947.

"Immortal Youth" is the most recently completed feature production. The third to be produced in the country since the war, it deals with the struggle of Belgrade youth during the occupation.

Hold Command Performance

A Command Performance of MGM's "The Search" was held for Princess Juliana of the Netherlands May 26 at the Royal Indian Institute in Amsterdam.

Republic in Finland

Republic Pictures will be represented in Finland by Astor Filmi Oy, according to an announcement from Helsinki last week.

← something new has been added to motion pictures!

Henry Morgan agrees with the Trade Press!



The ENTERPRISE STUDIOS present

Henry Morgan

in

'SO THIS IS NEW YORK'

with RUDY VALLEE · HUGH HERBERT · BILL GOODWIN

Virginia Grey • Dona Drake • Jerome Cowan • Leo Gorcey • Arnold Stang

Screenplay by Carl Foreman and Herbert Baker • Based on the novel "The Big Town" by Ring Lardner

Directed by Richard O. FLEISCHER • Produced by STANLEY KRAMER

A Screen Plays, Inc. Production

So this is released thru **UA**

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

DOWN TO EARTH: Rita Hayworth, Larry Parks —Would strongly recommend that Rita come down to earth so we could do business. This was a waste of film. Played Wednesday, Thursday, May 18, 19.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

DOWN TO EARTH: Larry Parks, Rita Hayworth —How low can a studio get? Nothing to the picture. Nobody came to see it. Anyone who did left early. There were more employees than customers. This picture is an insult to the public. Played Wednesday-Saturday, April 21-24.—Larry Rosenbloom, Royal Alexandre Theatre, Lachine, P. Q., Can.

HER HUSBAND'S AFFAIRS: Franchot Tone, Lucille Ball—A very funny picture. It is sure to please in most situations. As long as we have a comedy we can expect to do business. Played Sunday, Monday.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

RELENTLESS: Robert Young, Marguerite Chapman—A glorified Western all dressed up. It should take all right. If you like action, it's there. Played Friday, Saturday. — Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Eagle Lion

GAS HOUSE KIDS IN HOLLYWOOD: Carl Switzer, Rudy Wissler—A fair picture that I personally didn't see much sense in but my patrons enjoyed every minute of it and laughed harder than they have in months. The picture did above average business so I can't complain. Played Friday, Saturday, May 14, 15. —A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

RETURN OF RIN TIN TIN, THE: Donald Woods, Bobby Blake—A swell dog show for animal lovers but it failed to do any big business. Reasons—poor color, no stars, short story and plenty of competition. Should have been double-billed for better business. Played Sunday, Monday, April 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Film Classics

BOHEMIAN GIRL: Laurel and Hardy—Laurel and Hardy seem to do all right by me so I won't complain. Strictly slapstick but my patrons were satisfied. Played Friday, Saturday.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

Metro-Goldwyn-Mayer

MERTON OF THE MOVIES: Red Skelton, Virginia O'Brien—This was used on top half of a double bill and it went over well. Many laughs throughout entire picture. Played Friday, Saturday, May 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THREE DARING DAUGHTERS: Jeanette McDonald, Jose Iturbi—This is what they want—good light entertainment with a little music and a few laughs. This is the kind they won't have to sit through and grip their seats with suspense which they have enough of these days.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Monogram

CISCO KID SERIES: Gilbert Roland — We have played everyone in this series to date and we have never had a complaint. The people enjoy listening to Gilbert Roland's Spanish accent. I think it is about time one of the series should be made in color. I'm sure it would receive a good box office in places with small town patronage.—Lawrence Rosenbloom, Royal Alexandre Theatre, Lachine, P. Q., Can.

LOUISIANA: Jimmie Davis, Margaret Lindsay—Skip this one. It is an ex-politician that must be weak in the head to think that a movie audience would be interested in his life story. Anyway he hams the role all through the picture. This is another valid reason for the audience to stay at home, and the more they stay away from this kind, the less harm done. That is why for once I am gratified that the picture did not take in film rental. You can't pay your bills this way but at least you are not antagonizing the public if they don't come.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WIFE WANTED: Kay Francis, Paul Cavanaugh—This was used to fill in a double bill. Not much to it. Tom Shayne is good in it and keeps it from falling apart. Plenty of pedestrian activity during this one. The villain is portrayed superbly. Played Sunday-Tuesday, April 11-13.—Larry Rosenbloom, Royal Alexandre Theatre, Lachine, P. Q., Can.

Paramount

SEVEN WERE SAVED: Richard Denning, Catherine Craig—Double-billed this on a weekend to average business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WHERE THERE'S LIFE: Bob Hope, Signe Hasso —There just wasn't much life and it left little hope. In other words we didn't do business. — Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Myrna Loy, Shirley Temple — A swell comedy that flopped. This happens to all comedies of this sort, but due to the large cast, I expected more. Worth "A" time anywhere. Business is off here which accounts for many of my pictures failing to do business. Played Sunday, Monday, May 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DICK TRACY MEETS GRUESOME: Ralph Byrd, Lyle Latell—An exciting cops and robbers entry that pleased the few present. Many patrons think that these Tracy shows are for kids and stay away but they are tops in thrills and this one was a little different and suspenseful. Played Friday, Saturday, April 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FUN AND FANCY FREE: Disney Feature Cartoon—Very good. It was much better than I expected. Had plenty of kids, but no adults. They must have gone to see "Golden Earrings" at my competitor's theatre. Had as much box office power as "Make Mine Music" which flopped. Played Sunday, Monday, May 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MAGIC TOWN: James Stewart, Jane Wyman—This picture is magic all right. It cleared out the theatre in ten minutes and we went home early. Jimmy Stewart is too good for the rest of the cast. Very poor drawing power. The late Donald Meek was very popular here.—Larry Rosenbloom, Royal Alexandra Theatre, Lachine, P. Q., Can.

TALL IN THE SADDLE: John Wayne, Ella Raines —Very good for its type. No regrets but nothing to write home about. Played Thursday-Saturday.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Republic

BLACKMAIL: William Marshall, Adele Mara—An ideal action show for weekend attendance. Doubled with a Tim Holt Western and really gave them a treat. Fisticuffs galore in both of them. For once business was average. This makes the fifth mystery in the past month that pleased. That is unusual. Played Friday, Saturday, May 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TRESPASSER: Dale Evans, Warren Douglas—This was strictly a flop. Never yet in my many years of experience, embracing the entire era of sound, has there been recorded anything as awful as the woman who sang. Played Friday, Saturday, May 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Twentieth Century - Fox

FOXES OF HARROW: Rex Harrison, Maureen O'Hara—This one was a crowd pleaser which is surprising in a small town. Everyone enjoyed it. Box office was average as it isn't the type to draw in a small town. If your patrons like period pictures, play this one.—Played Wednesday-Saturday, April 14-17.—Larry Rosenbloom, Royal Alexandre Theatre, Lachine, P. Q., Can.

JEWELS OF BRANDENBURG: Richard Travis, Micheline Cheirel—For dual billing O.K. Enjoyed by all. Well pleased customers.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

MIRACLE ON 34TH STREET: Maureen O'Hara, John Payne—This picture takes selling. If you can get them in, they will go home happy.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—This was a delightful feature that struck the right chord with our people. Business good both nights and many favorable comments. It is a pleasure to play this type of picture. Just what our trade wants. Played Sunday, Monday, May 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SITTING PRETTY: Robert Young, Maureen O'Hara, Clifton Webb—Nice going, although it did only ordinary business but we had the joy of hearing again some belly laughs that have been missing for a long time and that is what the picture got. The suave Clifton Webb does himself proud.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TENDER YEARS, THE: Joe E. Brown, Noreen Nash—A warm and tender picture that will please all small town situations. A natural for our town. Played Wednesday, Thursday, May 19, 20.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

United Artists

CHRISTMAS EVE: George Raft, George Brent—A little out of season, I guess. Although those who saw it enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GREAT JOHN L., THE: Linda Darnell, Gregory McClure—Didn't even pay film rental, although it is a good show. People would rather tend their gardens. Played Tuesday, Wednesday, May 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MARAUDERS, THE: William Boyd, Andy Clyde—William Boyd is quite popular in this series. He is a little old for us.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RED HOUSE, THE: Edward G. Robinson, Lon McCallister—We did better than anticipated. Of late we haven't enjoyed much business with Edward.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Universal

ARIZONA TRAIL: Tex Ritter, Fuzzy Knight—Fisticuffs, gunfights, comedy and music fill this Western's 58 minutes. It pleased the audience. Displeased me—no business. Played Tuesday, Wednesday, April 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SECRET BEYOND THE DOOR, THE: Joan Bennett, Michael Redgrave—Business scarcely sufficient to meet film rental and nothing else. Several of the few who attended left for home or elsewhere early in the evening. Maybe there are enough people in the cities who like this type but our customers do not. Played Wednesday, Thursday, May 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YOU CAN'T CHEAT AN HONEST MAN: W. C. Fields, Edgar Bergen—The comedy pleased the few I had. The picture was double-billed with a Western and business should have been much better. Played Tuesday, Wednesday, April 27, 28.—Ralph Raspa State Theatre, Rivesville, W. Va.

Warner Bros.

CRY WOLF: Errol Flynn, Barbara Stanwyck—No

(*Continued on page* 44)

Will Goliath defeat David this time?

The Amusement Industry appeals to YOU for the United Jewish Appeal

This is why we are so keenly interested in the United Jewish Appeal, and why you, and everyone else in the amusement world, should be interested.

World War II is over for the United States, and the British Empire, and France, and all the Allies. World War II is over for Germany and Japan. The war is over for everyone. Everyone—except the Jews in Palestine, in Cyprus and the D. P. camps in Europe.

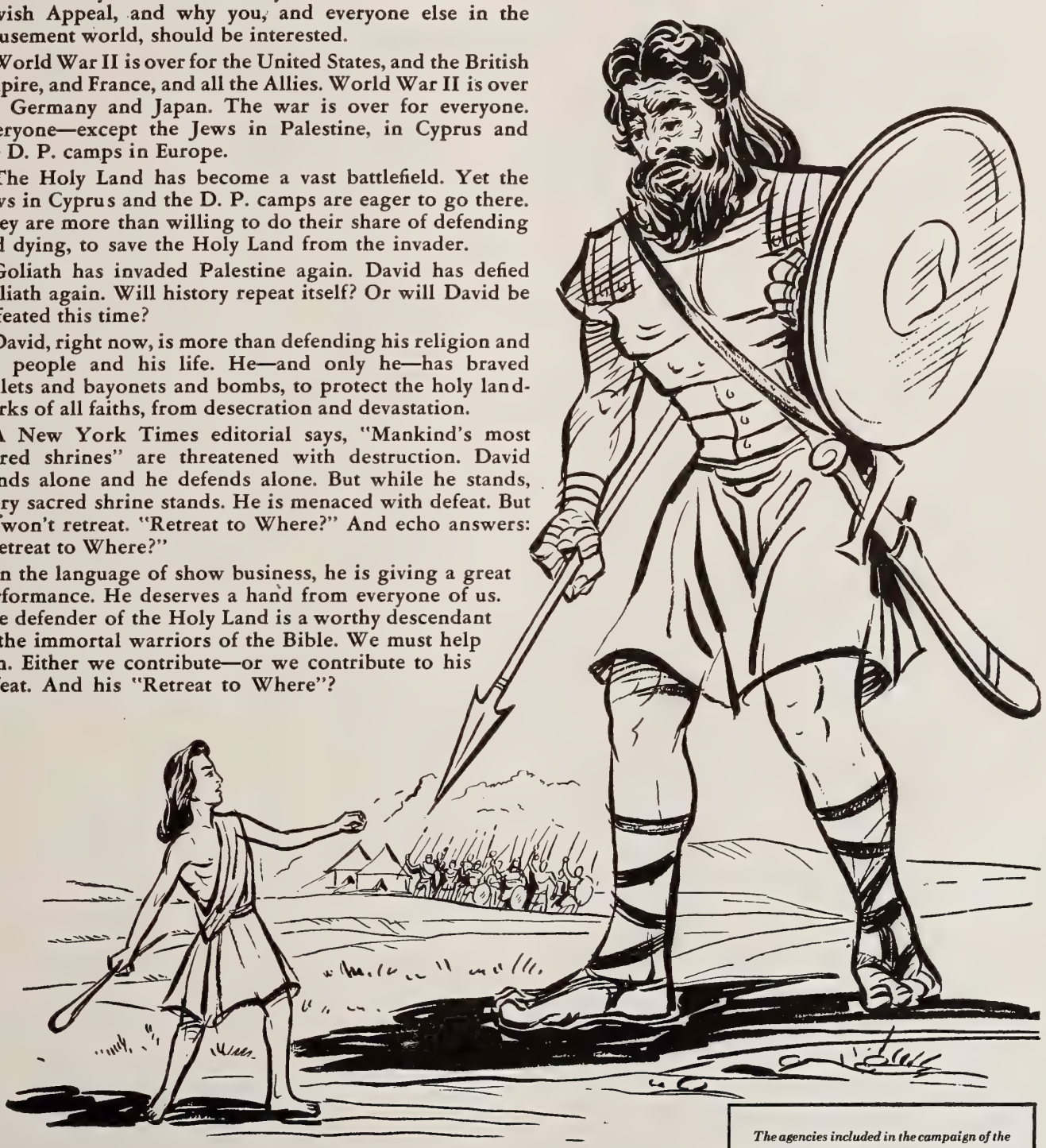
The Holy Land has become a vast battlefield. Yet the Jews in Cyprus and the D. P. camps are eager to go there. They are more than willing to do their share of defending and dying, to save the Holy Land from the invader.

Goliath has invaded Palestine again. David has defied Goliath again. Will history repeat itself? Or will David be defeated this time?

David, right now, is more than defending his religion and his people and his life. He—and only he—has braved bullets and bayonets and bombs, to protect the holy landmarks of all faiths, from desecration and devastation.

A New York Times editorial says, "Mankind's most sacred shrines" are threatened with destruction. David stands alone and he defends alone. But while he stands, every sacred shrine stands. He is menaced with defeat. But he won't retreat. "Retreat to Where?" And echo answers: "Retreat to Where?"

In the language of show business, he is giving a great performance. He deserves a hand from everyone of us. The defender of the Holy Land is a worthy descendant of the immortal warriors of the Bible. We must help him. Either we contribute—or we contribute to his defeat. And his "Retreat to Where"?



Amusement Industry Division
United Jewish Appeal

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American Jewish Congress

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THIS SPACE DONATED BY QUIGLEY PUBLICATIONS

(Continued from page 42)

good for us. Mr. Flynn is slipping badly at our box office. He needs building up and better stories. Played Thursday, Friday, May 20, 21.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

DARK PASSAGE: Humphrey Bogart, Lauren Bacall—Business was good on this one. There weren't any complaints, although the majority of the people thought this one was a little below average when compared to Bogart's others. Good for small town patronage. Played Wednesday-Saturday, April 7-10.—Larry Rosenbloom, Royal Alexandre Theatre, Lachine, P. Q., Can.

DEEP VALLEY: Ida Lupino, Dane Clark—A little too stuffy for our rural trade and the picture failed to draw. Played Friday, Saturday.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—Just one word for this one—disastrous. Not even the film rental came through the box office and if you were a theatre patron just what would the title mean to you? This business was built on the theory that the public came for entertainment. They are fed up with sitting through one problem picture after the other. They can sit at home and mull over their troubles and that is evidently what they are doing and will continue to do until we get back to the basic fact that relaxation is what they used to come to the theatre for. They are not getting that now. Count them up. How many comedies have you had this season?—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TREASURE OF SIERRA MADRE, THE: Humphrey Bogart, Walter Huston—This is a sort of Western set in Mexico, packed with entertainment values. I said that Bogart needed a shot in the arm and was sure this was it. Yet it had no extra drawing power. It's tops and deserves "A" time. Played Sunday, Monday, April 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Features

Columbia

OUT WEST: All Star Comedies—A good comedy. The Three Stooges are one of my top drawing cards. This one had them rolling in the aisles.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

SCREEN SNAPSHOTS: No. 9—Well received. Worth playing. Always interesting.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

WEDDING BELLE: All Star Comedies—We still find that comedies have a place on our programs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

CAT CONCERTO: Tom and Jerry Cartoons—This is a terrific cartoon and it won an Academy Award. Everyone was well satisfied with the cartoon.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

Paramount

RUNNING THE HOUNDS: Sportlights—Interesting as well as entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

ALADDIN'S LAMP: Terrytoons—Yes, play it. Everyone seemed to like it.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

ALBUM OF ANIMALS: Dribble-Puss Parade—Don't pass this one up, especially for matinee business.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

THE CAPE OF GOOD HOPE: Movietone Adventures—I say, book it. Interesting and worth playing. —Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Warner-Vitaphone

A HICK, A SLICK AND A CHICK: Merrie Melodie Cartoons—This is more like it. Full of laughs. Excellent.—L. Rosenbloom, Royal Alexandra Theatre, Lachine, P. Q., Can.

DOGGONE MODERN: Blue Ribbon Cartoons—If you are in the dog house, play it.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

GORILLA OF MY DREAMS: "Bugs Buny" Specials—A really funny cartoon. This pleased the customers more than the feature.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

INKI AT THE CIRCUS: Merrie Melodies Cartoons —Inki should have stood in bed. Worst short this year.—L. Rosenbloom, Royal Alexandra Theatre, Lachine, P. Q., Can.

LITTLE ORPHAN AIREDALE: Merrie Melodies Cartoons—Warner Bros. put out the best cartoons on the market. The voices used for the different dogs in this one are wonderful.—Larry Rosenbloom, Royal Alexandra Theatre, Lachine, P. Q., Can.

Short Product in First Run Houses

NEW YORK—Week of June 1

ASTOR: Calgary Stampede....Warner Bros.
Teen Age Tars.....RKO
Feature: Melody Time.....RKO
CAPITOL: Little Thinker.....MGM
Souvenirs of Death.....MGM
Feature: The Bride Goes Wild.....MGM
CRITERION: Champions in the Making Columbia
Feature: Up in Central Park.....Universal
GLOBE: Screen Snapshots.....Columbia
Kiddie Car Concert.....United Artists
Feature: Arch of Triumph.....United Artists
MUSIC HALL: Daddy Duck.....RKO
Feature: The Pirate.....MGM
PARAMOUNT: Popular Science, No. 5 Paramount
Unusual Occupations, No. 4.....Paramount
Pre-hysterical Man .....Paramount
Feature: Hazard .....Paramount
RIVOLI: 'Taint So.....Paramount
Feature: Another Part of the Forest.....Universal
ROXY: Gandy Goose and the Chipper Chipmunk.....20th Cent.-Fox
Dying to Live.....20th Cent.-Fox
Life With Junior.....20th Cent.-Fox
Feature: The Iron Curtain.....20th Cent.-Fox
STRAND: Let's Sing a Stephen Foster Song Vitaphone
Living With Lions.....Vitaphone
I Taw a Putty Cat.....Vitaphone
Feature: Silver River.....Warner Bros.
WINTER GARDEN: Red Ingle and His Orch. Universal
Syncopated Sue .....Universal
Feature: River Lady.....Universal

CHICAGO—Week of June 1

APOLLO: The Bored Cuckoo.....Paramount
Built for Speed.....Warner Bros.
Feature: Hatter's Castle.....Paramount
CHICAGO: Back Alley Uproar..Warner Bros.
Feature: Silver River.....Warner Bros.
GRAND: King of the Carnival..Warner Bros.
Feature: Dear Murderer.....Univ.-Intl.
MONROE: Make Mine Freedom.....MGM
Feature: The Search.....MGM
PALACE: Double Dribble.....RKO
Feature: Miracle of the Bells.....RKO
ROOSEVELT: Good Boos Tonight..Paramount
Feature: Duel in the Sun.....SRO
UNITED ARTISTS: Nimrod Artists.Paramount
Land of the Lost.....Paramount
Feature: Hazard .....Paramount

Jaffe Partner with Grant In New York Law Firm

William B. Jaffe has entered into a full partnership with Arnold Grant in the New York law firm of Weisman, Grant and Jaffe, and will devote his activities to financing, tax and corporate work. Mr. Jaffe is a well known film and theatrical attorney, formerly general counsel to Columbia and now representing Monogram legally in the east. Also, he was chairman of the Manning Plan which dealt with deferment and induction of skilled labor in New York State during the war, and was legal advisor to the War Manpower Commission for the New York State area.

Stars Present as 20th-Fox Opens "Grass of Wyoming"

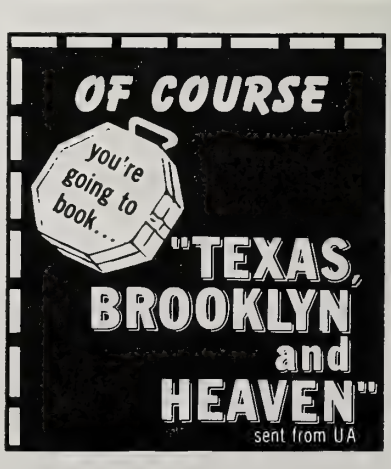
Three Hollywood stars were on hand May 25 for the opening of Twentieth Century-Fox's "Green Grass of Wyoming," at Lancaster, Ohio. Governor Thomas J. Herbert of Ohio, together with Charles Coburn, Peggy Cummins and Martha Stewart, headed a two-mile parade through the city. Stores along the parade route were decorated and prizes were awarded for the most effective window dressing job. The evening saw the premiere of the picture in two theatres, the Palace and the Broad. The stars, following interviews and radio broadcasts, proceeded to Cincinnati and Columbus, Ohio, later in the week, prior to returning to Hollywood.

Missouri Court Denies Writ Asked by Theatre

The Missouri State Supreme Court last week denied Arthur F. D. Kalbfell and Marie K. Winderly, owners of the Robin theatre, an injunction to restrain the City of St. Louis from closing the house for alleged violations of the city's new building code. Relief was granted, however, to bar the city from tearing down the property. As far as the closing of the theatre was concerned, the court found that "regulating motion picture theatres for safety of the public is a valid exercise of police powers."

Cleared of Charges

Marc Wolf, Robert R. Young and the late Vern Young, all Y and W officials, were cleared by Judge Robert C. Baltzell in Federal Court, Indianapolis, last week of charges of mismanagement of a Gary, Indiana, theatre building which they own and lease. Three stockholders of Fiftyler, Inc., a subsidiary, had accused the defendants of putting low rentals on the building.



Writers Sue All Producers to End Blacklists

The Screen Writers' Guild, Inc., together with 30 authors and playwrights, filed suit in U. S. District Court, New York, this week against the Motion Picture Association of America, the Society of Independent Motion Picture Producers, and "the principal associations and producers which together make up almost the entire motion picture industry."

The guild's announcement of the action said it was based on the resolution of the associations and the producers themselves, adopted in New York November 25, 1947. This resolution, the guild says, is an agreement among practically all producers to discharge and blacklist any writer whose views and associations are construed by the combination of producers to include advocacy of the overthrow of the Government of the United States by illegal or unconstitutional methods. It involves the surrender of each producer's individual judgment to the judgment of the group.

The guild's complaint alleges that the language of the resolution "is so vague and uncertain as to forbid to screen writers any opinions or associations which may at the time be unpopular." No damages are asked. The suit demands that the alleged combination and conspiracy of defendants be enjoined and it further seeks to discover what sort of procedure the combination expects to use in adjudging writers guilty of violation of the resolution. It also asks what opportunities for defense the writers are to be accorded before this private tribunal.

The announcement said the guild did not represent the 10 writers, producers and directors charged with or convicted of contempt of Congress, but that it was concerned "with the continuing threat which this industry-wide combination exercises over the opinions and associations of all who now write or in the future may write for the screen." The complaint says the industry has set up a court which disciplines the thought and associations of screen writers under threat of drastic punishment and that the conspiracy imperils the employment and the livelihood of every screen writer.

Among the playwrights and authors represented in the suit are Rex Stout, Howard Lindsay, John Hersey, Oscar Hammerstein II, F. Hugh Herbert, Moss Hart, Russel Crouse, George Seaton, Richard English, Sheridan Gibney, Claude Binyon and Charles Brackett.

Offer Simultaneous Shows

The Columbia Broadcasting System inaugurated simultaneous service over its radio and television networks this week. The program thus broadcast was "We, the People," and it presented Fred Allen, Mrs. Spencer Tracy, eden ahbez, composer of "Nature Boy," and Nat "King" Cole.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 31—UN faces crisis over Palestine. . . . Appeal for children. . . . Princess Elizabeth at racetrack. . . . Westerner says he's Jesse James. . . . Canadian oil well erupts. . . . Boys Town is final resting place for Father Flanagan. . . . Hogan wins golf tourney.

MOVIETONE NEWS—Vol. 31, No. 44—Navy sinks famed "A" bomb warship. . . . National legislature meets in Nanking to elect president. . . . Cardinal Spellman attends festival in Australia. . . . Rome: New Swiss guards for the Pope. . . . Father of the year. . . . New-born bear cubs. . . . National athletic meet is held in Shanghai. . . . Louis and Wolcott in training.

NEWS OF THE DAY—Vol. 19, No. 277—Report from Palestine. . . . Laboratory carries on at Bar Harbor, Maine, after disastrous fire. . . . Boys Town mourns Father Flanagan. . . . Sheep begin summer trek. . . . Golf classic.

NEWS OF THE DAY—Vol. 19, No. 278—Death at sea for a famous warrior. . . . Eisenhower honors Drew Pearson. . . . Princess Elizabeth visits heroic Coventry. . . . Vatican swears in new recruits. . . . Adelaide Hawley's lighter side of the news. . . . Louis-Wolcott get ready. . . . Snappy ideas for seagoing vacationers.

PARAMOUNT NEWS—No. 80—Palestine. . . . Father Flanagan funeral. . . . 2,400 sheep cross Coulee Dam. . . . Jesse James reported alive. . . . Hogan wins golf championship.

PARAMOUNT NEWS—No. 81—Taps for "Salt Lake City." . . . Father of the year. . . . World premiere in Hollywood. . . . News on the novel side: the human fish, the three bears.

UNIVERSAL NEWS—No. 147—Marshall appeals for UN children. . . . President of Israel visits White House. . . . Sheep cross Grand Coulee Dam. . . . Canadian oil field goes on rampage. . . . Hollywood hair styles. . . . Congressmen on baseball diamond.

UNIVERSAL NEWS—No. 148—Warship "Salt Lake City" goes to grave. . . . Oil well drilled at sea off Louisiana. . . . Eight die in British railway wreck. . . . Bear cubs take first steps. . . . Drew Pearson —Father of '48—gets award from Eisenhower. . . . Lacrosse thrills sport fans in Baltimore. . . . Louis and Wolcott train.

WARNER PATHE NEWS—No. 82—Israel President visits U. S. President. . . . Sheep cross Grand Coulee Dam. . . . Vacation fashions in cotton. . . . Hogan wins golf tourney. . . . Canadian wrestlers get rough. . . . Motorcycle races plane. . . . Great Events: Bunker Hill.

WARNER PATHE NEWS—No. 83—"Salt Lake City" is sunk. . . . Circus wedding. . . . New fashions from Paris. . . . Louis and Wolcott ready. . . . Cubs learn facts. . . . Paratroopers rescued in jungle.

TELENEWS DIGEST—Vol. 2, No. 22—Israel. . . . U.S.S.R.: Transport, Russia's number one problem. . . . Eruption stirs old volcano in New Zealand. . . . France: American Legion honors Lafayette. . . . Senate hears witnesses on Mundt Bill. . . . Bride for sale. . . . Man and wife run phone exchange in Kentucky. . . . Lawmaker asks probe of U. S. newsman's death. . . . America's Olympic hopefuls. . . . France: Motorcycle race. . . . Fashions of diplomatic set.

Monogram Reports Net Loss Of $353,548 in 39 Weeks

A consolidated net loss of $353,548 for the 39 weeks ended March 27, was reported last week by Monogram Pictures Corporation and its subsidiaries. This compares with a consolidated net profit of $260,991 for the same period the previous year. Loss before provision for federal income taxes amounted to $295,646. The losses of the current year will allow the company a refund of federal income taxes paid in previous years. Although no credit has been shown in the companys' operating statement for the tax refund, the amount of the credit, based on the operating loss, has been estimated at approximately $290,000, which would reduce the consolidated net loss from $353,548 to $63,548. The gross income, after eliminating inter-company transactions, for the 39 weeks ended March 27, amounted to $6,590,540, as compared with $5,743,340 for the same period of the previous year.

Seek to Promote Non-Theatrical Film Showings

Plans for a nationwide promotion campaign to advance the use of non-theatrical films were discussed at last week's meeting of the Allied Non-Theatrical Film Association in New York. The campaign is to get under way in six to eight weeks.

The committee in charge of the project includes: Fletcher Smith, Harold Baumstone, Andre Bustanboy, Gordon Chadwick, Samuel Goldstein, M. T. Groen, Herbert Kerkow, William F. Kruse, E. H. Stevens and Saul Terrell.

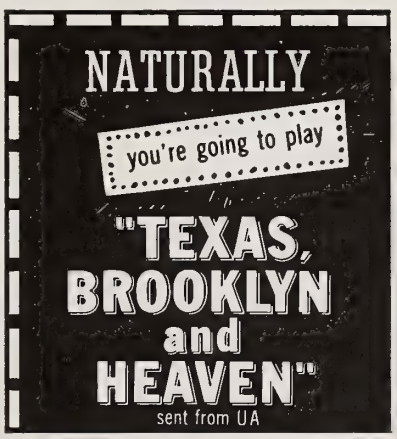
According to the 1947-48 ANFA Year Book, recently published, schools, factories, churches, clubs and community organizations of every type are organized under the leadership of the Film Council of America. ANFA, as a constituent member of the Council, is providing all-out aid in line with its campaign for carrying 16mm films "to the grass roots" of the country.

The 98-page year book, in addition to an audio-visual directory of members and directories of film libraries, 16mm producers, equipment manufacturers and wholesale sources, also has articles by Horace Jones, vice-president of the Victor Animatograph Corporation; James M. Franey, president of United World; W. Gayle Starnes of the Library of Congress, and Orton H. Hicks, director of the 16mm division of Loew's International.

Paramount Studio Unveils Plaque to War Dead

Hollywood Bureau

A bronze plaque commemorating the eleven Paramount Studio employees who died or were killed in action during the war was dedicated at the studio last week. The memorial was erected at the suggestion of Paramount Post 557, American Legion. The names engraved are: John T. Armitage, Norbert C. Girard, John R. Hargis, William V. Hogan, Charles W. Hogue, William E. Jenney, Sergei A. Milhailoff, Charles A. Moore, Marshall E. Patterson, Owen D. Shumard and Leonard Wood.



New York House Building; First Since the War

Construction of a 571-seat motion picture theatre—one of the first to be built in the Metropolitan New York area since the war—is nearing completion. The new theatre, to be called the Paris, is part of a 16-story office building at 58th Street near Fifth Avenue and is being erected under the new municipal code permitting offices to be built above an auditorium with a seating capacity of more than 299 people.

The theatre will take the first three floors of the building and was designed by Warner-Leeds, architects for the Pathe Cinema of the U.S.A., a subsidiary of the original French Pathe producing company, which has taken a 42-year lease on the space. The Paris will serve as a showcase for first run motion pictures from abroad, and will be the first American outlet for the French com-

Meanwhile, construction plans for four other theatre projects have been announced. They are: A new theatre at Rockville Center, Long Island, N. Y., to be built by Century Theatres; two in Bridgeport, Conn., to be erected by the Frouge Construction Company, and the fourth theatre at Chester, S. C., to be operated by Cherokee Theatres of that city.

Metro To Release Teaching Films in Foreign Field

Educational films produced by McGraw-Hill Book Company will be distributed abroad in all countries but Canada by MGM under an agreement concluded last week by Arthur M. Loew, president of Loew's International Corporation, and the McGraw-Hill Company.

Included in the agreement are an initial group of 25 film subjects on teacher education, health and hygiene, engineering drawing and mechanical drawing. According to Mr. Loew, the McGraw-Hill product was chosen because of the appeal of its subject matter, simplicity of presentation and comprehensiveness of coverage.

MGM will make sound tracks for all of the subjects in the language of the country concerned. In some cases educational authorities of a given country will aid in the translation of the commentary or in completely re-writing it if needed.

Three Dual New Zealand Engagements for "Duel"

The Kerridge-Odeon circuit in New Zealand has signed with Selznick Releasing Organization to play Selznick's "Duel in the Sun" simultaneously at two top theatres in three New Zealand cities. The feature will play the St. James and Regent in Auckland, the Majestic and Regent in Wellington, and the Majestic and Regent in Christchurch.

Stock Trading For March Is Listed by SEC

Washington Bureau

Herbert J. Yates, Republic president, bought 22,387 shares of Republic common in February, bringing his common holdings to 73,687 shares, and 12,895 shares of the capital stock of Associated Motion Picture Industries, Inc., making his holdings 20,885 shares, according to a Securities and Exchange Commission report on trading.

Mr. Yates reported that at the end of February he also owned 900 shares of its $1 cumulative preferred and $25,000 worth of four per cent cumulative preferred debentures. With the exception of the Yates transactions, the report covers the period from March 11, 1948, to April 10.

At Paramount, Austin Keough gave away 1,000 shares, leaving him with only 500. At Columbia, Jack Cohn trusts sold 500 shares, dropping their holdings to 23,619 shares. Mr. Cohn himself held 47,969 shares. Abraham Montague sold 300 shares, dropping his holdings to 8,032 shares and warrants for 10,426 shares. Abraham Schneider gave away 700 shares to the Schneider Foundation, leaving 11,979.

Loew's, Inc., bought 71 shares of Loew's Boston Theatres common, boosting its holdings to 123,104 shares. Monogram's Norton V. Ritchey sold 1,800 shares of common, dropping his total to 5,954.

At 20th Century-Fox, Wilfred Eadie and Donald Henderson each bought 100 shares, bringing their holdings up to 101 and 110 shares, respectively. Universal director Ottavio Prochet sold 100 shares of Universal common, leaving him with 100 shares and warrants for 1,011.

Norman W. Elson bought 2,000 shares of Trans Lux Corp. common, to bring his holdings to 2,900. A. D. Erickson boosted his holdings to 1,400 shares with the purchase of 800. Emil Friedlander sold 500 shares, leaving him with 2,000. Percival E. Furber bought 1,000 shares, for a total of 2,800. Aquila Giles bought 700 for a total of 900, while J. Whitney Peterson bought 500.



Edward Lachman
president,
Allied Theatre Owners
of New Jersey, and owner,
State Theatre, Boonton, N. J.
says:

"WE HAVE DISCOVERED, OVER THE YEARS THAT ALTEC SERVICE IS 'ON OUR SIDE'"

"Events in recent years teach us that we have to be vigilant *all* the time—not just now and then—about making our theatre a place people prefer to come to for entertainment. We've got to make the most of the product we show, and to do so, we've got to make the most of what people *hear* as well as what they *see*. Over the years, Altec has constantly kept our sound equipment working at top quality. Altec's only object is to make our theatre do a better entertainment job: it's no mere side line with them. Altec Service is 'on *our* side.'"

Altec Service, known for its service "over and above the contract" is a vital ingredient of your theatre's ability to meet successfully the competition of other forms of entertainment. An Altec Service contract is the soundest long term investment an exhibitor can make today.

ALTEC SERVICE CORPORATION

161 Sixth Avenue
New York 13, N. Y.

THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

LESTER POLLOCK has added something new to our mail, with his unusual cellophane panels, designed for lobby doors, of which the sample sells Gable and Turner in "Homecoming." Printed in bright red on transparent Eastman plastic, it should bring the appearance of hand lettering to a series of door panels, with the double advantage of color and transparency. First we've seen of this novelty, which may be prepared for other Metro attractions or available as an added accessory in future pressbooks. Currently, we'll just credit Lester Pollock with another first.

Another new item that you'll be seeing more of with future development is the expanded use of advertising tape, such as is now being manufactured by "Topflight Tape" for point of sale advertising. This printed, laminated, pressure sensitive ribbon promises to be a "must" in sales promotion. The grocery trades have taken it up extensively and the advertising trade press reports many examples of use in other lines, but now you can look for a "tape" message at your box office front, right where your patron lays down cash on the line.

Earle M. Holden, manager of the Center theatre, Hickory, N. C., claims the largest Saturday morning children's show membership in the South, and we invite comparisons from others. Earle says the Club meeting last week brought his members up to 1706, and who can show more? Youngsters have membership cards and are listed in a birthday register.

Speaking of figures, Colonel Lionel H. Keene has a new report on his "Juvenile Jamboree," a quest for young talent conducted in Atlanta from the stage of the Rhodes theatre, under the title "What Can You Do?" We've been printing revised totals on his mail response through past weeks, but now he tops himself by saying that the series of programs has brought in 30,000 pieces of mail, a record in the annals of Atlanta broadcasting.

A VALUABLE BOOK

Charles Schlaifer, director of advertising, publicity, exploitation and radio, for Twentieth Century-Fox Film Corporation, has completed his series of five lectures at New York's modern New School, on West 12th Street, and the various papers are to be published this Fall, as an important contribution to the bibliography of the motion picture industry. We compliment Mr. Schlaifer on a mission accomplished, which will add stature to activities in our special business of exploitation.

The five lectures, given on Fridays from April 30th to May 28th, inclusive, were as follows: (1) The Physical Set-Up of the Motion Picture Advertising and Publicity Department; (2) The Philosophy of Motion Picture Advertising, Publicity and Exploitation and Its Practical Application with the "New Look"; (3) Scientific Approach to a Campaign, Featuring Budgets and Media; (4) Classroom Project Based on Campaign for Actual Picture (with a preview for this purpose); (5) Motion Picture Relationship to Other Media of Information, Entertainment and Education.

There are too few textbooks in our business, probably for the reason that most skills are acquired by experience, working directly on the job and under the supervision of old hands. Most of us acquired knowledge in the University of Hard Knocks, which has the theatre as its campus. With Charles Schlaifer's new book we have experience in print for the benefit of coming leaders.

We had visitors the other Saturday morning, when the HERALD office is closed and just by accident, the Round Table was working to catch up with the mail. Delmar Sherrill, manager of the Playhouse theatre, Statesville, N. C., dropped in, with a friend and member of his staff, and we say they dropped in because they were flying their private plane from Statesville, but parked it in Lancaster, Pa., to avoid the congestion of big town airports.

Delmar qualifies as the youngest manager in the Round Table, since he will be in his 'teens for a year or so longer, but he is managing a circuit house with 1,040 seats, and that strikes a chord with us, because we managed a theatre with 1,040 seats when we were 19 years old. Told us of the polling place he set up as lobby display for "State of the Union," complete with all accessories for voting, and how they moved the picture to another house in the circuit, which seems to indicate that this young exploiteer has the ideas and energy to make a good city manager, when promotions are due in Statesville.

V. H. Sellwood, of Playhouse Cinema, Windsor, England, was prime mover in a gesture of freindship and good will promoted with manager R. D. Brown, of the Vanity theatre, Windsor, Ontario, in which a fine oak shield was sent to the people of the Canadian city from the people of the English town, in appreciation of the assistance rendered during the flood of 1947. The Mayors of the sister cities took part in ceremonies in the two theatres which were relayed by trans-Atlantic telephone for the benefit of the listening audience. The British national press picked up the story and devoted liberal space to it, with photographs of the very impressive plaque, which was delivered by the Mayor of Southhampton to Captain Ford of the liner "Queen Elizabeth" en route to Canada. —*Walter Brooks*

Summer Is Time Of Showmanship



A million or so ants, residents of an authentic "ant village" similar to one given by Van Johnson to "Butch Jenkins" in "The Bride Goes Wild", piling up promotion in the lobby of the Capitol theatre on Broadway.

Joe Samartano's nostalgic "bicycle built for two" has passersby whistling an old refrain, for the exploitation of "Summer Holiday" at Loew's State theatre, Providence.





Thomas E. Cornfield sends a picture of his good front display for "The Bride Goes Wild" at Palace theatre, Milwaukee.

This theatre was the former address of Charles R. Hacker when he won the top Quigley Award for Showmanship in 1947.



Nate Wise has good luck with Indians and, at left, he has some good scouts, all dressed up for the exploitation of "Fort Apache", doing Indian dances in the lobby of the Albee theatre, Cincinnati.

Ed. Kennelly, manager of the Indiana theatre, Indiana Harbor, Ind., at right, greets the oldest mother at his recent Mother's Day event, in which she took home the biggest prize, a $200 diamond ring, contributed by a cooperating jeweler.



QUIGLEY AWARDS CONTENDERS

ELMER ADAMS, JR.
Hornbeck,
Shawnee, Okla.

R. E. AGLE
Appalachian,
Boone, N. C.

JAMES G. BELL
Penn, New Castle, Pa.

JOHN BODLEY
Reade,
Highland Park, N. J.

FRANK BOYLE
Keith, Lowell, Mass.

JOSEPH BOYLE
Poli, Norwich, Conn.

L. J. BUTKEWITZ
Forsythe,
East Chicago, Ind.

G. F. BUTTERFIELD
Cooper Foundation,
Lincoln, Neb.

W. E. CASE
Palace, Straud, Eng.

SAM COSTON
Lex, Chicago, Ill.

JACK DEMOS
Capitol, Whiting, Ind.

JOS. DI PESA
State, Boston, Mass.

JOHN A. DIXON
Regal,
Chesterfield, Eng.

L. E. DOWNING
Haven,
Brookhaven, Miss.

RICHARD FELDMAN
Paramount,
Syracuse, N. Y.

W. F. FOSTER
Dalston, London, Eng.

JACK FOXE
Capitol,
Washington, D. C.

GEORGE FREWIN
Majestic,
Rochester, Eng.

EDW. E. GAINES
Haymarket,
Norwich, Eng.

H. D. GENTRY
Rialto,
Kingsport, Tenn.

ALICE GORHAM
United Detroit Theatres,
Detroit, Mich.

BOB GUSTAFSON
Roxy, La Porte, Ind.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace, Cleveland, O.

BOB HARRIS
Ritz, Sanford, Fla.

AL HATOFF
Ritz, Brooklyn, N. Y.

BUD HECK
Mayfair,
Asbury Park, N. J.

EARLE M. HOLDEN
Center, Hickory, N. C.

R. G. HONEYMAN
Regent,
Edinburgh, Scotland

ALFRED C. HUTTING
United Artists,
Los Angeles, Cal.

MACK JENNINGS
Pix, Evergreen, Ala.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Can.

L. A. KEENE
Vaudeville,
Reading, Eng.

ED KENNELLY
Indiana,
Indiana Harbor, Ind.

LEONARD KLAFTA
Paramount,
Kankakee, Ill.

SID KLEPER
College,
New Haven, Conn.

AL LESSOW
Poli, Hartford, Conn.

JOHN LONGBOTTOM
Odeon, Chorley, Eng.

ABE LUDACER
Valentine, Toledo, O.

W. R. McCORMACK
Elco,
Elkhart, Ind.

S. R. McMANUS
Odeon, Kingston, Ont.

ROLLIN MALLIN
Lil, Forest Pk., Ill.

FRANK MANENTE
Esquire, Toledo, O.

G. B. MARKELL
Capitol, Cornwall, Can.

LOUIS NYE
Hoosier, Whiting, Ind.

TOM PACEY
Odeon, Winnipeg, Can.

FRANK M. PAUL
Lyric,
Indianapolis, Ind.

RALPH PHILLIPS
New Cross,
New Cross, Eng.

JOHN E. PIVARNIK
Vic, E. Chicago, Ind.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROBT. R. PORTLE
Poli, Worcester, Mass.

JIM PREDDY
Telenews, Dallas, Tex.

ROY O. PRYTZ
Granada, Duluth, Minn.

E. A. PYNE
Keith's, Cleveland, O.

MORRIS ROCHELLE
Strand,
Far Rockaway, N. Y.

HARRY A. ROSE
Majestic,
Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

KEN ROWLAND
Odeon, Somerset, Eng.

J. G. SAMARTANO
State, Providence, R. I.

M. L. SAUNDERS
Poli, Bridgeport, Conn.

DELMAR SHERRILL
Playhouse,
Statesville, N. C.

JOHN C. SPERDAKOS
Snowdown,
Montreal, Can.

MILAN G. STEELE
Ritz, Pawnee, Okla.

ROY SULLENDER
Tower,
Upper Darby, Pa.

ARTHUR TURNER
Western Amusement
Eugene, Ore.

HELEN WABBE
Golden Gate,
San Francisco, Cal.

J. WAKEMAN
Troxy, Stepney, Eng.

HARRY WALLACE
United Artist,
Los Angeles, Cal.

DICK WAREING
Trent, Trenton, Can.

LILY WATT
Florida,
Glasgow, Scotland

KENNETH WERTZ
Forest, Forest Pk., Ill.

R. M. WHITE
Orpheum, Elkhart, Ind.

ANSEL WINSTON
Coliseum,
New York, N. Y.

NATE WISE
Palace,
Cincinnati, O.

D. WRIGHT
Hippodrome,
Essex, Eng.

ZEVA YOVAN
Orpheum, St. Louis, Mo.

ELI ZULAS
Ritz, Berwyn, Ill.

Round Table

Robert P. Portle, manager of Loew's Elm Street theatre, Worcester, Mass., has been forty years in show business. . . . Frank Boyle, publicist for RKO Keith theatre, Lowell, Mass., using an oversize herald for "Fort Apache." . . . And Hank Harold has some wildwest advertising for the same picture at the RKO Palace, Cleveland. . . . John C. Sperdakos juggling pressbook mats around with attractive newspaper results for the United theatres, Montreal. . . . Mack Jennings advertising "Will the man who took my billfold please return the two tickets to see "Welcome Stranger" at the Pix theatre, Evergreen, Ala. . . . Arthur Turner featuring a "Diaper Derby" at the Heilig theatre, Eugene, Oregon, with 20 nervous fathers on stage showing their skill. . . . H. D. Gentry, manager of the Rialto theatre, Kingsport, Tenn., made his own jumbo size herald for "Albuquerque" from a four-column pressbook mat. . . . Zeva Yovan, manager of Loew's Orpheum theatre, St. Louis, Mo., advertising a shiver a second with "Black Cat" and "Black Friday" dual bill. . . . J. G. Samartano using a newspaper coloring contest for "Summer Holiday" at Loew's State theatre, Providence. . . . Ansel Winston inviting patrons to throw darts at a target to advertise the coming of "Robin Hood" at the RKO Coliseum theatre, New York. . . . Frank Manente doubled them up with "Argentine Nights" and "Hellzapoppin" at Loew's Esquire theatre, Toledo, Ohio. A nearby nut shop handed out bags imprinted "If you think these nuts are good, wait till you see the show at the Esquire." . . . Boyd Sparrow landing some fine cooperative ads for "State of the Union" at Loew's theatre, Indianapolis. . . . Sid Kleper planting "old times" and "old acquaintance" items in New Haven papers for "The Tender Years".

▼ ▼ ▼

Lester Pollock using strong silk-screen display cards for "Duel In The Sun" at Loew's Rochester theatre. . . . Clarence Gatton reporting "swell business" with "Louisiana" at the Crescent theatre, Statesville, N. C. . . . Walter Reade theatres putting out a special herald to sell "The Iron Curtain" as "the headline picture of our times." . . . J. D. Edwards, manager of the Park theatre, Williamsport, Pa., spoke last week to members of the graduating class of Williamsport High School with the motion picture code as his topic. . . . James M. Totman, advertising and publicity director of Warner's theatre in the Pittsburgh zone has been made district manager in the northwestern Pennsylvania territory. . . . Alice Gorham's excellent newspaper ads for United Artists, Detroit, in the mail. . . . Robert Murphy, manager of 20th Century theatre, Buffalo, and Charley Baron, Eagle Lion exploiteer, turning in a complete campaign on "The Noose Hangs High." . . . More of those personalized heralds from Jack Downing, manager of the Haven theatre, Brookhaven, Miss., who has a grand sense of humor. . . . Harry Weiner invited twenty-five ministers and their wives to see "The Tender Years" at Smalley's theatre, Johnstown, N. Y., and had some mighty nice letters of appreciation. . . . Julius Daniels, Walter Reade manager in Perth Amboy, N. J., getting good results for "Miracle of the Bells" in Polish language newspaper. . . . J. W. Beach, manager of the Appalachian theatre, Boone, N. C., getting a pledge from boys and girls to be good now that school is out. And Bill Reisinger following right in with more cooperative ads for "State of the Union" at Loew's theatre, Dayton.



Norman Lofthus, manager of Warners' California theatre at Santa Barbara, Calif., holds this staff meeting with each change of bill. For an hour, once a week, the house employees gather around to discuss the operation of the theatre and the attraction that is coming in. From Lou Helper's West Coast zone headquarters, Warners sends material which Professor Lofthus explains to eager students. Class sits through three periods of instruction: First, Service to Patrons; second, Service to Our Company, and, third, Exploitation As It Applies for the Current Bill. Each member of the staff is asked to contribute his or her ideas.

McCormack's Benefit For Elkhart High School Band

Just a few weeks ago, the *Saturday Evening Post* had an illustrated article telling how Elkhart, Indiana, was the source of most of the band instruments made in this country, and how some 30,000 high school bands are thriving because of encouragement they reecive from Elkhart. Now comes a fine campaign book from W. Ray McCormack, manager of the Elco theatre, Elkhart, with the story of how his theatre became "angel" for the Elkhart high school band.

On March 9th, an item appeared in Elkhart *Truth* that the home town high school band had been invited to play before the National Music Educators Conference in Detroit on April 18-19, and how they needed $1,250 to finance the trip. And because Ray likes high school bands (as every good theatre manager should) and because he had civic pride in Elkhart's best article for export, he stepped into the situation with the offer of a benefit performance.

The plan was talked over with Chick Tompkins, district manager for the Manta & Rose circuit, and the go-ahead signal given. Elkhart's high school band of 110 pieces was to receive the entire receipts of a midnight stage show, and since Elkhart is as proud of its youngsters as it is of its band instrument industry, the show became the talk of the town.

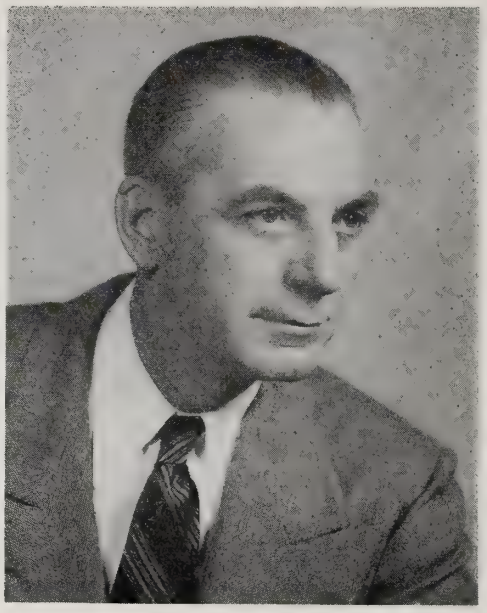
Everybody Helped the Band

Postal cards sent out by the Band Parents Association reached 700 members, while a letter from the Chamber of Commerce obtained the cooperation of every business house. A full page ad in Elkhart *Truth* was sponsored by the merchants. Small groups of high school band members played on street corners during the drive to sell tickets. Talks were made before the Lions, Kiwanis, Rotary and Exchange clubs. Special displays for the show were created by the high school art department for the theatre lobby and for store windows. Every one of the 110 members of the band had the loyal support of the P. T. A. and all parents, school and church groups.

A 10-act show went into rehearsal, and majorettes—important in every school band



Two hundred mothers, photographed as special guests of Ray McCormack's annual "Mother's Day" show at the Elco theatre, Elkhart, Indiana.



W. RAY McCORMACK

—developed new routines to show off on the Elco stage. Ray McCormack had the full force of all of the Manta & Rose theatres behind him; the Elco, Bucklen and Orpheum were all active in handling the advance ticket sale at their box offices. Passes were awarded to high school students who turned in the greatest number of advance sales. Current film attractions at the Elco, including the Academy Award picture "Gentleman's Agreement," did capacity business. During the two weeks' drive to sell tickets, the importance of Elkhart's movie theatres in public relations was impressed on all and sundry, with every student a salesman for current and future attractions.

The Show Was a Sell Out

Then came the big evening, with the audience literally bursting the walls of the theatre. A total of $1,419.30 was handed over to the president of the Elkhart Instrumental Music Parents Club. The Chamber of Commerce printed an appreciation to W. Ray McCormack and the Elco theatre, and the Elkhart *Truth* carried a lead editorial of praise for the active cooperation of the theatre in civic affairs. All in all, it was a great day for youngsters, and an assurance of their trip to Detroit, where Elkhart's band and its band instruments would be properly set off before the Educator's conference.

We compliment W. Ray McCormack from this corner also, and for double measure; first, that he did such a good civic turn in his community; and second, that he set such a good example for so many other Round Table members who can take a tip to support their local high school bands with home town benefits in their need for funds. The public relations value will hold over, for the band plays on!

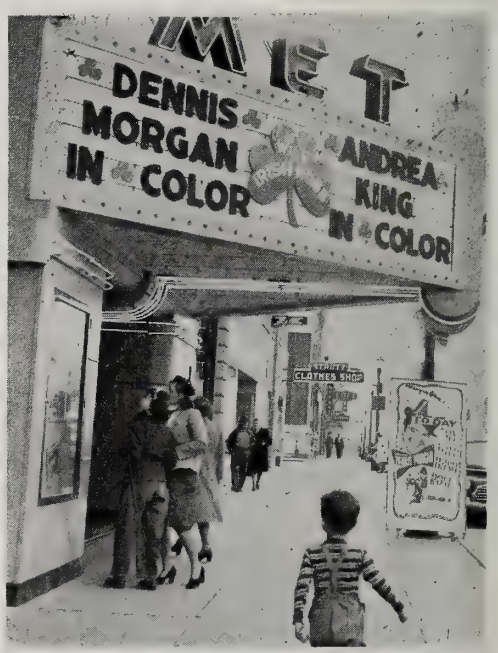
Albany Contest Has Radio Idea

Charles Smakwitz, Warner theatre ad man in Albany, N. Y., and his assistant, Jerry Atkin, set up an unusual exploitation campaign for "Woman in White" at the Strand, which used radio in the manner of the "Miss Hush" and "Walking Man" programs. Fifteen daily announcements over WABY starting in the morning and culminating in a 15-minute program at 7 a. m. asked the question "Who Is the Woman in White?" Approximately 240 announcements were obtained on a gratis basis, with calls made from the station to local telephones repeating the question. Local merchants included the query in their own radio programs for accumulative results.

The *Knickerbocker News* printed stories and "mystery" pictures, teasing the idea along, and listing the merchants who had contributed $1,000 worth of prizes. A tieup was made with the local Cancer Fund Drive, whereby a sizeable sum was turned over for this worthy charity. Strand theatre featured an advance lobby display and announcements from the screen, asking the identity of the "Woman in White."

How Things Are in Evergreen

Mack Jennings attracted attention and caused a lot of comment down in Evergreen, Alabama, by publishing a handsome picture of Santa Claus in large newspaper space, with the type announcement "I know I'm late, but I stuck around to see 'Down to Earth' at the Pix Theatre." Mack's oversize calendar, printed on pink cardboard and sponsored by cooperative advertising, gives all the attractions for a month.



The Irish and those not so familiar with "My Wild Irish Rose" were well aware that the picture was playing at the Met theatre, Iowa Falls, Iowa, when manager I. C. Jensen used this huge shamrock to decorate his marquee. Local newspaper says: "Jens puts the 'show' in show business."

THE WINNERS

(*Continued from page* 11)

dinner entertainment at the musical comedy "Look, Ma, I'm Dancing."

Wednesday, the day began with luncheon with Sid Mesibov, of Paramount, at Sardi's. After lunch they toured the Roxy, guided by Homer Harman, and from there they moved over to Rockefeller Center for the grand tour. In the evening, Sid Rechetnik, of Warners, was host at a dinner at Toot Shor's and "Make Mine Manhattan."

Thursday, Miss FitzGibbons was guest at a luncheon given by 800 Flushing ladies in honor of her outstanding contribution to the city's civic affairs. Following the presentation of the plaques, the winners were guests of H. M. Richey of MGM at dinner at the Monte Carlo. MGM also furnished the evening's theatre tickets.

Friday began with lunch at "21" with Paul Lazarus, Jr., of United Artists as host. The winners then toured the Capitol and Rivoli theatres and, in the evening, returned to the Astor Hotel for dinner with Lige Brien of Eagle Lion. Dinner was followed by another Broadway stage play and a visit to a night club.

Saturday, Mr. Hacker did a little visiting on his own, journeying out to Flushing to see Miss FitzGibbons' theatre.

Irving Schwartz Reports His Activities at the Allerton

Irving Schwartz, manager of the Allerton theatre, in the Bronx, New York, obtained merchant cooperation in his neighborhood for a special showing of "My Father's House," which is Palestine's first film drama. With the success of this, he booked in "Shoe Shine" as another language film for special handling, and had enthusiastic support from Italian organizations and played to capacity business.

Sid Holland Discovers Talent

Our old friend, Sid Holland, who was a Quigley Award winner in 1936, sends us attractive pictures of his "home talent" contest at the Clinton theatre, Port Clinton, Ohio. It was a gala affair and part of a local drive for funds to build a swimming pool. There were three nights of elimination contests and then the finals, which piled up good will along with other profits.

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SEND US YOUR NEXT ORDER!
3 COMPLETELY EQUIPPED PLANTS

They Remember "Mama's" Style



Four of eight windows that were the talk of the town, for the exploitation of "I Remember Mama" at the RKO Orpheum theatre, Kansas City. Publicist Jack Tiernan and supervisor Bob Hickey arranged with a leading department store to prove that "Mama's" fashions were back in style again. Lawrence Lehman is manager of the Orpheum.

Bob Gustafson Celebrates Boys and Girls Week

Rain couldn't stop 'em from attending Bob Gustafson's big "Americanism" show at the Roxy theatre, La Porte, Indiana, and in fact, with only 775 seats, it became a problem how to handle all the children from all the schools who were observing National Boys' and Girls' Week, which was spread over three days of special programs at the theatre. Students of all public and parochial schools saw special films and heard speakers with youth themes. Mayor Ray called upon all local organizations to cooperate.

Does It With Buttons

James G. Bell, manager of the Penn theatre, New Castle, Pa., sends in attractive newspaper advertising on "State of the Union" and shows good tieups with local merchants. His lobby display, consisting of many odd buttons, would get attention with the caption: "Please reclaim the buttons you lost laughing at 'If You Knew Susie'."

Evergreen in the News

Mack Jennings, manager of the Pix theatre, Evergreen, Alabama, inspired the editor of the Evergreen *Courant* in something new on the front page of the home-town paper, a directory and calendar of coming events, including, of course, the program of film attractions at the Pix theatre.

OF COURSE
you'll make money with...
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

Fielding Takes Post with Loew

Benjamin Fielding, New York License Commissioner since January 1, 1946, last week resigned from his $15,000-a-year job to join Loew's, Inc., in an executive capacity. Coincident with Mayor O'Dwyer's announcement of Mr. Fielding's resignation, Nicholas M. Schenck, president of Loew's, Inc., said Mr. Fielding would join Loew's July 1. His duties will involve work in which his experience in finance, economics and administration will be utilized.

During his service, Mr. Fielding became known as the Mayor's trouble shooter. He was Welfare Commissioner from October 24, 1947, to March 12, 1948, reorganizing the department, then under fire after the resignation of Edward E. Rhatigan as Welfare Commissioner.

Mr. Fielding, 38, was one of the two members of the American Labor party named by the Mayor to responsible executive posts. Last July he was appointed to Mr. O'Dwyer's executive committee on administration and he recommended an increase in transit fares in 1947 and severed his connection with the New York County ALP after it condemned his concurrence with the committee's recommendations.

During his tenure in office Mr. Fielding investigated complaints of price gouging on circus tickets and other violations.

Fabian Wins Approval For Staten Island Drive-In

The Fabian Theatres Corporation's $350,000 drive-in on the east side of Richmond Avenue, Green Ridge, Staten Island, was operating this week following the issuance of a license by the New York State Department of Licenses. The granting of the permit had been opposed on the ground that the open air theatre would be too close to the Staten Island airport, which is within 50 feet of the theatre site. Edward McCormick, president of the airport, has been notified that he can operate the field only between sunrise and 7:30 P.M. He plans to contest the ruling in an appeal to the Supreme Court.

New Film Classics Branch

B. G. Kranze, general sales manager for Film Classics, has announced the opening of a branch office in Salt Lake City. It will be operated out of Denver by Tom Bailey.

Ethel Meyer Dies

Ethel Meyer, cashier at the Capitol theatre, New York, died last Friday at the Flower Hospital after a four-month illness. She had been with the theatre 17 years.

John J. Reardon

John J. Reardon, 74, who retired from ownership of the Capitol theatre, Milford, Conn., 10 years ago after operating it 11 years, died at his Milford home last week.

Dame May Whitty Dies on Coast

Dame May Whitty, 82, died in Hollywood May 29. She had been in failing health for several weeks. Dame May, for more than 62 year an important theatrical figure, one of the first ladies of the British and American stage, never appeared in motion pictures until she was 72.

The aged but sprightly actress survived by a little more than a year her husband, Ben Webster, a protege of Sir Henry Irving and a distinguished actor of the English and American stage, who died in Hollywood in February 1947. She is survived by Margaret Webster, noted Shakesperean actress and stage director.

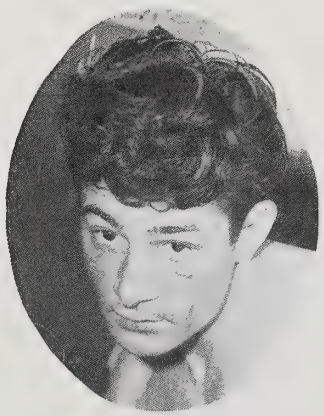
Her career started at the age of 15 at the Court theatre in Liverpool. At the age of 20 she toured with a repertory stock company, playing as many as 12 parts in a week. In this country audiences saw her in stage presentations of "The Enchanted Cottage," "There's Always Juliet," "The Maitlands" and, in 1935, in a magnificent performance as Mrs. Bramson in "Night Must Fall."

The next year she played the same part in the motion picture adaptation of the play. Her recent films included "Green Dolphin Street," "This Time for Keeps" and "When Winter Comes." She was to have had a part in "Julia Misbehaves," but withdrew because of illness.

NOW BOOKING

Official Motion Pictures of the Real Battle of 1948

The World's Middleweight Championship

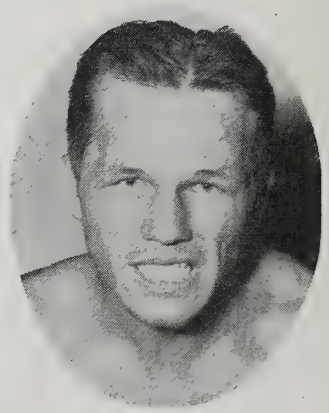


Rocky Graziano

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THE CHAMPION
ROCKY GRAZIANO
VS.
THE FORMER CHAMPION
TONY ZALE

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PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SILVER RIVER (Warner Brothers)

First Report:

Total Gross Tabulated	$156,500
Comparative Average Gross	127,500
Over-all Performance	122.7%

DENVER — Denver (DB) Trapped by Boston Blackie (Col.)	81.7%
DENVER — Esquire (DB) Trapped By Boston Blackie (Col.)	60.6%
DENVER — Webber (DB) Trapped By Boston Blackie (Col.)	64.5%
LOS ANGELES—Warner Downtown	159.4%
LOS ANGELES—Warner Hollywood	173.9%
LOS ANGELES—Warner Wiltern	181.8%
NEW YORK—Strand (SA) Eddie Duchin Orchestra	117.1%
ST. LOUIS—Fox (DB) Blondie's Reward (Col.)	100.5%

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SITTING PRETTY (RKO Radio)

Final Report:

Total Gross Tabulated	$1,393,300
Comparative Average Gross	1,372,300
Over-all Performance	101.5%

ATLANTA—Fox, 1st week	73.3%
ATLANTA—Fox, 2nd week	65.2%
ATLANTA—Roxy, MO 1st week	98.4%
BALTIMORE—New, 1st week	97.0%
BALTIMORE—New, 2nd week	70.0%
BALTIMORE—New, 3rd week	64.0%
BOSTON—Metropolitan, 1st week (DB) Docks of New Orleans (Mono.)	98.5%
BOSTON—Metropolitan, 2nd week (DB) Docks of New Orleans (Mono.)	84.5%
BOSTON—Fenway, MO 1st week (DB) Docks of New Orleans (Mono.)	60.6%
BOSTON—Fenway, MO 2nd week (DB) Docks of New Orleans (Mono.)	72.7%
BOSTON—Paramount, MO 1st week (DB) Docks of New Orleans (Mono.)	83.5%
BOSTON—Paramount, MO 2nd week (DB) Docks of New Orleans (Mono.)	94.9%
BUFFALO — Great Lakes (DB) Heart of Virginia (Rep.)	110.8%
BUFFALO—Hippodrome, MO 1st week (DB) Heart of Virginia (Rep.)	93.5%
BUFFALO—Hippodrome, MO 2nd week (DB) Heart of Virginia (Rep.)	91.7%
CHICAGO—Chicago, 1st week	83.5%
CHICAGO—Chicago, 2nd week	50.0%
CINCINNATI—RKO Palace	98.0%
CINCINNATI—RKO Shubert, MO 1st week	112.9%
CINCINNATI—RKO Shubert, MO 2nd week	112.9%
CINCINNATI—RKO Lyric, MO 3rd week	116.0%
CLEVELAND—Warner Hippodrome	121.5%
CLEVELAND—Warner Lake, MO 1st week	123.5%
CLEVELAND—Warner Lake, MO 2nd week	102.9%
DENVER — Denver (DB) Tender Years (20th-Fox)	126.5%
DENVER — Esquire (DB) Tender Years (20th-Fox)	125.0%
DENVER — Webber (DB) Tender Years (20th-Fox)	106.0%
DENVER—Rialto, MO 1st week (DB) Tender Year (20th-Fox)	94.8%
DENVER—Aladdin, MO 2nd week (DB) Tender Years (20th-Fox)	113.6%
INDIANAPOLIS — Indiana	116.2%
INDIANAPOLIS—Keith's, MO 1st week	114.0%
KANSAS CITY—Tower, 1st week	152.0%
KANSAS CITY—Tower, 2nd week	100.0%
KANSAS CITY—Uptown, 1st week	164.5%
KANSAS CITY—Uptown, 2nd week	108.0%
KANSAS CITY—Esquire, MO 1st week	86.5%
LOS ANGELES—Chinese, 1st week (DB) The Challenge (20th-Fox)	154.3%
LOS ANGELES—Chinese, 2nd week (DB) The Challenge (20th-Fox)	124.1%
LOS ANGELES—Chinese, 3rd week (DB) The Challenge (20th-Fox)	83.8%
LOS ANGELES—Loew's State, 1st week (DB) The Challenge (20th-Fox)	158.5%
LOS ANGELES—Loew's State, 2nd week (DB) The Challenge (20th-Fox)	90.3%
LOS ANGELES—Loew's State, 3rd week (DB) The Challenge (20th-Fox)	59.4%
LOS ANGELES—Loyola, 1st week (DB) The Challenge (20th-Fox)	136.7%
LOS ANGELES—Loyola, 2nd week (DB) The Challenge (20th-Fox)	108.4%
LOS ANGELES—Loyola, 3rd week (DB) The Challenge (20th-Fox)	89.6%
LOS ANGELES—Uptown, 1st week (DB) The Challenge (20th-Fox)	148.7%
LOS ANGELES—Uptown, 2nd week (DB) The Challenge (20th-Fox)	119.8%
LOS ANGELES—Uptown, 3rd week (DB) The Challenge (20th-Fox)	82.6%
NEW YORK—Roxy, 1st week (SA) Art Mooney Orchestra	115.1%
NEW YORK—Roxy, 2nd week (SA) Art Mooney Orchestra	106.5%
NEW YORK—Roxy, 3rd week (SA) Art Mooney Orchestra	123.7%
NEW YORK—Roxy, 4th week (SA) Art Mooney Orchestra	123.7%
NEW YORK—Roxy, 5th week (SA) Art Mooney Orchestra	75.3%
OMAHA—Paramount	93.2%
OMAHA—Omaha, MO 1st week (DB) Blind Spot (Col.)	103.4%
PHILADELPHIA—Fox, 1st week	122.8%
PHILADELPHIA—Fox, 2nd week	87.7%
PHILADELPHIA—Fox, 3rd week	74.5%
PITTSBURGH—J. P. Harris, 1st week	117.1%
PITTSBURGH—J. P. Harris, 2nd week	97.6%
PITTSBURGH—Senator, MO 1st week	128.2%
PITTSBURGH—Senator, MO 2nd week	102.5%
SAN FRANCISCO—Warfield, 1st week (DB) The Tender Years (20th-Fox)	107.5%
SAN FRANCISCO—Warfield, 2nd week (DB) The Tender Years (20th-Fox)	99.4%
SAN FRANCISCO—United Nations, MO 1st week	68.8%
SAN FRANCISCO—United Nations, MO 2nd week	65.5%
ST. LOUIS—Ambassador (DB) Let's Live Again (20th-Fox)	124.0%
ST. LOUIS—Missouri, MO 1st week (DB) Let's Live Again (20th-Fox)	112.1%
ST. LOUIS—Missouri, MO 2nd week (DB) Let's Live Again (20th-Fox)	102.8%
ST. LOUIS—Missouri, MO 3rd week (DB) Let's Live Again (20th-Fox)	116.8%
TORONTO—Victoria, 1st week	117.2%
TORONTO—Victoria, 2nd week	103.4%
TORONTO—Victoria, 3rd week	100.0%
TORONTO—Victoria, 4th week	91.3%
TORONTO—Victoria, 5th week	86.2%
TORONTO—Victoria, 6th week	82.4%
TORONTO—Victoria, 7th week	68.9%

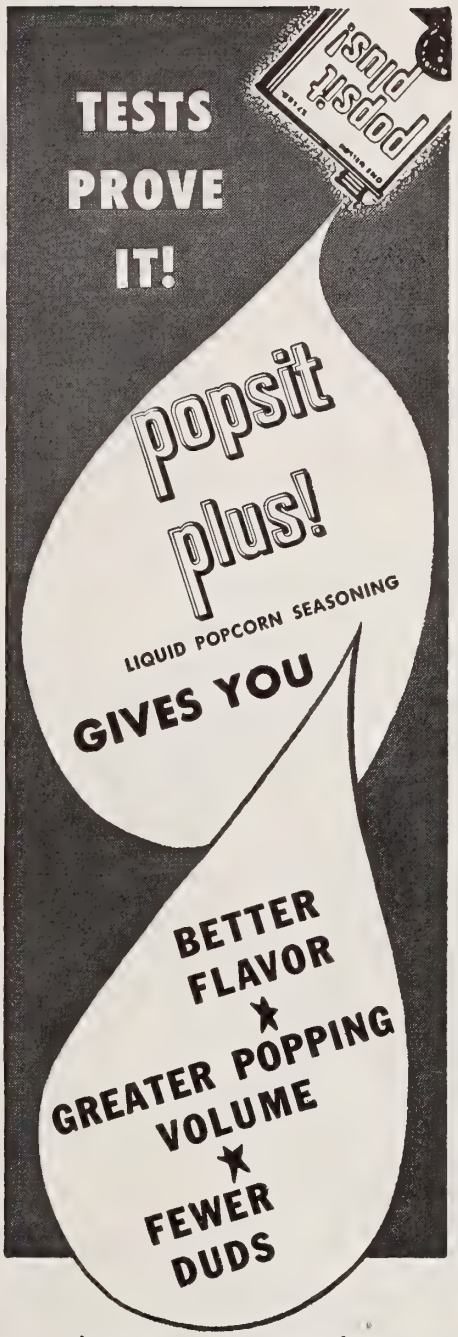
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HAZARD (Paramount)

First Report:

Total Gross Tabulated	$68,500
Comparative Average Gross	70,900
Over-all Performance	96.6%

BOSTON—Paramount (DB) Angels Alley (Mono.)	119.2%
BOSTON—Fenway (DB) Angels Alley (Mono.)	101.6%
BUFFALO—Great Lakes (DB) Here Comes Trouble (UA)	68.5%
CHICAGO—United Artists	112.8%
DENVER—Denham	81.4%



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USED EQUIPMENT

WEBER MODEL 400 SOUNDHEADS, REBUILT, $325 pair; pair Simplex 1 KW. lamphouses with rectifiers, rebuilt, $575; Series II lenses $35 pair; Weber Syncrofilm portable projectors complete and rebuilt, $745 pair; RCA rotary stabilizer soundheads, reconditioned, $400 pair; pair Peerless lamphouses with rectifiers, excellent, $250. What do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

THEATRE CHAIRS — 3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

"DRIVE-IN DEALS WITH SOS SAVED ME $5,000," says one happy exhibitor. "Your $2495 DeVry outfit's worth thrice the price." Super Simplex E-7, Superior, Brenkert, Motiograph, Century, RCA or Simplex 4 Star Sound with high-intensity arcs away below the market. Wire or write now! New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

DRIVE-INS—NEED MORE POWER? WESTERN Electric 500 watt Booster Amplifiers, fit any sound system, $650. Twin In-Car Speakers with junction box, $16.75 complete; 70/140 ampere Motor Generators, $525. Super Snaplite fl. 9 lenses from $150 (liberal trade ins). New Address S. O. S. CINEMA SUPPLY CORP., DRIVE IN DEPT., 602 W. 52nd St., New York 19.

DAYTIME SHADOW BOX BEADED SCREENS, Collapsible, 39"x52", worth $125, now $44.50; Soundfilm Amplifiers $29.50 up; Coinometers, $49.50; Portable 35mm Sound Projectors $89.50 up; 16mm Sound Projectors $109.75 up; complete PA Systems $44.75; rebuilt General two unit Electric Ticket Machines, $139.50. Send for Sales Bulletin. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THREE CHEERS FOR THESE CHAIRS, SATISfied customers say! 20,000 available. Priced $3.95 up and condition is right. Ideal, Stafford, Andrews, American, Heywood. Veneers, Panelbacks, fully upholstered. Send for latest list. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

TWO HOLMES BALL-BEARING EDUCATORS, Sound Projectors, Pedestals, Reflector Arc Lamps, Rectifiers, Two-way Speakers, coated large Lenses, Screen, everything like new! Worth $3,400, special price $2,190; red Leatherette Spring seats, 16", like new, $1.50; get sample, $2. Large coated lenses, 4½", $95 pair. Satisfaction guaranteed. AMERICAN THEATRE SUPPLY, INC., Seattle 22, Wash.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER, $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

HELP WANTED

TWO AGGRESSIVE MANAGERS. ONE OPERator. Theatres small towns Montana. BOX 952, Livingston, Mont.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIPAIRE MFG CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

50,000 EXHIBITORS CAN'T BE WRONG—THEY keep coming back to SOS. Now featuring 2000' safety Film Cabinets, $3.95 section; Automatic Curtain Controls, $129.50; Exhaust Fans, 10", $10.79; 12", $13.75; 16", $18.15; Water Fountain Filters, $35.50; 30W Soundfilm amplifiers including record player, $124.75; 16mm Sound Projectors, $289.50; 8mm and 16mm Cameras, from $64.95; pump type extinguishers, $6.95. Send for Sales Catalog. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

KEEP CUSTOMERS COOL! QUICKLY ORDER these—Air Washers to fit your present blowers at 1946 prices. 5,000 cfm, $138; 7,000 cfm, $168; 10,000 cfm, $204; 15,000 cfm, $240; 20,000 cfm, $276; New Blowers with motors and drives, 8,500 cfm, $172.50; 11,000 cfm, $229.90; 13,500 cfm, $276; 22,500 cfm, $348. Beat the heat, wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd S., New York 19.

NEW RCA 30-WATT THEATRE AMPLIFIERS $125; beaded screens 45c square foot; Superlite 39c; Splicers $4.69; Aluminum reels $2.49; 11,000 cfm. blower $122.50; automatic enclosed rewinder complete $69.50; changeovers complete $47.50; Series II coated lenses $115 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

FOR THE BEST GOOD SOUND, PROJECTION equipment, and all supplies for modern theatres, everywhere, at big money savings. Satisfaction guaranteed! Write AMERICAN THEATRE SUPPLY, INC., Seattle 22, Wash.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon, Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Splicers. Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., New York.

WE'VE GOT WHAT IT TAKES—TO TAKE pictures—Movietone 35mm Newsreel Cameras, $995; Bell & Howell Eyemo Motorized Bombspotters, $119.50; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Bardwell McAlister Portable Floods for four R40, $29.50; Art Reeves type 35mm Soundfilm Recorder with new Modulite, $1995; Preview Magazines, worth $700, now $395; Neumade Automatic Film Cleaners, $159.50; Rear Process Screens, $2.40 sq. ft. Send for Catalog Stu-7. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POPCORN AND SUPPLIES

"TIP POP" CORN IN BULK FOR VENDING machines, warmers. Also full line 5c & 10c Cellophane packages. Quality, service, lowest prices. POPCORN SERVICE CO., 304 E. 94 St., New York 28, N. Y. AT. 9-3820.

BUSINESS OPPORTUNITIES

SOUTHERN CALIFORNIA THEATRE SUPPLY. Exclusive contracts and dealerships. Yearly gross $80,000. Cash down $18,500. 4237 THIRTIETH ST., San Diego, Cal.

POSITIONS WANTED

LICENSED PROJECTIONIST, VETERAN, TWO years' Simplex experience, desires position within 400 miles of New York City. Non-union. BOX 2241, MOTION PICTURE HERALD.

PROJECTIONIST WITH TWO YEARS' EXPERIence desires position with independent or small circuit. Available immediately. ERNEST A. BURROWS, Randolph Center, Vt.

PROJECTIONIST, AGE 36, WHITE, DESIRES position as projectionist, manager, or projectionist-manager. 15 years' experience as a projectionist, no experience as a manager, but willing to learn. Only a permanent position and not less than $50 per week considered. Address all replies to P. O. BOX 153, Lebanon, Pa.

THEATRES

ONLY THEATRE IN VIRGINIA TOWN. LARGE mill constructing. Good lease and equipment. $15,000 cash. BOX 2233, MOTION PICTURE HERALD.

INTERESTED IN LEASING OR BUYING A small equipped theatre. Please write full particulars including price and terms. BOX 2238, MOTION PICTURE HERALD.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

STUDIO FOR SALE

FAMOUS FILMCRAFT STUDIO FOR EASTERN production. Completely equipped sound stages, Mitchell camera equipment, process projection, heavy generators, RCA sound channels, lights, film vaults, executive offices, dressing rooms, shops, props. Long term lease, reasonable rental or sale. Wire or phone for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

"Easter Parade" Premiere In New York, June 30

The world premiere of MGM's "Easter Parade," the Technicolor Irving Berlin musical, will be held June 20 at Loew's State theatre, New York. The feature, which stars Judy Garland, Fred Astaire, Peter Lawford, and Ann Miller, features 17 Berlin songs, seven of which are new. The premiere is timed to coincide with Mr. Berlin's fortieth anniversary as a song writer. The State will be extensively redecorated for the premiere.

Films to Star Beatty

Louis Weiss this week closed a deal calling for the production of a series of pictures starring Clyde Beatty. The agreement calls for one picture a year for five years. Mr. Beatty's menagerie of lions, tigers and other beasts will work with him in the films.

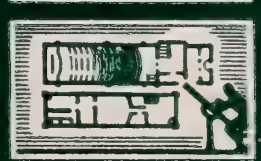
MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN









CARPETING

- SELECTION FOR PURPOSE
- THE GAY NEW PATTERNS

Fluorescent Luminaires Of Changeable Forms

The Case for Higher Auditorium Light Level

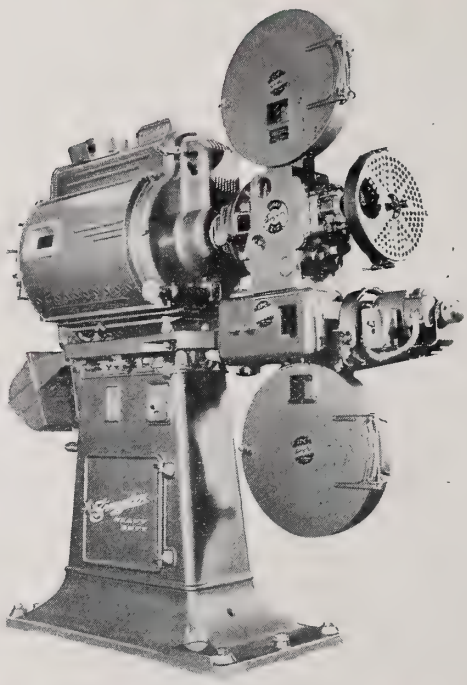
RYAN ON SAFETY PRACTICES

PHYSICAL OPERATION • MAINTENANCE

JUNE 5, 1948

More Drive-In Theatres Use Simplex Projection and Sound Equipment than any other make!







Simplex

T. M. REG. U. S. PAT. OFF.

PROJECTION AND SOUND SYSTEMS

Manufactured by International Projector Corporation

55 La France Avenue • Bloomfield, New Jersey

What Seat scores a hit at the Box Office and the Front Office, too?



You have only to sit on an **Airfoam** cushioned seat to know why it makes a hit with the cash customers.

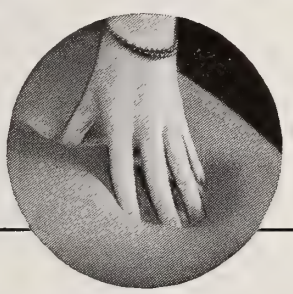
For **Airfoam** brings super-comfort into the theater. The resilient construction of Goodyear's famed latex cushioning automatically adjusts itself to any weight, gives restful ease to youngsters and heavyweights alike. That's why **Airfoam** is a champion good-will builder for your house.

How does **Airfoam** score with the management? Because it pays off in dollars and cents — in long wear that cuts repair bills, saves on replacements. And because it keeps its shape so well it makes upholstery last longer. It's a fact that public and transportation seating cushioned with **Airfoam** is still in good condition after 10 years of service!

Find out how **Airfoam** cushioning can help you. Write your seating manufacturer, or Goodyear, Airfoam Dept., Akron 16, Ohio.

Airfoam Gives You Super-Cushioning

PRESS DOWN ON AIRFOAM and you'll feel it lift back. Raise your hand and **Airfoam** rounds back into shape — you can't crush it. Its millions of tiny elastic air cells "breathe in" to meet every point of body pressure, conform to every change of posture — to give you perfect comfort!



Airfoam

SUPER-CUSHIONING BY GOODYEAR

THE GREATEST NAME IN RUBBER

1898 GOODYEAR 50 YEARS 1948

Airfoam—T.M. The Goodyear Tire & Rubber Company

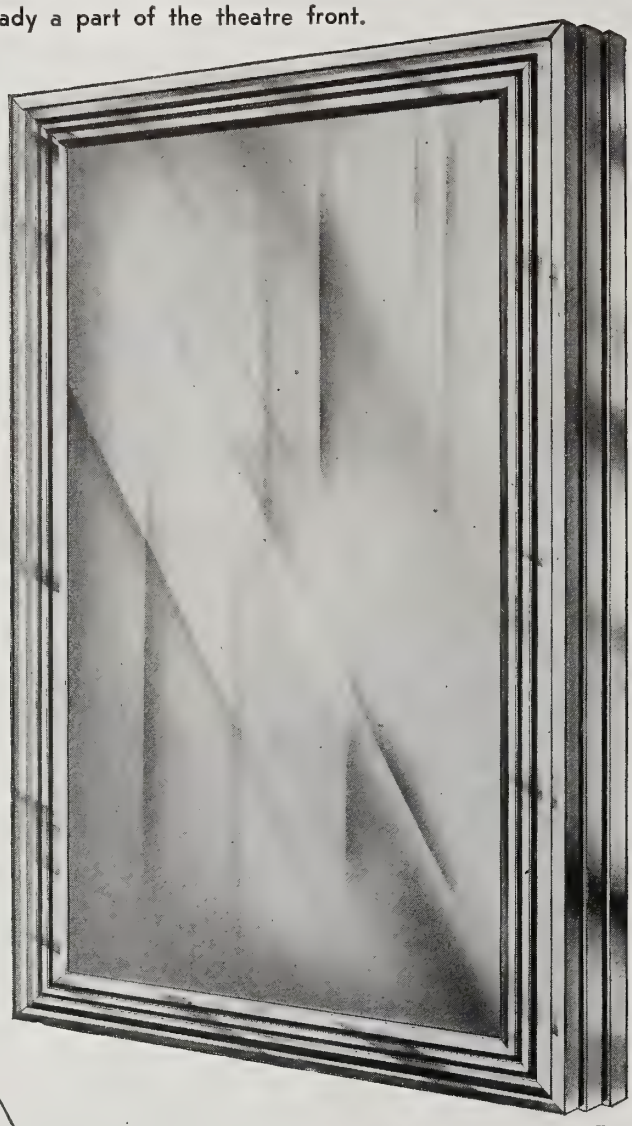
New as a Hollywood Premiere

. . . Aluminum poster cases— another "Five Star Feature" in the long line of Poblocki theatre equipment

Smartly designed, thoroughly engineered, they are an outstanding achievement in the moderate price field.

ALUMILITED FOR COLOR HARMONY

These cases may be alumilited in any color to harmonize or contrast with color combinations already a part of the theatre front.



★ *Invisible Hinges —tested to support 400 lbs. each. Only four screws for easy removal.*

★ *Water Proof— unique, exclusive features allow perfect drainage eliminating poster spoilage.*

★ *Mat Holder—no bolts or screws needed for swift, easy changing of posters.*

★ *Cylinder Lock— prevents tampering or accidental opening and damage.*

★ *Lighting—engineered fluorescent light distribution.*

OTHER POBLOCKI PRODUCTS
Complete Theatre Fronts
Marquees
Box Offices
Stainless Steel Poster Cases
Easel Poster Cases
Pre-designed Theatre Plans

For Literature and Prices write

Poblocki AND SONS

2159 S. KINNICKINNIC AVE. MILWAUKEE 7, WISCONSIN

about People of the Theatre

AND OF BUSINESSES SERVING THEM

E. F. MAHER, formerly West Coast manager of the Heywood-Wakefield Company's public seating division, has been transferred to the transportation seating division, heading that department on the coast. The West Coast theatre and school departments now are under the central office at Chicago, headed by J. G. OBEY, and supervised by J. A. BENZING, sales manager of the entire public seating division. The B. F. Shearer Company, with offices in Portland, San Francisco, Los Angeles and Seattle, and Graham Brothers of Denver, will continue to sell Heywood-Wakefield theatre chairs exclusively in their territories.

JOHN GARDNER, owner of the Colony theatre in Schenectady, N. Y., is building a 300-car drive-in theatre at Burlington, Vt. Mr. Gardner is treasurer of the Theatre Owners of the Albany Exchange Area, a unit of the Theatre Owners of America.

The Criterion theatre at Greensboro, N. C., has temporarily closed for extensive interior and exterior alterations, according to CHESTER R. GLENN, local manager. The project will cost $20,000 and will include a new concrete floor with 500 new seats, a new screen, acoustical board on the walls, lighting fixtures, painting and draperies. The name of the theatre will be changed to the Elm. It is operated by S. W. CRAVER and F. H. BEDDINGFIELD, both of Charlotte.

At Halifax, N. S., the Odeon circuit is to close the Casino theatre for an indefinite period, during which additional seating space will be provided by reducing the size of the stage. The whole house will be reseated, and changes will be made in the lobby to accommodate a soda fountain.

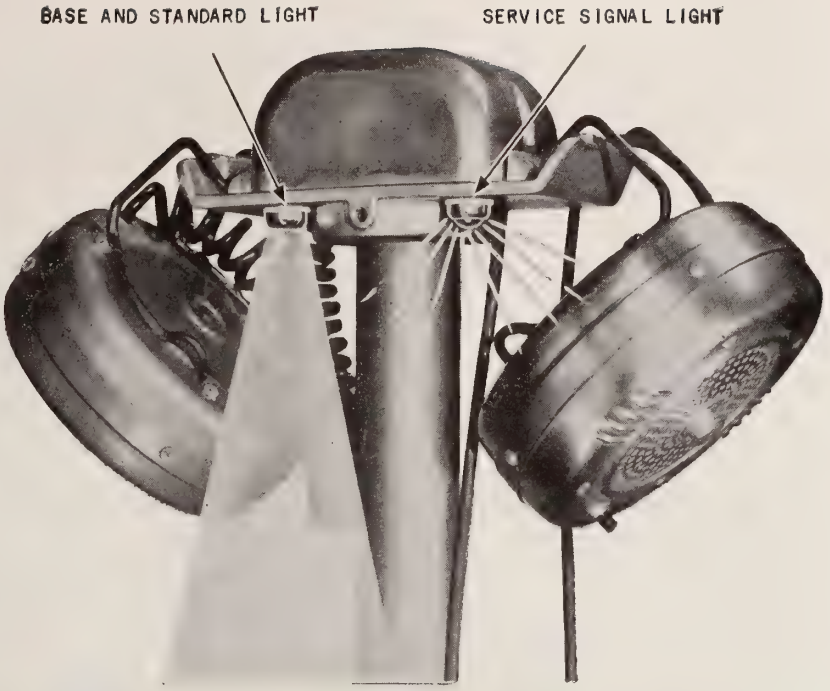
Remodeling is underway at the Grand theatre, Sullivan, Ill., operated by LEE NORTON. The theatre will have new stairways on both sides of the lobby, and general refurbishing will be carried out.

FRED H. HOTCHKISS, European regional manager, and EDWARD G. WAGNER, comptroller, of the Westrex Corporation, have left New York for Europe. Mr. Hotchkiss is visiting Western Electric offices in Barcelona, Rome and Basle and is holding conferences in Paris with branch managers of the Algeria, Belgium, Denmark, Holland and Sweden office executives of the

WHY DRIVE-INS EVERYWHERE RELY ON

MOTIOGRAPH

DEALERS



MOTIOGRAPH IN-CAR SPEAKER EQUIPMENT WITH STANDARD LIGHT AND CONCESSION SIGNAL

The speakers and supporting standards are illuminated, thus eliminating maintenance troubles otherwise occasioned by patrons dropping the speakers on the ground. Base numbers are easily read, permitting patrons who leave their cars to easily find them upon return. Traffic hazards are reduced and a beautiful appearance imparted to the entire theatre area without interfering with projection.

The red service signal light can be turned on, off, or flashed by push button switch on in-car speaker, enabling concession workers to render prompt service, without annoying those who do not wish to buy.

The junction box mounts on unthreaded pipe or tubing up to 3½" O.D., without the necessity of purchasing pipe flanges, thus saving installation costs.

MOTIOGRAPH IN-CAR SPEAKERS

employing highly efficient, weather and insect-proof speaker units with a five-inch cone and acoustically correct housing design, guarantee better sound quality. Ruggedly constructed to withstand rough handling, they may be quickly disassembled for maintenance, yet cannot be opened with a coin, knife or ordinary screw driver. Nor can sharp instruments be inserted in the housing perforations. Large mechanical and electrical safety factor. Rubber plated speaker hooks. Constant impedance type volume controls make constant fader adjustments unnecessary. Available with pleasing blue enamel finish and coiled cord (shown at left) or with attractive brushed cadmium finish and straight cord (shown at right).

FREE

Write for complete authoritative booklet "How to Select the Site, Construct and Equip a Drive-In Theatre."

MOTIOGRAPH SOUND SYSTEMS

150, 250 and 500 watt systems for 600, 1,000 and 2,000 car capacity theatres.

MOTIOGRAPH DOUBLE SHUTTER PROJECTORS

HIGH INTENSITY PROJECTOR ARC LAMPS

MOTOR GENERATOR SETS

RECTIFIERS

ANTI-REFLECTION COATED LENSES

PROJECTION ROOM ACCESSORIES

MOTIOGRAPH

INC.

4431 W. LAKE STREET, CHICAGO 24, ILL.

Patrons Can Be SO Persnickety!



Or, perhaps your patrons are just being discriminating! At any rate, it still means that dingy, unsightly rest rooms can drive away as much business as the worst double feature ever exhibited! On the other hand, sanitary, attractive rest rooms can be one of your best attractions. Why not make sure you're capitalizing on clean, colorful lounges that will please the most particular patrons? You can, if you plan on Marlite plastic-finished wall and ceiling panels.

For new construction or modernization, genuine Marlite is a sound investment in better business.

Marsh Wall Products, Inc., 669 Main St., Dover, Ohio.

Marlite is
EASILY INSTALLED
EASY TO MAINTAIN
ADAPTABLE TO MANY USES
PRACTICAL AND SANITARY

*Marlite is the registered trade name of genuine plastic-finished wall and ceiling panels manufactured only by Marsh Wall Products, Inc.



Attractive combination of Deluxe Marlite in Coral, Black, and Persian Red adds sparkle to powder room in the Bexley Theatre, Dover, Ohio.

FOR CREATING BEAUTIFUL INTERIORS



RESURFACE YOUR SCREEN
THE
MECHANICAL RE-NU WAY

USE THE NEW PATENTED METHOD
Complete Cost 15¢ per Square Foot

Our mechanical resurfacing method enables you to obtain greater light and better sound distribution than any other Paint Methods of resurfacing. Our copyrighted formula, expertly compounded, is applied exclusively on your screen. Paints and oils used are non-inflammable. The *Mechanical Re-Nu* method extends the life of your screen from 6 to 12 years if treated with our special resurfacing method every 6 months. We guarantee every job under this system.

MECHANICAL RE-NU SCREEN COMPANY
1922 RAYMOND-COMMERCE BLDG., NEWARK 2, N. J.
MARKET 2-1313

company. Mr. Wagner is visiting the company offices in London, Paris, Barcelona, Rome and Basle for discussions and conferences with accountants in those offices. Both will return to New York in mid-July.

The Magnolia Amusement Company, Robb & Rowley unit, has announced plans to build a 1000-seat theatre at Magnolia, Ark., replacing the theatre recently destroyed by fire.

The new Freeburg theatre at Freeburg, Ill., owned and operated by BASIL O. CLARK, has been opened. Seating 400, the theatre is air conditioned.

The Flora Amusement Company, Flora, Ill., has announced plans for a new theatre in that city; construction to begin as soon as contracts are let. The company is headed by J. E. SPALDING, with B. V. SPALDING and LARRY SPALDING as assistants.

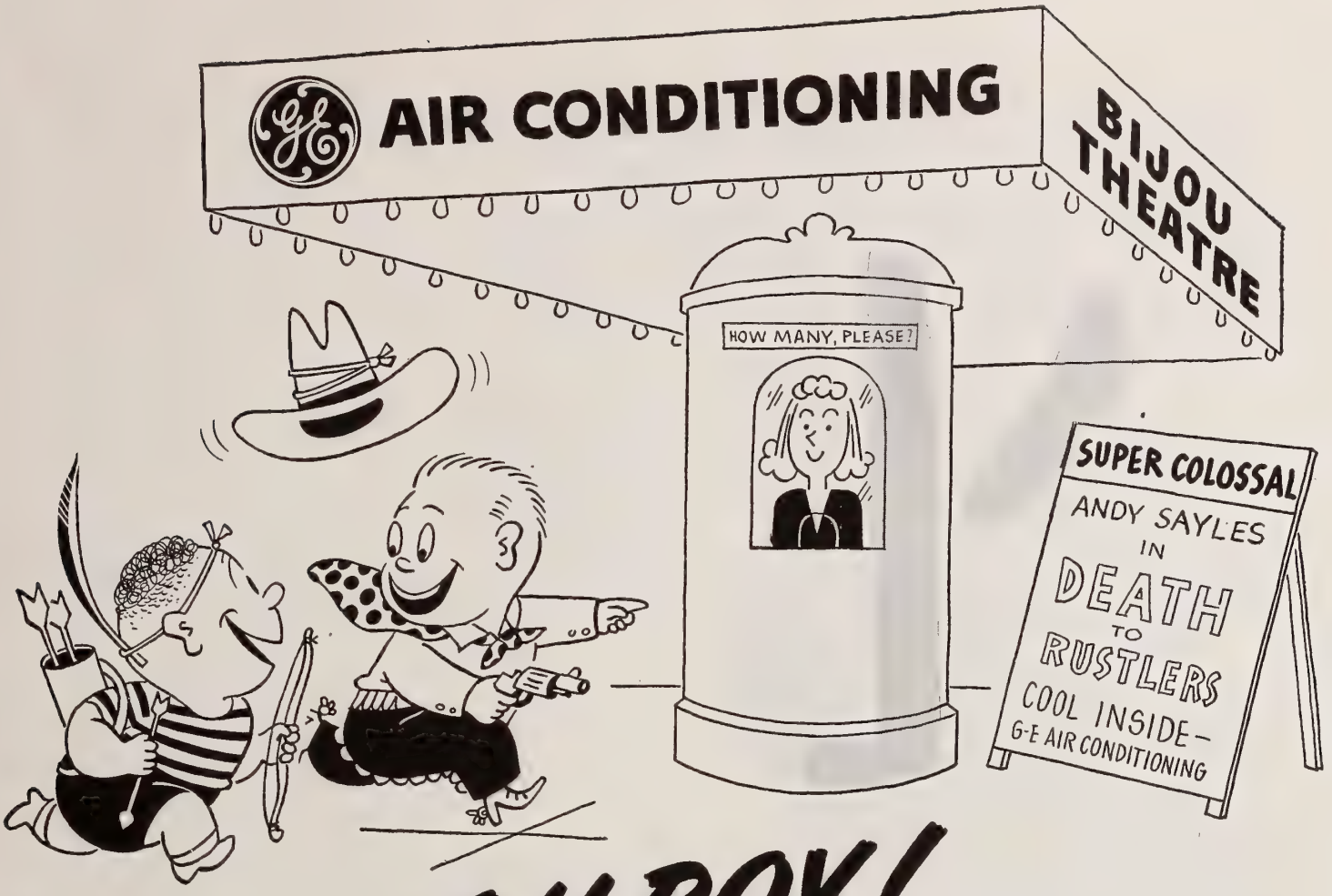
MITCHELL FRANKLIN, son of JOSEPH M. FRANKLIN, president of the Franklin & Herschorn circuits, and PETER HERSCHORN, son of the late MEYER HERSCHORN, have opened the Vogue theatre in Halifax, N. S. It is of stadium type and seats 950.

HENRY FRIEDER and HENRY GROSSMAN, who operates three theatres in Hudson, N. Y., have announced that they will build a drive-in at Stottville.

The new Indianapolis Variety Club committee heads include FOSTER GAUKER, heart; RALPH IULA, house; LADDIE HANCOCK, finance; KEN COLLINS, entertainment; TOM NEWCOMB, publicity; A. C.



Two sizes of letters — 10- and 16-inch — as used to attain variation of line for purposes of legibility in shallow marquee advertising panels. This is a new marquee installation at the Palace theatre in Tampa, Fla., with Adler advertising equipment.



OH BOY!

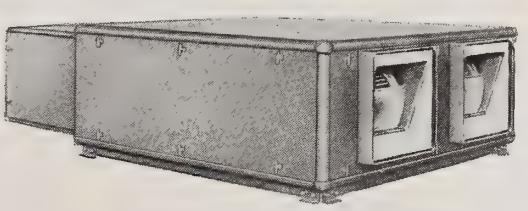
G-E AIR CONDITIONING, TOO

YOUR patrons will take to General Electric Better Air Conditioning like kids to a cowboy picture. *Economical to install . . . economical to operate . . . economical to maintain*, the system is designed and engineered for a wide range of operating conditions.

On hot summer days packed houses are quickly, easily cooled and de-humidified. For lighter loads the remarkable flexibility of G-E Better Air Conditioning assures you lower operating costs.

Make your theatre the most tempting spot in town during sultry summer days . . . look for bigger year 'round audiences with the dependable, consistent performance of General Electric Better Air Conditioning.

Getting the exact equipment to fit your theatre's needs is extremely important to your pocketbook. Discuss it with your G-E Distributor or Contractor. He'll be glad to work with you, your architect and engineers to design "4-star" weather for your theatre. *General Electric Company, Air Conditioning Department, Section A8416, Bloomfield, New Jersey.*



THIS G-E CENTRAL PLANT AIR CONDITIONER is prefabricated for easy assembly. All parts are readily accessible.

GENERAL ELECTRIC

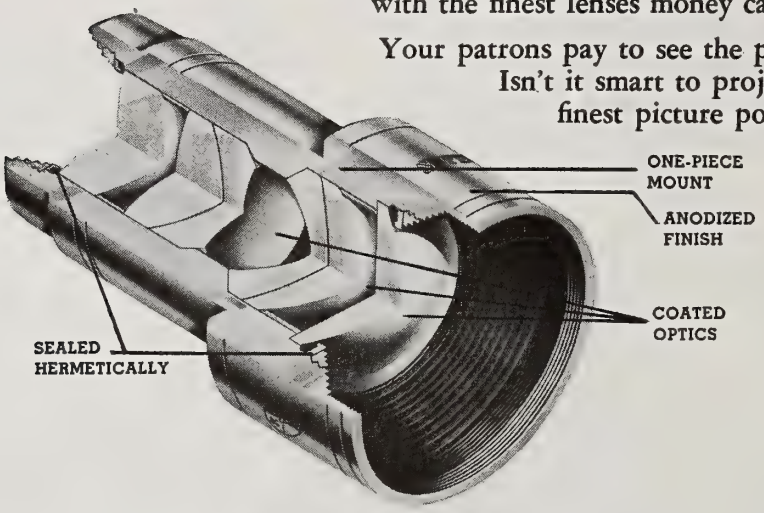
Better Air Conditioning

32¢ A SEAT



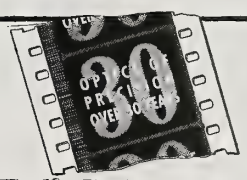
That's all it costs to equip the average theatre with the finest lenses money can buy.

Your patrons pay to see the picture. Isn't it smart to project the finest picture possible?



SUPER-SNAPLITES *Give You . . .*

- **BRILLIANCE** . . . the fastest lenses made: f/1.9.
- **CONTRAST** . . . . with durable coated optics.
- **SHARPNESS** . . . that only a six-element anastigmat can achieve.
- **VALUE** . . . . . one-piece mount, hermetically sealed to last a lifetime.

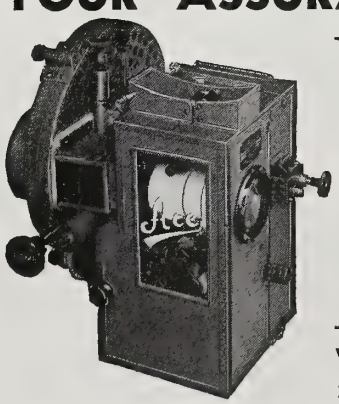


Get full details of all Snaplite lenses in Bulletin 204, from your local theatre supply house.

KOLLMORGEN *Optical* **CORPORATION**

2 Franklin Avenue
Brooklyn 11, New York

YOUR ASSURANCE OF THE *BEST!*



WENZEL
"SMOOTH-RUNNING"
PROJECTOR

You are assured of "Smooth-Running" performance with the Wenzel time-proven projector. See Wenzel for precision replacement parts . . . . your present equipment will do a smoother running job.

Write for Folder No. WC-19 on PRO-4 projector mechanism.

WENZEL PROJECTOR COMPANY
2509-19 S. STATE ST. CHICAGO 16, ILL.

ZARING, sickness; and DICK FRANK, annual golf tournament. The tentative date for the tournament is September 20.

H. D. HEARN and D. H. REINHARDT, of Exhibitors' Service in Charlotte, N. C., who recently purchased the New theatre at Black Mountain, N. C., plan to close the house for extensive remodeling and will reopen it under the name of the Pix.

F. C. INGRAM, manager of the Grand theatre at Estherville, Ia., has been named secretary-treasurer of the local Chamber of Commerce.

Certificates of organization have been filed at the Connecticut Secretary of State's office for the following new firms: Nutmeg State Amusement Co., Inc., Hartford, president, FRED C. BUTTERFIELD; Crown Management Corp., Hartford, president, HENRY OPPER.

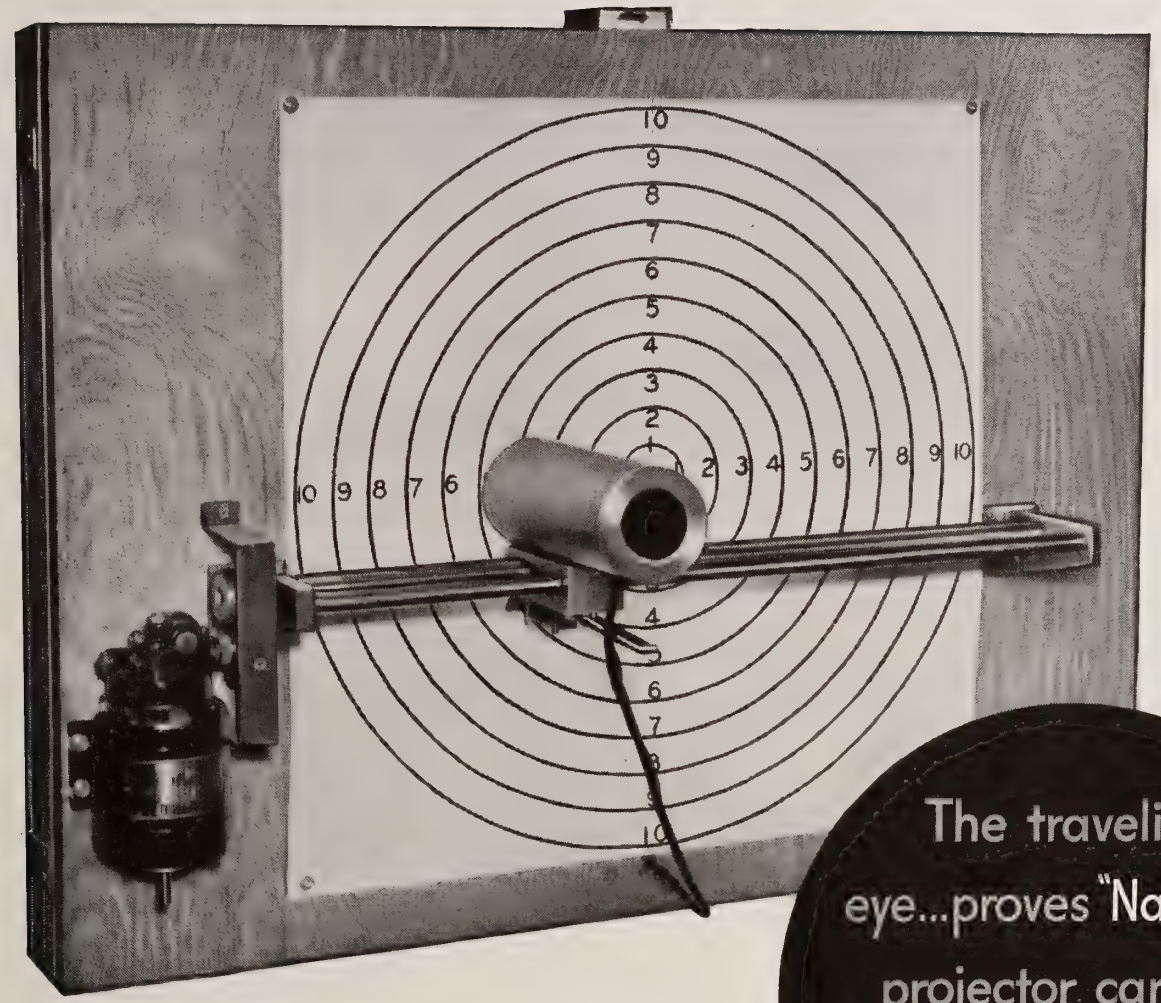
Fox Midwest Theatres transferred ROY CATO from the Fairway theatre at Kansas City, to manage the Warwick. He replaces GEORGE MULLARE, who resigned. H. D. CARROLL moves from the Esquire to the Fairway. JOE RAYMOND, recently assistant to BARNEY JOFFE at the Tower, is now Esquire manager, and BOB COLLIER has been transferred from the Uptown to assistant at the Tower.

The Pix, a Welworth theatre at Sleepy Eye, Minn., has been sold to MR. and MRS. JOHN BRANDT, theatre operators of Oregon, Mo.

In Nebraska theatre changes, F. J. WESTHERLY has taken over the Snyder theatre at Snyder, Neb., from OMAR BRAZDA; REUBEL HUTCHING, has acquired the Allen theatre at Allen, Neb., from VERNON WHEELER; and GORDON HAR-



Attraction display equipment with permanent "Now Playing" legend recently mounted on the front side of the screen tower of Golden States' Stadium drive-in theatre at San Leandro, Calif. The display structure mounts Adler attraction advertising equipment, here shown with 10-inch letters.



The traveling eye...proves "National" projector carbons REALLY ARE BRIGHTER

How bright?

That is the $64 question in movie projection, because crater brightness is the key to screen brightness, audience approval, and big box office.

National Carbon Company answers the question with the "traveling eye," shown above. With scientific accuracy, this photoelectric cell in the metal tube, traveling across the actual crater image, measures the brightness of the "National" High Intensity arc. Results show that the brightness of "National" carbon arcs rivals that of the sun itself!

This means that by using "National" High Intensity projector carbons you obtain the brightest light available for movie projection. At the same time, you obtain light with a nearly perfect color balance. Your color movies glow with rich vividness! Your black-and-white pictures sparkle! Good business!



WHEN YOU ORDER PROJECTOR CARBONS — ORDER "NATIONAL"!

The term "National" is a registered trade-mark of National Carbon Company, Inc.

NATIONAL CARBON COMPANY, INC.

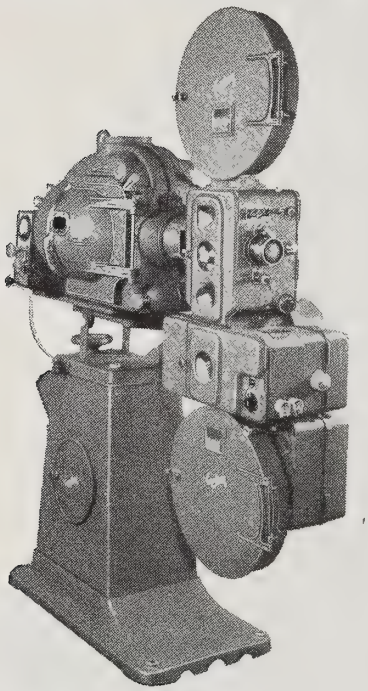
Unit of Union Carbide and Carbon Corporation
30 East 42nd Street, New York 17, N. Y.

UCC

Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

FOR FOREIGN EXHIBITORS

3 NEW Westrex sound systems



to fit any theatre's needs

In the new Westrex lineup—featuring new amplifiers, new Western Electric loudspeakers, improved sound heads—there's a finer sound system for any theatre, regardless of its size or shape.

The deluxe Westrex *Master* is the finest sound system money can buy; the Westrex *Advanced* provides for highest quality in the medium price range; and the Westrex *Standard* offers smaller theatres fine sound at the lowest possible cost.

Operators appreciate the ease of operation offered by all three systems, and audiences appreciate the realistic new "presence" of the reproduced sound. All are available, outside the United States, Canada and Newfoundland, through Westrex branch offices and service points in more than 100 key cities all over the world.

For full information on these new sound systems, and on Westrex inspection and maintenance service, contact the nearest Westrex office, which bears the famous name "Western Electric," or write:

Westrex Corporation

111 EIGHTH AVENUE, NEW YORK 11, N. Y.

Formerly

WESTERN ELECTRIC EXPORT CORPORATION

TIN has taken over operation of the Pier at Pierson, Ia., from Benson & Shipley.

LOUIS WIETHE, Cincinnati operator of seven neighborhood houses, who recently announced plans for a $1,000,000 "Shop-In" project at nearby Roselawn, which will include one of the largest suburban theatres in that area, has acquired control of the Park-In theatre at Mt. Healthy.

MARTIN PRINTZ has sold his theatrical interests in Cleveland to the Alhambra Bowling Corporation, and after 30 years as a leading figure in motion picture exhibition in that city, is retiring to make his home in Los Angeles. He was recently guest of honor at a farewell dinner given by industry friends.

HOWARD E. BROOKINGS, who operates theatres in Oakland, Avoca and Walnut, Ia., is seeking nomination to the state legislature in Pottawattamie county on the Republican ticket. Mr. Brookings is currently serving his second term as president of the Allied Independent Theatre Owners of Iowa-Nebraska.

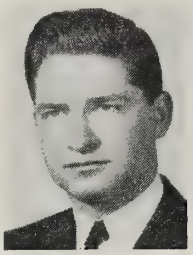
NICK KOUNARIS, PAUL TOLIS and GEORGE ULYSSIS of New Britain, Conn., have been granted permission by the Meriden, Conn., Zoning Board of Appeals to construct a 1,000-seat theatre and store building in Meriden. The reported cost is about $250,000.

The Wometco theatre circuit, Miami, Fla., has made several personnel changes. MALCOLM TAIT has been promoted from assistant manager of the Town theatre to manager of the Ace; JAMES CAMP has been transferred from assistant manager at the Mayfair to assistant manager of the Town; WELLINGTON DESMARAIS has been promoted from chief of service at the Miami to assistant manager at the Mayfair; JOSEPH RYNOCK has been promoted from assistant manager at the Rosetta to assistant manager at the Capitol; JOSEPH FRYER has been transferred from assistant manager at the Center to assistant manager at the Rosetta; HAROLD GREENBERG has been promoted from student assistant manager at the Grove to assistant manager at the Center; CLAUDE WOODS has been transferred from assistant manager at the capitol to second assistant at the State, and JACK KERNELL has resumed his relief assignments at the Negro houses.

TONY HUNTING, Walter Reade Theatres city manager in Red Bank, N. J., who for 25 years has been Fair Haven, N. J., councilman, has been renominated for another three years in that community office. Mr. Hunting who was unopposed in the primaries, led all aspirants.

HAROLD RIXMANN, Nashville, Ill., automobile dealer, has bought the State theatre building there from the estate of the late C. H. Backs and will convert it into a garage. Plans are reported for the construction of a theatre on another site.

MERVIN M. NEWELL has been appointed sales manager of Maharam Fabric Corporation, New York, converters of theatrical and display fabrics and accessories. He will also be in charge of all promotional and advertising activities. The company, which has branches in Chicago, Los Angeles and St. Louis, announces that Mr. Newell's appointment is the first step in a new long-range expansion program. During the war Mr. Newell served as a Major with the Air Forces, and prior to joining Maharam was assistant sales manager for Spectrum Fabrics Corporation.







Old and new practices in marquee design and attraction selling equipment, are well contrasted in these before-and-after views of the Strand theatre in Hartford, Conn., an example of an average central business section house with narrow frontage. Built by Claude Neon of Bridgeport, Connecticut, the marquee has stainless steel side panels with "hairpin" neon bordering Wagner attraction advertising equipment, while a two-line attraction panel extends across the front beneath free-standing neon channel name sign.

THE THEATRE SUPPLY MART

Index to products Advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

Reference Number		Adv. Page
1	Adler Silhouette Letter Co. Changeable letter sign equipment. Unaffiliated dealers.	48
2	Altec-Lansing Corp. Loudspeaker systems. Direct and all dealers.	17
3	American Seating Co. Auditorium chairs. NTS and direct.	14
4	Anemostat Corp. of America. Air diffusers. Direct.	37
5	Automatic Devices Co. Curtain controls and tracks. Unaffiliated dealers.	42
6	Ballantyne Co., The. Soundheads. Unaffiliated dealers.	15
7	Bigelow-Sanford Carpet Co. Carpeting. Direct.	23
8	Century Projector Corp. Sound (8A) and projection (8B) equipment. Unaffiliated dealers.	51
9	Chicago Hardware Foundry Co. Electric hand driers. Unaffiliated dealers and direct.	38
10	Chicopee Mfg. Corp. of Ga., Lumite Div. Plastic upholstering materials. Direct.	33
11	Continental Electric Co. Rectifier tubes. Direct.	17
12	DeVry Corp. Projectors (12A), amplifiers (12B), in-car speakers (12C). Unaffiliated dealers.	45
54	Drive-In Theatre Equipment Co., Inc. In-car speakers. Direct.	51
13	Ebco Manufacturing Co., The. Water coolers. Authorized dealers.	14
14	Essannay Electric Mfg. Co. Film cement (14A), changeovers (14B), rewinder mules (14C), reel end signals (14D). All dealers and direct.	40
15	F & Y Building Service, The. Architectural design and building service.	51
16	Forest Manufacturing Corp. Rectifiers. Unaffiliated dealers.	42
17	Garver Electric Co. Rectifiers. Unaffiliated dealers.	49
18	General Electric Co., Air Conditioning Dept. Air-conditioning equipment. Direct.	7
19	General Register Corp. Ticket choppers. All dealers.	48
20	Goldberg Bros. Reels (20A), rewinders (20B), speaking tubes (20C). All dealers.	34, 50
21	GoldE Manufacturing Co. Ticket dispensers. All dealers.	48
22	Goodyear Tire & Rubber Co., Airfoam Div. Foam rubber cushions. Direct.	3
23	Hertner Electric Co., The. Motor-generators. NTS.	49
24	Heyer-Shultz, Inc. Metal reflectors. NTS.	45
25	Heywood-Wakefield Co. Auditorium chairs. Direct.	48
26	Ideal Seating Co. Auditorium chairs. Unaffiliated dealers.	19
27	International Projector Corp. Sound (27A) and projection (27B) equipment, and in-car speakers (27C). NTS.	2
28	Kollmorgen Optical Corp. Projection lenses. NTS.	8
29	LaVezzi Machine Works. Projector parts. Unaffiliated dealers.	42
30	Marsh Wall Products Co. Architectural materials. Direct.	6
31	McQuay, Inc. Unit air-conditioners (31A), cooling and heating coils (31B). Direct and franchise dealers.	20
32	Mechanical Re-Nu Screen Refinishing Co. Screen resurfacing service. Direct.	6
33	Motiograph, Inc. In-car speakers (33A), projectors (33B), and sound systems (33C). Unaffiliated dealers.	5
34	National Carbon Co., Inc. Projection carbons. All dealers.	9
35	National Super Service Co., Inc. Vacuum cleaners. All dealers.	42
36	National Theatre Supply. Popcorn seasoning. NTS.	40
37	Novelty Scenic Studios, Inc. Interior decoration. Direct and all dealers.	34
38	Poblocki & Sons. Architectural materials (38A), marquees and signs (38B), box offices (38C), poster display frames (38D). Direct and unaffiliated dealers.	4
39	RCA Service Co., Inc. Projection and sound maintenance service.	14, 46, 48, 50
40	S. O. S. Cinema Supply Corp. Distributors.	50
41	Smith & Sons Carpet Co., Alexander. Carpeting. NTS and direct.	30-31
42	Sportservice, Inc. Complete concession service.	40
43	Strong Electric Corp., The. Projection lamps. Unaffiliated dealers.	47
44	Superior Electric Co., The. Dimmers. Direct.	35
45	Switzer Bros. Blacklight murals. Direct and unaffiliated dealers.	46
46	Telesonic Theatrephone Co. Hearing aids. Direct.	15
47	Textileather Corp. Upholstering materials. Direct.	39
48	Theatre Managers Institute. Correspondence course in management.	40
49	U. S. Air Conditioning Corp. Air-conditioning equipment. Unaffiliated dealers.	41
50	Vallen, Inc. Curtain controls and tracks. Franchise dealers.	48
51	Wagner Sign Service, Inc. Changeable letter sign equipment. All dealers except NTS.	43
52	Wenzel Projector Co., The. Projectors. Unaffiliated dealers.	8
53	Westrex Corp. Distributors.	10

EDITORIALLY . . .

IN-CAR SPEAKERS, page 13.

New model in-car equipment with 5-inch speaker and aluminum alloy and stainless steel construction, manufactured by the DeVry Corporation. Postcard reference number 12C.

UNIT AIR-CONDITIONERS, page 13.

Central plant type self-contained units for either floor mounting or ceiling suspension, in vertical and horizontal models, up to 50 tons of refrigeration per unit, manufactured by McQuay, Inc. Postcard reference number E55.

MOTOR-GENERATORS, page 13.

New model motor-generator set for from one-kilowatt to straight high-intensity arcs, with ballasts, starter and panel integral components, manufactured by Automatic Devices Company. Postcard reference number E59.

STANDING LETTER BRACKET, page 14.

Mounting for free-standing letters 6 to 30 inches high on parapets or cornices, manufactured by Wagner Sign Service, Inc. Postcard reference number E56.

BLACK-LIGHT MURALS, page 15.

Murals in several themes suited to theatres, painted in luminescent pigments and available complete with framing materials and lighting equipment, manufactured by Switzer Brothers, Inc. Postcard reference number 45.

FURNACE VACUUM CLEANERS, page 16.

Vacuum and blower combination equipment for general heavy-duty vacuum cleaning with special provisions for furnace and boiler cleaning, manufactured by the General Electric Company. Postcard reference number E57.

SANITARY NAPKIN DISPENSERS, page 16.

Automatic coin vendors for women's restrooms, dispensing Tampax products, distributed by Hospital Specialties Company. Postcard reference number E58.

PROGRAM SCHEDULE BLANKS, page 18.

Printed blanks for making out theatre program schedules, available free from RCA direct or through RCA dealers (indicated by asterisk in listing on following page).



For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the issue of June 5th—

....

....

....

....

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated dealers are numbered. National Theatre Supply (NTS) identifies that organization's branches.

ALABAMA
1—Queen Feature Service, 1912½ Morris Ave., Birmingham.

ARKANSAS
2—Theatre Supply Co., 1021 Grand Ave., Fort Smith.

CALIFORNIA
Los Angeles
3—Brock Photoplay Supply, Inc., 1969 S. Vermont Ave.
4—John P. Filbert, 2007 S. Vermont Ave.*
National Theatre Supply, 1961 S. Vermont Ave.
5—Projection Equipment & Maintenance, 1973 S. Vermont Ave.
6—B. F. Shearer, 1964 S. Vermont Ave.

San Diego:
7—Riddles Theatre Supply, 1543 Fifth Ave.

San Francisco:
National Theatre Supply, 255 Golden Gate Ave.
8—Preddey Theatre Supplies, 187 Golden Gate Ave.
9—B. F. Shearer, 243 Golden Gate Ave.
10—Western Theatrical Equipment, 337 Golden Gate Ave.*

COLORADO
Denver:
11—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
12—Service Theatre Supply, 2054 Broadway.
13—Western Service & Supply, 2120 Broadway.

CONNECTICUT
New Haven:
14—Phillips Theatre Supplies, 130 Meadow St.*
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)
15—Brient & Sons, 12 "H" St., N. W.
16—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA
17—Joe Hornstein, 714 N. 1st St., Miami.
18—Southeastern Equipment, 625 W. Bay St., Jacksonville.*
19—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA
Albany:
20—Dixie Theatre Service & Supply, 1149 Dawson Rd.

Atlanta:
21—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
22—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.*
23—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS
Chicago:
24—Abbott Theatre Supply, 1311 S Wabash Ave.*
25—Academy Theatre Supply, 1312 S. Michigan Av.
26—Droll Theatre Supply, 925 W. Jackson Blvd.
27—Movie Supply, 1318 Wabash Ave.
National Theatre Supply, 1325 S. Wabash Ave.

INDIANA
Indianapolis:
28—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA
Des Moines:
29—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS
30—Southwest Theatre Equipment, P. O. Box 2138, Wichita.

KENTUCKY
Louisville:
31—Falls City Theatre Equipment, 427 S. Third St.
32—Hadden Theatre Supply, 209 S. Third St.

LOUISIANA
New Orleans:
33—Delta Theatre Supply, 214 S. Liberty St.*
34—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.

MARYLAND
Baltimore:
35—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply, 417 St. Paul Place.

MASSACHUSETTS
Boston:
36—Capitol Theatre Supply, 28 Piedmont St.*
37—Joe Cifre, 44 Winchester St.
38—Independent Theatre Supply, 28 Winchester St.
39—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
40—Standard Theatre Supply, 78 Broadway.
41—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN
Detroit:
42—Amusement Supply, 208 W. Montcalm St.
43—Ernie Forbes Theatre Supply, 214 W. Montcalm St.*
44—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
45—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:
46—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA
Minneapolis:
47—Minneapolis Theatre Supply, 78 S. 12th St.
48—Elliott Theatre Equipment, 1110 Nicollet Ave.
49—Frosch Theatre Supply, 1111 Currie Ave.*
National Theatre Supply, 56 Glenwood Ave.
50—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI
Kansas City:
51—Missouri Theatre Supply, 115 W. 18th St.*
National Theatre Supply, 223 W 18th St.
52—Shreve Theatre Supply, 217 W. 18th St.
53—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:
54—Cine Supply, 3310 Olive St.*
55—Exhibitors Supply, 3227 Olive St.
National Theatre Supply, 3212 Olive St.
56—L. T. Rockenstein, 3142 Olive St.

NEBRASKA
Omaha:
57—Ballantyne Co., 222 N. 16th St.
58—Quality Theatre Supply, 1511 Davenport St.
59—Western Theatre Supply, 214 N. 15th St.*

NEW MEXICO
60—Eastern New Mexico Theatre Supply, Box 1099, Clovis.

NEW YORK
Albany:
61—Albany Theatre Supply, 1046 Broadway.
62—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:
63—Auburn Theatre Equipment, 5 Court St.

Buffalo:
64—Becker Theatre Equipment, 492 Pearl St.
65—Bickford Bros., 1209 Broadway.*
National Theatre Supply, 498-500 Pearl St.
66—United Projector & Film, 228 Franklin St.

New York City:
67—Amusement Supply, 341 W. 44th St.
68—Capital Motion Picture Supply, 630 Ninth Ave.*
69—Crown Motion Picture Supplies, 364 W. 44th St.
70—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
71—S. O. S. Cinema Supply, 602 W. 52nd St.
72—Star Cinema Supply, 442 W. 45th St.

Syracuse:
73—Central N. Y. Theatre Supply, 210 N. Salina St.

NORTH CAROLINA
Charlotte:
74—Bryant Theatre Supply, 227 S. Church St.
75—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
76—Southeastern Theatre Equipment, 209 S. Poplar St.*
77—Standard Theatre Supply, 222 S. Church St.
78—Wil-Kin Theatre Supply, 229 S. Church St.

Greensboro:
79—Standard Theatre Supply, 215 E. Washington St.
80—Theatre Equipment Co., 261 N. Green St.

NORTH DAKOTA
81—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO
Akron:
82—Akron Theatre Supply, 1025 N. Main St.

Cincinnati:
83—Mid-West Theatre Supply, 1638 Central Pkway.*
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:
84—Cleveland Projector Co., 1723 E. 86th St.
National Theatre Supply, 2128 Payne Ave.
85—Ohio Theatre Equipment, 2108 Payne Ave.
86—Oliver Theatre Supply, E. 23rd & Payne Aves.*

Columbus:
87—American Theatre Equipment, 165 N. High St.

Dayton:
88—Dayton Film, 2227 Hepburn Ave.
89—Dayton Theatre Supply, 111 Volkenand St.
90—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:
91—American Theatre Supply, 439 Dorr St.
92—American Equipment Co., 109 Michigan St.

OKLAHOMA
Oklahoma City:
93—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
94—Oklahoma Theatre Supply, 628 W. Grand Ave.*

OREGON
Portland:
95—B. F. Shearer, 1947 N. W. Kearney St.
96—Theatre Utilities Service, 1935 N. W. Kearney St.
97—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA
Philadelphia:
98—Blumberg Bros., 1305-07 Vine St.*
National Theatre Supply, 1225 Vine St.
99—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:
100—Alexander Theatre Supply, 1705 Blvd. of Allies.*
101—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
102—A. & S. Steinberg, 1713 Blvd. of Allies.
103—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:
104—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND
105—Rhode Island Supply, 357 Westminster St., Providence.

SOUTH DAKOTA
106—American Theatre Supply, 816 S. Main St., Sioux Falls.

TENNESSEE
Memphis:
107—Monarch Theatre Supply, 402 S. Second St.*
National Theatre Supply, 412 S. Second St.
108—Tri-State Theatre Service, 318 S. Second St.

TEXAS
Dallas:
109—Hardin Theatre Supply, 714 Hampton Rd.
110—Herber Bros., 408 S. Harwood St.
111—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
112—Southwestern Theatre Equipment, 2010 Jackson St.*

Houston:
113—Southwestern Theatre Equipment, 1416 Main St.*

UTAH
Salt Lake City:
114—Intermountain Theatre Supply, 142 E. First South St.
115—Service Theatre Supply, 256 E. First South St.
116—Western Sound & Equipment, 142 E. First South St.*

VIRGINIA
117—Norfolk Theatre Supply, 2706 Colby Ave., Norfolk.

WASHINGTON
Seattle:
118—American Theatre Supply, 1504 14th Ave., at E. Pike.
119—Modern Theatre Supply, 2400 Third Ave.*
National Theatre Supply, 2319 Second Ave.
120—B. F. Shearer, 2318 Second Ave.
121—Western Theatre Equipment, 2318 First Ave.

WEST VIRGINIA
122—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN
Milwaukee:
123—Manhardt Co., 1705 W. Clybourn St.*
National Theatre Supply, 1027 N. Eighth St.
124—Ray Smith, 810 W. State St.
125—Theatre Equipment & Supply, 641 N. Seventh St.

FIRST CLASS
PERMIT No. 8894
(Sec. 510, P. L. & R.)
NEW YORK, N. Y.

BUSINESS REPLY CARD
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by—

QUIGLEY PUBLISHING COMPANY
ROCKEFELLER CENTER
1270 SIXTH AVENUE
NEW YORK 20, N. Y.

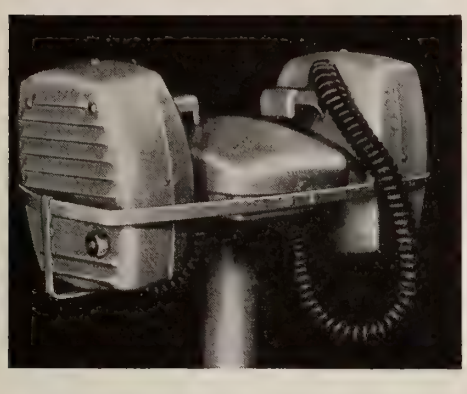
About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New Model In-Car Speaker And Ramp Switch Panel

A NEW MODEL in-car speaker system has been brought out by the DeVry Corporation, Chicago. Of streamlined design, the speaker housing is of infinite baffle type and is made of aluminum alloy, with all hardware of stainless steel and the entire assembly protected against corrosion.

The company has also announced a new ramp switch panel for maintenance of positive control of sound distribution for each ramp. The standard type is designed for a



15-ramp installation, but it can be adapted to additional ramps on special order.

The new in-car speaker is equipped with a 5-inch Alnico permanent magnet unit, with sound transmitted through water-deflecting louvers, the water being drained off to the sides. To allow for drainage of possible condensation of moisture inside, holes are provided in the housing. Speakers are attached to the terminal post by baskets, and for use a handle on the back is provided for attachment to car window, visor, mirror or lap robe cord.

Speaker cables are of coiled type, extending 8 feet, covered with rubber. The terminal box is of the same finish as the speaker housing and is designed for mounting on pipe either 1½ or 2 inches in diameter.

New Generator Unifies Resistors, Starter, Panel

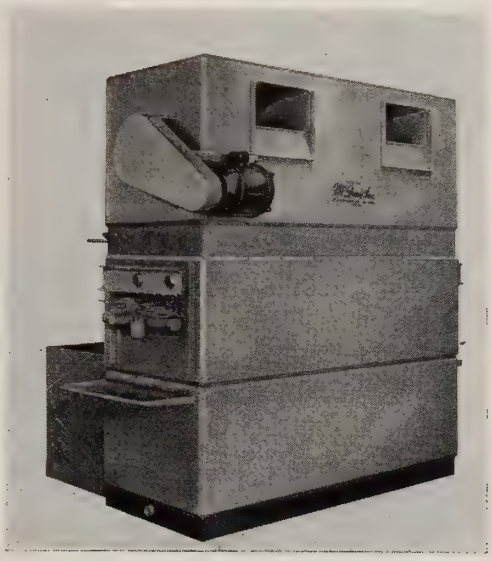
A NEW MODEL of the Stabilarc motor-generator set manufactured by the Automatic Devices Company, Allentown, Pa., has been developed with ballast resistors, starter and panel included as integral components of the equipment. Marketed as Model 1373, the new Stabilarc is available in all sizes, including a 40-80-ampere set for one-kilowatt arcs, and large capacities especially for drive-in installations.

The equipment has ballast resistors and across-the-line starter housed in a built-in sheet steel cabinet. To reduce noise and eliminate vibration, the generator is equipped with composition rubber pads and bushings for mounting.

Central Plant Unit Conditioners to 50 Tons

SELF-CONTAINED unit air-conditioners designed for central plant installation, and equipped for year-round operation, have been brought out by McQuay, Inc., Minneapolis, manufacturers also of ripple-fin cooling and heating coils and other air-conditioning devices. The new central plant units extend the McQuay unit conditioner line, which also includes cabinet type units in capacities of 3, 5 and 7½ tons.

The new equipment is available in capacities up to 50 tons, in two models, one

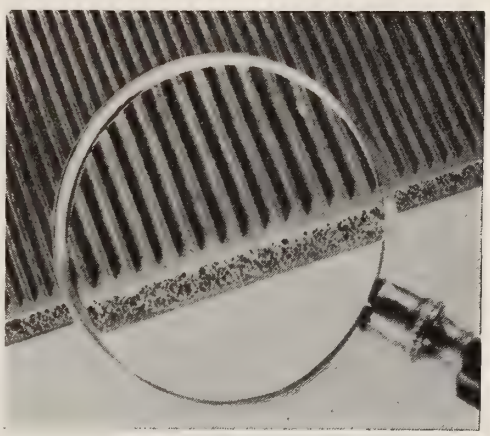


distributing the components horizontally for equipment rooms of relatively low ceiling height, and the other of vertical arrangement. They may be had with either direct expansion coils, or water coils, and with steam coils, while either throwaway or cleanable type air filters may be installed.

In all models the connections are exposed and grouped for easy installation and servicing, which is also facilitated by the housing design, which is sectionally constructed with removable panels. The units may be suspended from a ceiling as well as mounted on the floor.

Corrugated Rubber Mat On Foam Rubber Base

FLOOR MATTING combining corrugated rubber with a foam rubber base, for the durability of the former and the resiliency of the latter, has been brought



out by the American Mat Corporation, Toledo, under the trade name "Corrugated-Sponge" matting.

This mat has ⅛-inch black corrugated rubber matting applied to a $\frac{3}{16}$-inch sponge or foam rubber base, which contributes softness under-foot, quietness and non-creep characteristics. This matting comes in widths of 36 inches and lengths up to 25 yards.

•

The Dawo Company, manufacturers of in-car speakers, has appointed the Bryant Theatre Supply Company, 227 South Church Street, Charlotte, N. C., exclusive distributors for North and South Carolina. The Dawo Company, which is now established at a new address, 145 North Erie Street, Toledo, Ohio, also announces installations of Dawo speakers in a new drive-in at Burlington, Vt., and in the Telegraph drive-in at Toledo, which has a capacity of 1,000 cars.

"Talk about Refreshing—

this *cool water* gets [X] my vote"



Kelvinator

EBCO MANUFACTURING CO. COLUMBUS, OHIO U.S.A.

You make a strong bid for good will when you provide *properly cooled* drinking water where it's convenient to everyone, all the time. *Cool* water refreshes; makes people feel better; clears away dullness caused by thirst-fatigue. Install Kelvinator-refrigerated Electric Water Coolers at strategic points, where they'll remind your patrons to refresh themselves — for greater enjoyment! Many models, for any need. Write.

The EBCO Manufacturing Co.
Town and Lucas Streets • Columbus 8, Ohio



DAVID S. MOLIVER — Owner, David S. Moliver Theatres, Philadelphia, Pa.—says:

"For twenty years I have relied on RCA Service in my theatres. Need I say more?"

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Radio Corporation of America, Camden, New Jersey.

World's finest theatre chairs

AMERICAN Bodiform RESTFUL CHAIRS

American Seating Company • Grand Rapids 2, Michigan

Mounting for Letters In Free-Standing Signs

CAST ALUMINUM letters of the Wagner "Railock" type that have been widely employed for permanent and changeable signs on the sides of buildings,



can now be used as free-standing letters in name or other signs along the roof of a marquee, or parapet of a building, by means of a new mounting device developed by Wagner Sign Service, Inc., Chicago. According to the manufacturer's description of the mounting, the installation of an angle iron bracket at the base of the letter is made before the letter is finished so that the screw heads are finished the same as the customer's specifications.

"If the installation is to be made on stone, cement or brick, Ackerman Johnsons are furnished; if on wood, wood screws; if sheet metal, sheet metal screws or bolts. The price of these letters, complete with accessories, is the same as for Railock letters for mounting on two stainless steel rails," the announcement states.

"Railock" letters are made of cast aluminum, with baked crackle finish. They are available in a wide range of colors in solid color cove, colored or aluminum cove edge, Gothic, Poster and Egyptian styles in heights of 6, 8, 10, 12, 16, 24 and 30 inches.

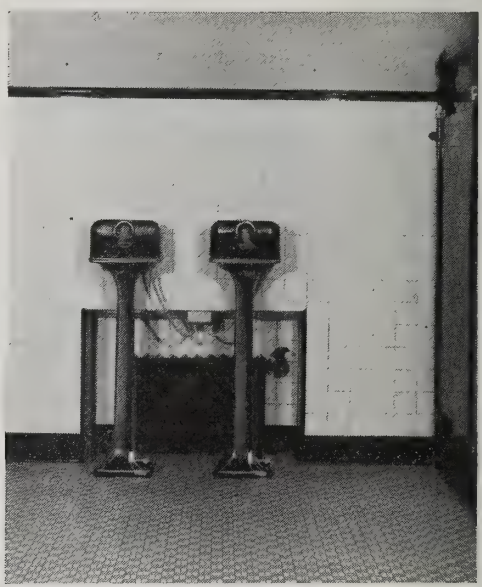
Descriptive literature is available from the manufacturer (*see page* 43).

•

The National Theatre Screen Resurfacing Company, Buffalo, N. Y., reports that besides national use of its "Artic Blanch" screen resurfacing material since it was made generally available about a year ago, it is now being used abroad. One of the most recent orders was from Portugal.

ELECTRIC HAND DRIERS FOR NEATER TOILET ROOMS

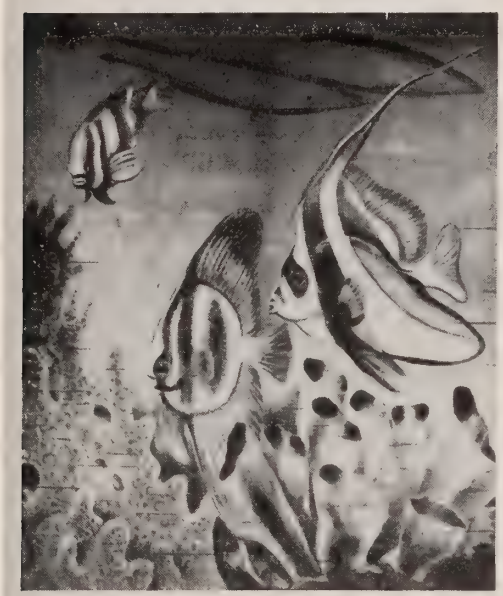




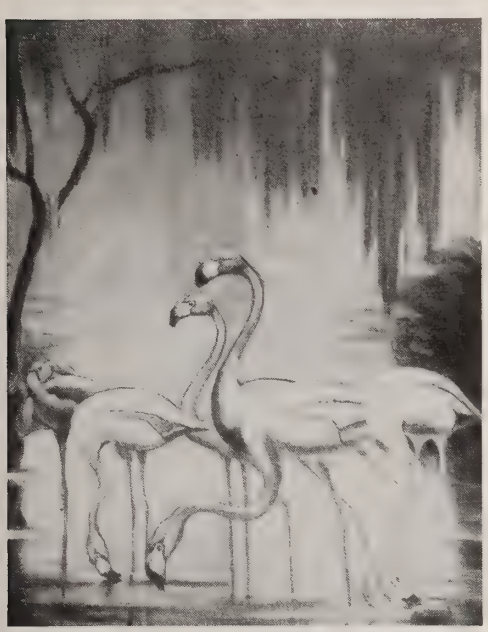
With development of electric driers for toilet rooms, that dry hands in a reasonably short time, more and more institutions which, like theatres, must have clean toilet rooms for their patrons are installing such equipment to eliminate paper towels entirely. Among leading circuits which are doing this is Warner Brothers Theatres. Among their newer installations are those shown above in two Broadway houses, the Strand (left) and the Hollywood. Commenting on the substitution of electric driers for towels, H. R. Maier, head of purchasing and maintenance of the circuit, says, "For some unknown reason, the majority of people, when they use a paper towel, throw it on the floor instead of putting it into a handy available receptacle. The use of the drier of course helps to keep the floor free from soiled towels. I have no data on the actual maintenance saving resulting, but it does help in maintaining clean rest rooms." The installations above are of "Sani-Dri" units, black pedestal models in both cases, by the Chicago Hardware Foundry Company, North Chicago, Ill. For general guidance, this manufacturer recommends one drier up to two lavatories, except where traffic definitely indicates one drier per bowl. Two driers generally serve up to four washbowls. For most efficient usage, the driers should be installed on the same wall with the lavatories, facing the same direction and conveniently close to them. One of the country's oldest manufacturers of foundry products of many kinds, Chicago Hardware also makes wall-mounted hand driers, and its line includes food and drink equipment and various industrial metal products.

Black-Light Murals Ready for Installation

TO SIMPLIFY the use of black-light murals especially in theatres to which competent artists are not readily available, a series of paintings in luminescent paints, with subjects and colors suited



Colorful exotic woodland and marine themes among the "Glo-Craft" black-light murals.



to theatres, have been added to the line of black-light materials and equipment offered by Switzer Brothers, Inc., Cleveland. Painted with the company's "Glo-Craft" luminescent materials, each subject is adapted to space as large as 9 feet wide and 14 feet high. Some variation is allowed for specific architectural conditions, but the maximum width is 9 feet.

The murals are available complete with framing materials required for mounting it, and with a 250-watt "Glo-Craft" black-light unit per painting, designed for recessed mounting in the ceiling. The black-light lamp included has a rated life of 2,500 hours.

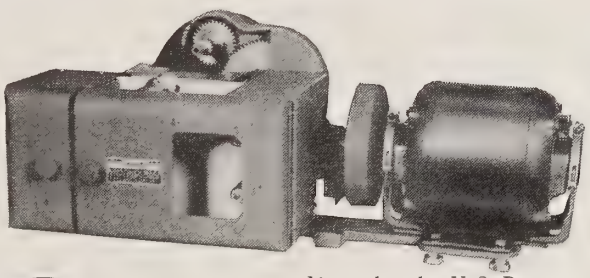
No Troublesome Chains or Belts in

ROYAL SOUND MASTER

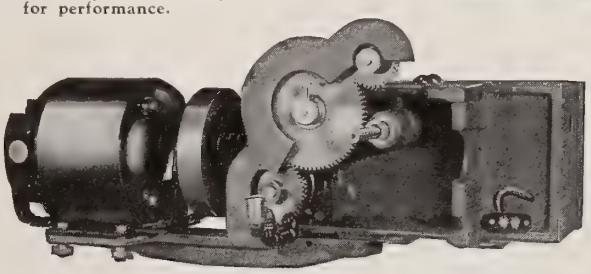
SOUNDHEADS

Direct Gear Train Provides Better, Trouble-Free Operation

Only in far more expensive soundheads do you find this important feature. ROYAL SOUNDMASTER Soundheads are chainless, beltless. A direct connected motor drive is employed assuring a smooth, even flow of power to the soundhead and projector mechanism. And ROYAL SOUNDMASTER Soundheads COST LESS than comparable units. They're your best buy for economy . . . for performance.



Licensed under U. S. Patents of Western Electric Co., Inc.



THE BALLANTYNE COMPANY
1707-11 Davenport St.
Omaha, Nebraska, U. S. A.
Cable Address "Balco"

THE GOLDEN VOICE OF THE SILVER SCREEN

Export Office: K. Streuber & LaChicotte, 1819 Broadway, N.Y. • Cable "Kastreuber"

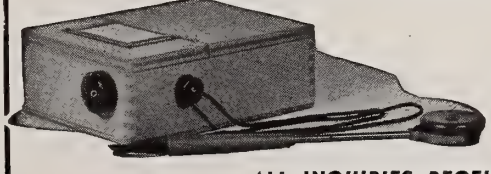
For inquiries on non-advertissed products us the General Inquiry Coupon on page 18.

THE MISSING TENTH!

EASILY INSTALLED IN ANY THEATRE, OLD OR NEW, SMALL OR LARGE. NOW AVAILABLE ON A PRACTICAL RENTAL BASIS.

THE TELESONIC THEATREPHONE IS AN IDEAL SYSTEM FOR DRIVE-IN THEATRES

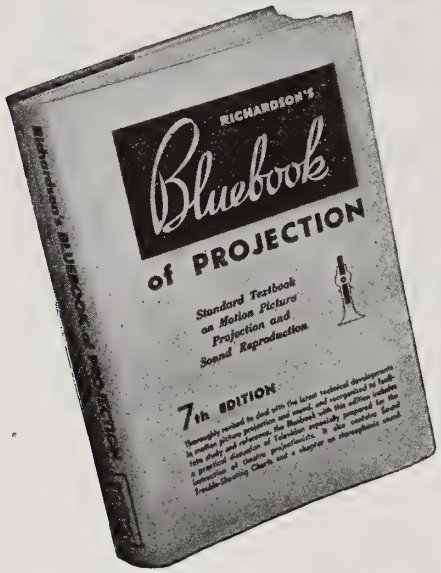
"The Missing Tenth" are the 10% of the population tributary to each motion picture theatre, small or large, who cannot now patronize and enjoy the show unless you install the remarkable TELESONIC THEATREPHONE. We welcome your inquiry for further details.



CHARLES H. LEHMAN, President
TELESONIC THEATREPHONE CORPORATION
3 East 48th Street
New York 17, N. Y.

ALL INQUIRIES RECEIVE PROMPT ATTENTION

for better projection!



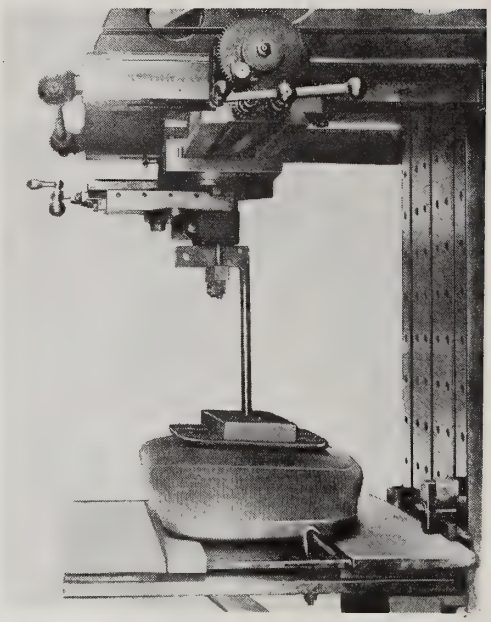
RICHARDSON'S
BLUEBOOK *of*
PROJECTION
SEVENTH EDITION

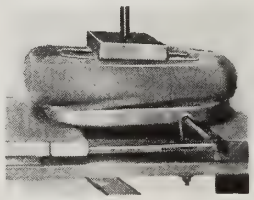
In the Seventh Edition, this famous standard textbook on motion picture projection and sound reproduction brings to all persons concerned with the screening of 35-mm. film, up-to-the-minute guidance. The Seventh Edition is new in its method of presenting the subject, new in organization of material, new in much of operating data. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** The chapters on sound now include one devoted to control-track and stereophonic reproduction. And supplementing the regular text are 20 charts for handy reference in locating and correcting sound system defects. Each chapter is preceded by a list of study questions with cross-reference to the text so that the answers may be readily found. The text is thoroughly indexed for easy access to all instructions.

$7.25
POSTPAID

Quigley Bookshop
Rockefeller Center New York 20

TOUGH ON SEATING!





How auditorium chair cushions are given the sit-down treatment at the Menominee, Mich., plant of the Heywood - Wakefield Company of Gardner, Mass. The cushion in this particular test got thus mechanically compressed almost 200,000 times (could an exhibitor ask for more from his patrons?). Such tests are a regular part of production of the Heywood-Wakefield line of "Encore" theatre chairs. The steel coil springs are assembled to the angle-steel seat frame, and the usual padding of sisal and cotton, plus fabric, are added, then the Flex-o-lator goes to work. Each compression is at from 225 to 260 pounds of pressure. The cushion has to come through without cupping of the filling material, and no sagging of the springs.

New Product Literature

• The complete line of Marlite plastic-finished wall and ceiling panels, and other building products, is described and illustrated in a 1948 edition of the general catalog of Marsh Wall Products, Inc., Dover, Ohio. On Marlite materials, the catalog indicates applications and gives specifications for their many uses. Similar information is provided on Marsh mouldings, which are available in aluminum alloy, Presdwood, and plastic. Other products dealt with are various types of adhesives, caulking material, and polish. The catalog, containing eight pages, is printed in two colors.

• A group of circulars covering theatre sound systems has been issued by the RCA Theatre Equipment Section, Camden, N. J. One booklet is devoted to RCA drive-in theatre sound equipment.

• Instructions on the patching and resurfacing of floors, and on other aspects of building maintenance, are offered in a booklet issued by the Stonehard Company, 403 North Broad Street, Philadelphia 8, Pa. Entitled "Over the Rough Spots," it is available free from the company.

It's time to get ready for this year's bigger

TESMA TRADE SHOW

. . . the industry's national exhibit of products for the physical theatre—

JEFFERSON HOTEL
ST. LOUIS
SEPTEMBER 28-30

Distributing Tampax Dispensers Nationally

NATIONAL distribution of automatic coin vendors of Tampax sanitary napkins has been acquired by the Hospital Specialty Company, Cleveland, and a new type machine is now available for installation in women's restrooms.



The vendor has a capacity of 25 individually sealed tubes, each containing one "Regular" Tampax with instruction for use. The machine is of modern design finished in baked white enamel with chrome trim on lock and handle. It is 25 inches high, 6½ inches wide, and 4½ inches deep.

Vacuum Model Adapted To Furnace Cleaning

IN ONE OF the new models of the General Electric Company's "Master-Vac" heavy-duty vacuum cleaning equipment, the requirements of such applications as furnace and boiler cleaning are especially provided for. The "Master-Vac" cleaners can be used for blowing dirt free by removing the bag and substituting a blower

coupling and guard, which are provided as standard equipment. In addition to this feature for various parts of a heating installation (such as registers, ducts, filters, etc.), Model 175 has been designed for sucking the dirt from furnaces and boilers,



and a special set of tools is available for this purpose.

With a motor developing a suction rated at 46 inches water lift, the bag has a filtering area of 2,000 square inches. All but a small amount of lighter material goes into the bag; most of the soot and the scale is drawn into the steel container.

The furnace and boiler cleaning tools included a bristle brush, wire brush, a scraper nozzle, and a blower and suction tool for hard-to-reach places.

IDEA FOR LOUNGE NOOK



Suggesting an attractive arrangement for an otherwise barren area of a foyer, or for a lounge alcove, this built-in seat is covered in Tolex leather-like coated fabrics manufactured by the Textileather Corporation of Toledo. Tolex is available in three types—a vinyl plastic coated cloth, all vinyl plastic, and a fire-resistant type, and is available in a wide variety of colors and finishes.

"The Man In the Booth" KNOWS CONTINENTAL Rectifiers

HERE are the best available rectifiers for Arc Lamp Rectification made by one of the oldest manufacturers in the field. Theatre-men and projectionists everywhere have found that Continental's Copper-King Rectifier (235-A) and Silver-King Rectifier (235) give steadier and more continuous service. Engineer-Perfected, they meet the most exacting standards of Hollywood's cinemographic technicians. For faithful, day-in and day-out stability and performance theatre men can count on Continental's twin rectifiers.

For technical data on these and other tubes for many purposes write . . . . .



IN RESPONSE TO A GREAT DEMAND WE OFFER:
Continental's Engineer-Perfected 235-A 15-Ampere Rectifier with a flexible copper anode lead.
..also available as usual CE 235 15-ampere Rectifier with a stiff tungsten anode lead.

CONTINENTAL ELECTRIC CO.
GENEVA, ILLINOIS

DEDICATED TO SOUND AT ITS BEST FOR EVERY THEATRE

ALTEC LANSING News

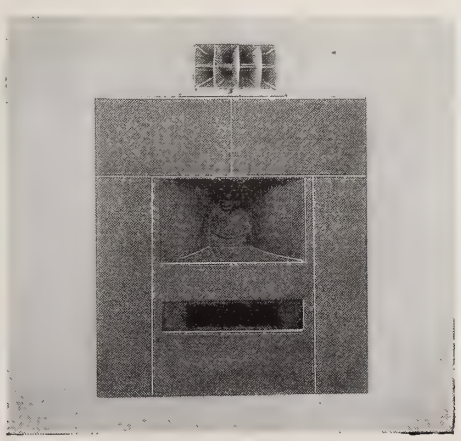
ONE STANDARD OF QUALITY ONLY . . . THE HIGHEST

INFORMATION OF VALUE TO THE MOTION PICTURE INDUSTRY

SUPERIOR "PRESENCE" AND REALISM OF "VOICE OF THE THEATRE" SYSTEMS INCREASES DRAMATIC VALUES OF FILMS

Exhibitors who realize the importance of physical comfort for their patrons, are discovering that the *listening comfort* provided by "Voice of the Theatre" speaker systems is an asset of box office importance. From "Voice of the Theatre" loudspeakers music, voices, and sound effects "flow" into the audience in perfect balance between low and high frequencies; the sound is heard free from strain, in perfect relaxation.

The "800" Voice of the Theatre speaker system brings to theatres with small auditoriums the sound reproduction qualities of the large "Voice of the Theatre" systems installed in famous first run houses throughout the United States. Ask your supply dealer for full information about the "800" or the larger sized models. "Voice of the Theatre" sound systems are supplied as standard equipment by most of the leading manufacturers of theatre sound reproduction systems.



250 West 57th Street
New York 19, N. Y.
1161 N. Vine Street
Hollywood 38, Calif.

ALTEC LANSING CORPORATION

GENERAL INQUIRY COUPON

for types of product NOT ADVERTISED in this issue

Please use coupon and refer to item by its number in listing whenever possible; otherwise explain in space indicated for numbers.

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101—Cutout devices
102—Display frames
103—Flashers
104—Lamps, flood
105—Lamps, projector
106—Lamps, reflector
107—Letters, changeable
108—Marquees
109—Signs, theatre name
110—Time switches
111—Transformers

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Conditioning units
207—Control equipment
208—Cooling towers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Outlets, mixing type
218—Ozone generators
219—Radiators
220—Stokers
221—Temperature indicators
222—Well water pumps

ARCHIT'RE & DECORATION
301—Black-light murals
302—Decorating service
303—Fabric, cotton-rayon
304—Fabric, woven glass
305—Fabric, woven plastic
306—Fibre boards & tiles
307—Glass blocks & tiles
308—Leatherette for walls
309—Luminescent paints
310—Mirrors
311—Paint, lacquers, etc.
312—Plastic veneering
313—Porcelain enamel tiles
314—Roofing
315—Terrazzo
316—Wood veneer

DRIVE-IN THEATRES
401—Attraction signs
402—Box-office control systems
403—Engineering service
404—Ramp speaker systems
405—Refreshment services
406—Screen towers

EMERGENCY
501—Fire extinguishers
502—Lighting equipment

GENERAL MAINTENANCE
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602—Brooms & brushes
603—Carpet shampoo
604—Cleaning compounds
605—Deodorants
606—Disinfectants
607—Gum remover
608—Ladders, safety
609—Paint, aud. floor
610—Polishes
611—Sand urns
612—Soap, liquid
613—Vacuum cleaners

FLOOR COVERINGS
701—Asphalt tile
702—Carpeting
703—Carpet lining
704—Concrete paint
705—Linoleum
706—Mats, rubber

LIGHTING
801—Black-light equipment
802—Cove strips & reflectors
803—Dimmers
804—Downlighting equipment
805—Fluorescent lamps
806—Lumiline lamps
807—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
901—Chairs, sofas, tables
902—Cosmetic tables, chairs
903—Mirrors

OFFICE
1001—Addressing machines
1002—Accounting systems
1003—Communicating systems

PROJECTION & SOUND
1101—Acoustic materials
1102—Acoustic service
1103—Amplifiers
1104—Amplifier tubes
1105—Cabinets, accessory
1106—Cabinets, carbon
1107—Cabinets, film
1108—Changeovers
1109—Cue markers
1110—Effect projectors
1111—Exciter lamps
1112—Fire shutters
1113—Hearing aids
1114—Lamps, reflector arc
1115—Lamps, condenser
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1117—Lenses, projection
1118—Microphones
1119—Mirror guards
1120—Motor-generators
1121—Non-sync. turntables
1122—Photoelectric cells
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1124—Projectors, 16-mm.
1125—Projector parts
1126—Projection, rear
1127—Public address system
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1129—Reel end alarms
1130—Reels
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1132—Renovators, film
1133—Rewinders
1134—Rheostats
1135—Safety devices, projector
1136—Screens
1137—Speakers & horns
1138—Splicers
1139—Soundheads
1140—Stereopticons
1141—Tables, rewind
1142—Vent fans (arc lamp)
1143—Voltage regulators
1144—Waste cans, self-closing

SEATING
1201—Ash trays (chair back)
1202—Chairs
1203—Expansion bolts
1204—Fastening cement
1205—Foam rubber cushions
1206—Upholstering fabrics

SERVICE & TRAFFIC
1301—Directional signs
1302—Drinking fountains, ornamental
1303—Lobby rails & ropes
1304—Lockers, checking
1305—Uniforms
1306—Water coolers

STAGE
1401—Curtains & drapes
1402—Curtain controls & track
1403—Dimmers
1404—Lighting equipment
1405—Rigging & hardware
1406—Scenery
1407—Switchboards

TICKET SALES
1501—Box offices
1502—Changemakers
1503—Program time clock
1504—Signs, price
1505—Speaking tubes
1506—Tickets
1507—Ticket choppers
1508—Ticket holders
1509—Ticket registers

TOILET
1601—Fixtures
1602—Hand driers, electric
1603—Paper dispensers
1604—Paper towels
1605—Soap dispensers
(See also Maintenance)

48

GENERAL INQUIRY COUPON

Indicate classes of product by their numbers. Mail in your business envelope to Better Theatres, Rockefeller Center, New York.

_____ _____ _____ _____ _____ _____

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Name..... Theatre.....

Address.....

Program Time Schedules

PADS OF PRINTED blanks for making out program schedules have been made available without charge to theatre managers and projectionists by the RCA Victor Division. Each pad contains 100 blanks, measuring 8¼x5¼ inches. Forms are printed in two colors with rules spaces for insertion of program data and schedule instructions.

Columns are provided for projectionists' information on volume settings, and for titles, running times, exchanges, and performance times, besides space for special instructions. The blanks may be obtained direct from either the RCA Theatre Equipment Section, or the RCA Theatre Service Corporation, both in Camden, N. J., or through RCA dealers.

Toilet Room Service

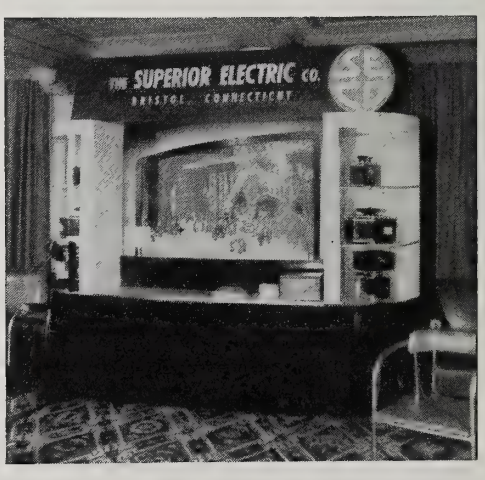
FREE TOILET ROOM maintenance has been announced by the West Disinfecting Company, 42-16 West Street, Long Island City, N. Y. Called the "Washroom Service Plan," it provides for periodic calls by a service man who will perform such jobs as cleaning water closet bowls and traps and urinals, and disinfecting the toilet room and equipment.

The service is described in a 12-page booklet printed in color and describing, with illustrations, various phases of toilet room maintenance. The booklet may be had free of charge from the company by asking for it on a business letterhead.

•

The Wenzel Projector Corporation has appointed K. Streuber & LaChicotte, New York exporters, exclusive distributors abroad of Wenzel projection and sound equipment.

DIMMER DEMONSTRATION



The exhibit of the Superior Electric Company, Bristol, Conn., at a recent lighting exposition in Pittsburgh, included a model of a lavish theatre stage setting, equipped for color effects, which the public could operate by means of the dimmer control. The installation was made to demonstrate the new Superior "packaged" dimmer control, which is a simplified auto-transformer dimmer system designed for small theatre and stage applications.

Beyond Comparison

THE NEW IDEAL SLIDE-BACK CHAIR



So far ahead mechanically ...offering so many more advantages... this pre-eminent chair is recognized as the greatest value ever offered in theatre seating!

Only the Ideal Slide-Back affords all these advantages:

More than six inches of smooth, effortless, horizontal retraction with no humps, jarring or disturbance to those behind—provides 100% more passing space, with conventional spacing, 32″ back to back. Eliminates necessity of standing to permit passing. • No sharp edges to bump shins, no pinching hazards. Full length die formed steel back panel entirely covers seat cushions. • The only chair of ANY TYPE that affords 100% safety in emergencies. Unoccupied seats automatically, silently slide back, rise and lock into position; automatically disengaging when lowered for occupancy. • No maintenance, adjustments or lubrication requirements. • Deep spring cushioned comfort. • Adjustable to all conditions and inclines. Can be stationary in balconies with high risers. • No understructure to hamper cleaning. • Easily installed without specialized mechanics. • A variety of models, end standards and upholstering.

Sold by Independent Theatre Supply Dealers

Ideal SEATING COMPANY *of Grand Rapids*

SEATING IN THE MODERN MANNER

COMPLETELY NEW!



McQuay central station air conditioners

McQUAY research and engineering skill has produced something new in central air conditioning units—a unit which through increased range and flexibility brings better air conditioning efficiency to both the comfort and the process fields. With a capacity range (in eight models) of from 3 to 50 tons, McQuay's new units have been designed to promote ease of installation—maximum serviceability. Sectionalized construction includes completely removable panels for easy maintenance. All connections are exposed and conveniently grouped to simplify installation and servicing.

For universal year 'round air conditioning use, these units include Ripple-Fin coils, long famous for heat transfer efficiency. See the McQuay representative in your area, now, or write McQuay, Inc., 1631 Broadway Street Northeast, Minneapolis 13, Minnesota.

McQuay INC.

HEATING • AIR CONDITIONING • REFRIGERATION

Better Theatres
GEORGE SCHUTZ, Editor

Selecting Theatre Carpeting In Accordance with Its Showbusiness Function

It is pointed out that carpeting is essential to the quietness required by sound pictures, that it helps to simplify maintenance. Quite as practicable is its importance to the creation of an environment supporting the basic purposes of the theatre. It is a major consideration in the selection of carpeting to do a complete job.

By J. W. SERVIES

CARPETING PLAYS an important role in successful theatre operation. More than simply a covering for the floor, it serves several functions, some of which are frequently forgotten.



J. W. SERVIES

In the first place, it is an important means of making the theatre seem luxurious to the patron. When he comes in off the street and feels the soft luxuriousness of the carpet under his feet, it is literally his first step toward relaxing, without which complete enjoyment of the show is impossible.

Secondly, the proper selection of carpeting is a wonderful aid in decoration. It helps the theatre owner to achieve beauty in the decorative harmony in his theatre.

In the third place, carpeting helps the acoustics by diminishing reflections.

The fourth function is to reduce to the minimum the sound of patrons' feet coming in and going out, thus minimizing the possibility of distraction and increasing the enjoyment of the program by the audience.

Fifth, we cannot overlook the importance of carpeting as a safety factor. Carpeted aisles, mezzanines, and balcony steps make the danger of slipping negligible.

As regular cleaning is an important part of theatre maintenance, less time and effort is needed to keep it looking fresh and clean with good carpeting, than is necessary when floors are cleaned with sweepers and polishing devices.

Carpeting is therefore a natural component of a theatre interior. In the creation of the environment that is part of the appeal of a theatre as a place of recreation, it is a major factor—sometimes the most important (as it may often be the simplest) single decorative device for this purpose. It therefore should be used creatively, with adequate appreciation of this psychological function.

Durability of course is always a basic consideration. The laying of carpeting is itself a substantial item of the cost of theatre carpeting. Once down, it should be able to give long life in terms of the hard usage theatre carpeting usually receives. Cheapness is therefore no way to economy. True savings come from the purchase of grades capable of retaining the original beauty of figure and color for years (nothing can make a theatre look run-down quite so obviously as shabby carpeting).

Of the various weaves of carpeting, those regarded as most practicable for the public areas of motion picture theatres are Velvet, Wilton and Axminster. Each is available in several grades. The grade is therefore a fundamental measure of wearing quality, and of course it will be reflected also in appearance.

At price levels generally applying in the selection of carpeting for theatres, Axminster is commonly regarded as better suited to areas not subjected to such hard usage as carpeting receives in foyers and auditoriums. Good grades of Wilton and Velvet stand up well in these main traffic spaces.

WILTON CARPETING

The Wilton weave is close and compact and is famous for its clear-cut patterns. Designs range from Oriental to modern in theme, although somewhat simplified as five colors are all that generally are used. Due to the weaving process, however, pat-



The ability of beautifully woven pattern on the floor to carry the burden of the interior treatment of a theatre is often taken advantage of by leading designers, as in the foyer areas above and below, laid in Crestwood Velvet.



With porcelained steel walls, the cosmetic room of the new Woods theatre in Detroit, draws warmth and charm principally from a floor covered in Leedom Wilton.



terns can be woven in smaller yardages, thus enabling theatres to have an especially large selection of patterns.

From the back, Wilton weave resembles Velvet carpeting, but if you look closely, you will see running lengthwise, down the carpet, differently colored yarns imbedded in the weave. In some Wilton carpets as much as two-thirds of the yarn ends are buried in the back, giving a soft, cushion effect, and accounting in large measure for Wilton durability. Wilton of good quality is an aristocrat among carpets—beautiful to look at, luxurious under foot, long-wearing.

VELVET CARPETING

Velvet carpet is a very economical weave because it contains all of its wool in the surface. In its good grades, it has a smoother, more plush-like surface than Axminster. The patterns are distinguished by subtle shadings, in contrast to the more sharply defined Wilton and Axminster patterns, and it can be had in a wide variety of colors and designs. The colors to be used in the pattern are dyed into the wool or worsted yarn specifically according to each design.

The pile of Velvet carpeting is dense, closely packed and uniform in height. Different grades are distinguished by the density and height of the pile, and the pliability of the back—the better the quality, the more pliable it is.

AXMINSTER CARPETING

The Axminster weave has a soft, firm texture and is very agreeable under foot. The heavy pile gives a rich, luxurious background to any space in which it is used. An important advantage of the Axminster weave is that an unlimited number of colors may be worked into the pattern, one reason why this weave offers such a wide range of attractive designs.

Axminster carpets of fine quality will wear well and are practicable for lounges, where beauty at close range is so important. Axminster grades vary in the quality of yarns, in height of pile and in rows to the inch. Each individual tuft of wool is looped into the body of the fabric by mechanical "fingers" in much the same fashion as Oriental weavers tie in tufts by hands. On the back there are ribs or strands of heavy jute fibre, running across the width. The closer these ribs are together—that is, more rows—the finer the weave.

Carpeting is a conspicuous feature of personality in a theatre, and personality is of course—a dominant consideration in showbusiness. It is an established thing independent of current attractions.

[*The author is manager of the Carpet Department of National Theatre Supply.*]

Modern drama:

Barker Bros.' new 5th floor

Leading rolls:

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A corner of Barker Bros.' remodeled 5th floor. Setting by Greta Grossman. Luxurious textured Contempora carpet by Bigelow.

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A versatile leaf pattern (Alexander Smith Crestwood Velvet No. 2370-C), modern without extreme stylization and having a convenient repeat system. In tans and greens and red.



Another Alexander Smith Crestwood Velvet (No. 2369-C), contrasting with the previous pattern in the formality of its Italian devices of red and tan in panel formation.



A modern leaf and scroll design (Bigelow's Hartford-Saxony Wilton No. 44249-82) in a bold, broad treatment for large spaces, in rich red wines, golds and blue-greens.



A large-scale composition for spacious areas (Karogheusian Gulistan Wilton) gracefully intertwining floral devices in bottle green, turquoise and chartreuse on henna rose.



A French scroll design in a five-frame Wilton (Mohawk Saxony MS-32) having beige and brown top shades over a red ground.



A three-frame Wilton (Mohawk Parkleigh PH-75) with a circle and scroll pattern in a color scheme of gold, green and beige.



An all-over modern leaf pattern (Bigelow's Delrock Wilton No. 21437-93) that lends itself well to use of all the newest shades of green, gray and red.



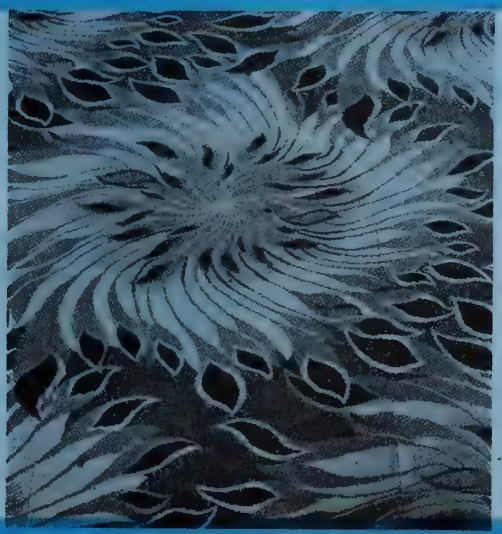
A modern version of a Roccocco scroll design (a Bigelow Hartford-Saxony Wilton No. 44279-65) scaled to spacious foyer requirements, done in gray, blue-green and red.



A large-scale Renaissance scroll design (Bigelow's No. 44016-32 in Hartford-Saxony Wilton) of great adaptability, including formal effects, in red, gold, green and black.



Another large-scale pattern in a Karagheusian Gulistan Wilton exploiting the Night Blooming Cereus in lemon yellow, chartreuse and rose, silhouetted by jade.



A Persian sunburst scheme with 54-inch repeat, a Karagheusian Gulistan Wilton in lemon yellows, golds, acquamarine and electric blues on a ground of copper rose.



This Gulistan Wilton by Karagheusian has a bold floral motif against a self-patterned floral ground in shades of red supporting tulips in gold, green and ecrue.



A fanciful modern abstract pattern (Mohawk Parkleigh PH-61) in a three-frame Wilton featuring a red, brown and green color scheme.

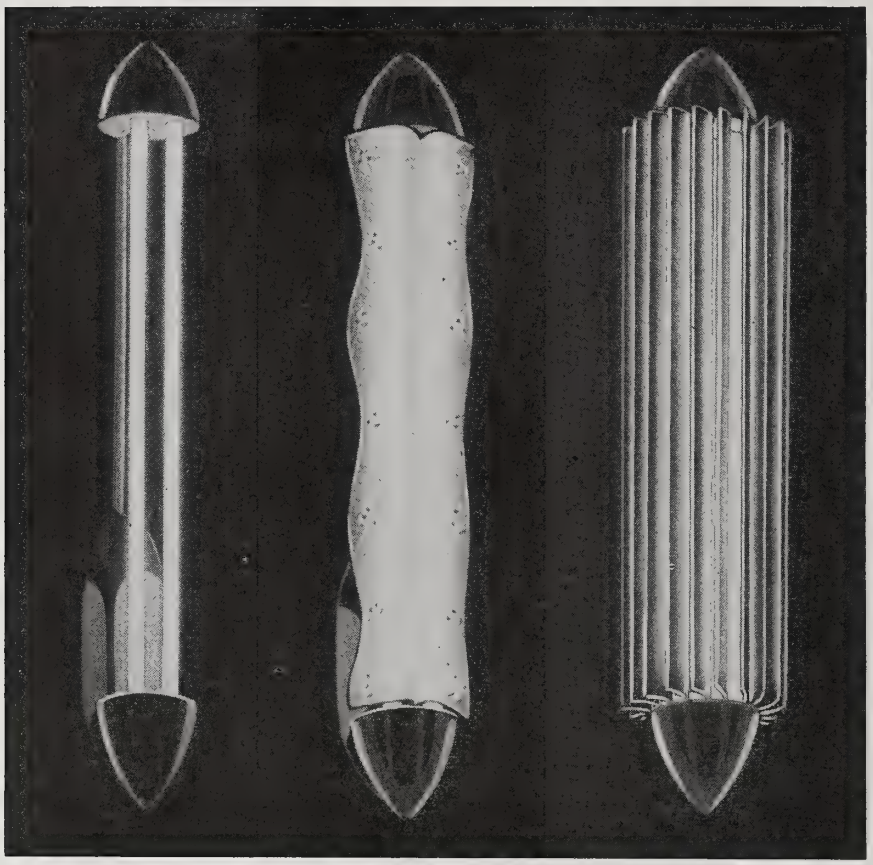


A five-frame Wilton (Mohawk Saxony MS-31) with a modern leaf design. The color scheme presents shades of tan on a red ground.



A leaf-scroll design colored fluorescent dyes (Mohawk Morleigh ML-34F). It is a five-frame Wilton in gold and green.

New Looks for Luminaires with the Same Installation



The chassis (left hand view) includes the ballast and socket housings for fluorescent lamps. While any of the sizes of fluorescent lamps are applicable, the T-6 slimline is particularly suitable. The shield may be a series of opaque metal vanes obstructing direct view of the lamps (center). Color introduced either in the finish, or the light sources, or both, gives many combinations. Translucent vanes also offer numerous possibilities. The shield may be simply of diffusing glass or plastic (right hand). Variety in texture may be obtained with moulded or surface treatments or etched or applied pattern.



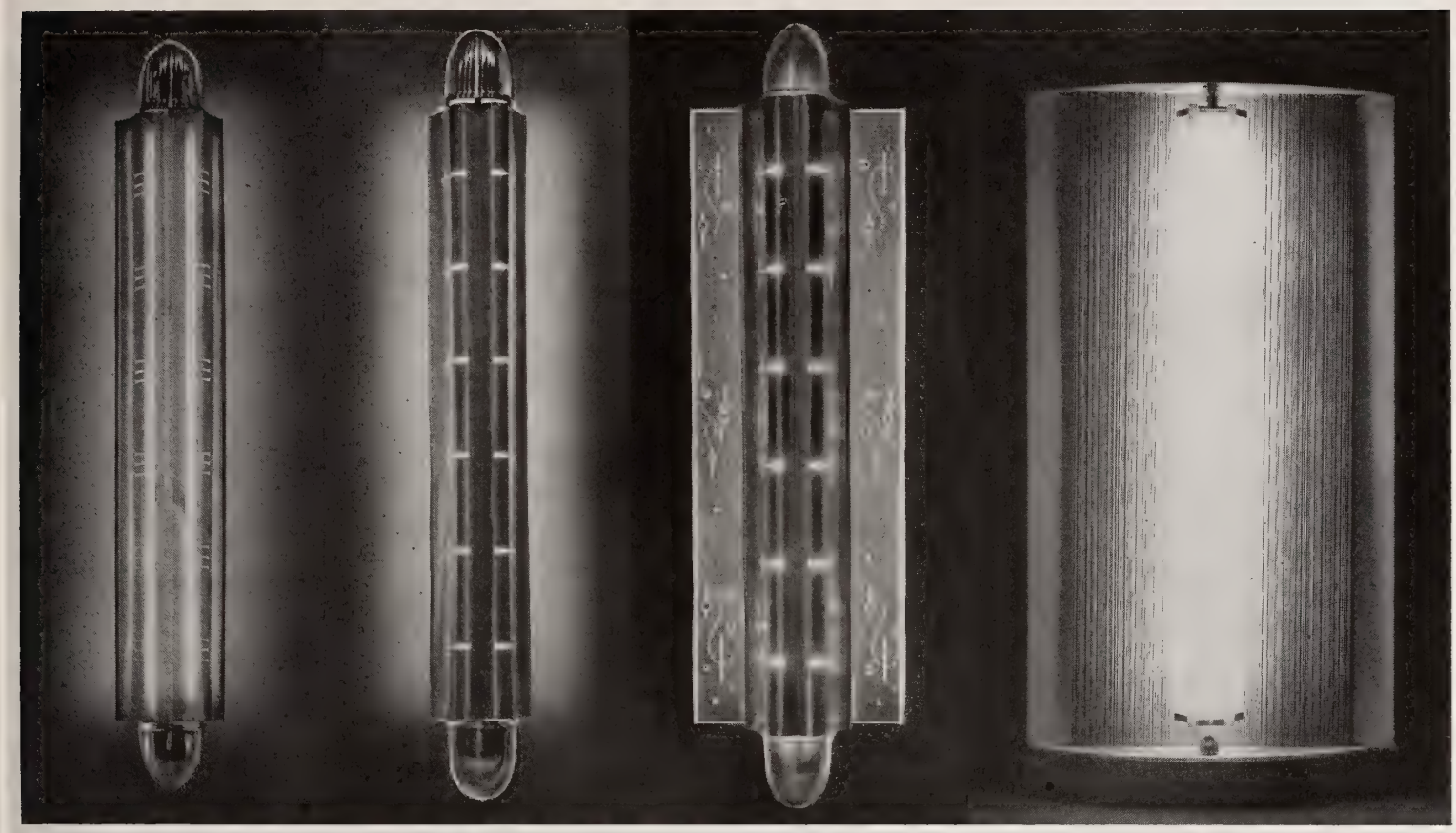
The left hand shield above is made of two shapes of extruded plastic, the center of greater diffusion in a ribbed design, while the edges are extruded tubes of clear colored plastic. This gives a higher brightness color accent to the edges. The proportions of the unit as well as the form are changed by applying other extruded plastic shapes (right hand). The center is a flat ribbed section that gives a band of higher brightness in contrast to the more diffusing and softer glow from formed side sections.

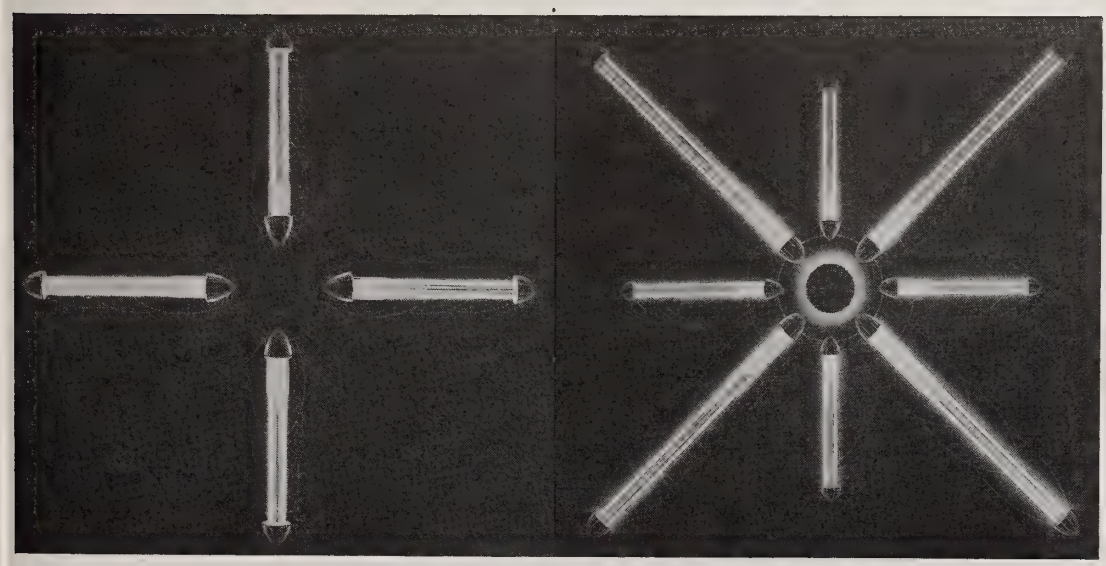
AT A RECENT convention of theatre people on the west coast, a number of ideas for lighting in theatres were presented. Among the suggestions that received enthusiastic reception was one indicating a way to obtain numerous lighting effects from one basic element. A chassis which housed the ballast, wiring and sockets for fluorescent lamps formed the element. To it, decorative shields of different forms and materials were added to give variety in effect. In this way, a selection may be made for original installation or any time a "new look" is desired and it may be had by merely changing the decorative shields.

The use of newer materials and older ones in new forms offer many possibilities in shape and pattern. And, to these numerous textures, color and values in brightness lend a further multiplicity of variations. Each combination giving the individuality so desirable in the theatre but still offering some of benefits accruing from standard lighting fixtures. Lower costs result from the manufacture of units in quantity as compared with fixtures specially built for individual theatres. The idea then becomes attractive to theatre operators and manufacturers and as well as to the suppliers of lighting fixtures.

The suggestions apply particularly for decorative uses in the lobby, foyer and lounges. They would be very useful in modernization. The illustrations here are not necessarily complete designs, but rather intended to give some idea of the potentialities for variety in the unit themselves, also some indication is made for arrangement of several units that suggest variety in patterns for the fixture.

The new way to use fluorescent lamps to create luminaires of changeable decorative style using the same chassis containing ballast, wiring and sockets— described by C. M. CUTLER, illuminating engineer, Nela Park Engineering Division of General Electric.





Above are arrangements using the basic elements without the shields. Many arrangements of pattern may be produced with such standardized units. The proportions of long lamps, as in the right hand style, introduce another factor that increases the flexibility in developing pattern. Here, too, lengths of basic elements without shields are combined to indicate one way of creating a medallion effect.

In the translucent group (above) perforated metal may be included. With hundreds of small holes per square inch, it allows enough light through to appear luminous (extreme left). Its character is different from glass or plastic; it seems to give the impression of a sheen on the surface which tends to scintillate as the observer moves. Accent in the pattern may be introduced by small cut-out shapes. As in the second form, the shield may be opaque material, such as metal with a satin-like finish. The form is revealed by silhouette and interest is added by accents introduced by the perforated pattern. Light from over fixtures in the room will give life to the exterior surface of the shield. Edge lighted sections might be added to this shield, as in the third form. There are many opportunities for unusual and pleasing designs incised in the clear plastic. To give lighted pattern the contrast of a darker background is needed. As in the preceding form, the background becomes an important part of the effect, with texture produced by light and shade. Here the background is of plywood with a finish made up of small hills and valleys running parallel to the light source.

Auditorium Lighting as a Factor of Picture Presentation

By BEN SCHLANGER

Theatre Architect and Consultant

GREAT STRIDES have been made in more recent years in the basic design of the motion picture theatre, but unhappily one of the sectors of substantial lag is the very important one of auditorium illumination. Perhaps we still suffer from memory of the poorly illuminated screen of many years ago. The low brightness levels then experienced made it necessary to darken the auditorium severely during the period the motion picture was projected.

This is especially understandable when you realize that methods of shielding light sources were not too well known, and that the spill of any extraneous light on to the screen would easily wash out the contrasts of the picture when the screen brightness was approximately one half, or less, of the screen illumination common today.

Dark auditoriums are also great in number because it is an easy and cheap way of dealing with the problem. Good air conditioning and acoustics came to the motion picture theatres only after a sufficient number of theatres that provided these comforts proved to other exhibitors that patrons would soon regard their theatres as below standard in comfort. We are now approaching a comparable stage in what might be termed proper "light conditioning" for the auditorium.

There has been considerable research on this subject by such men as Dr. M. Luckiesh and Dr. L. A. Jones. I myself have designed a considerable number of theatres in which the light level of the auditorium during the picture projection period was increased and that proved to be successful after many years of the most practical test, that of time. And now we have work recently completed by Mr. H. L. Logan of the Holophane Company of New York, which will prove to be one of the most important contributions in this phase of theatre lighting. [Reported in May BETTER THEATRES, page 16.—ED.] The advantages of increased auditorium illumination during the picture projection period are no longer theoretical because there is now considerable agreement on this subject among the leading authorities on lighting, besides an appreciable number of installations embodying their principles.

Mr. Logan's work brings us closer to a successful treatment of this subject because he gives substantial information for the first time as to how much light there should be, and the possible variations of light intensities for the different parts of the auditorium. More important than the particular recommendations made quantitatively, are the measurements made by him of the screen brightness with film running. For the first time we have data showing brightness for all types of black-and-white and color films.

It is significant that the average brightness of color films is almost twice that of black-and-white film, according to these measurements. I place the importance of these measurements far above the recommendations made by Mr. Logan for ceiling and wall brightnesses because these measurements provide the information which has been lacking for a long time, and there may be many individuals interested in this problem who will use these measurements to great advantage in formulating other recommendations than those made by Mr. Logan, who stated that he hoped the foundation laid by his work would inspire the designer to better lighting solutions. Here are screen brightness measurements in foot-lamberts made by Mr. Logan for different types of film material:

Black-and-white newsreel: illumination with screen blank, 15; with picture, 1.08 average.

Black-and-white feature: screen blank, 15; picture, 1.09 average.

Technicolor feature: screen blank, 10.1; picture, 1.27 average.

Cinecolor short: screen blank, 15; picture, 1.40 average.

Self-colored animated cartoon: screen blank, 15; picture 2.85 average.

(*Continued on page* 34)

Better Theatres' Silver Anniversary

BETTER THEATRES has reached its first major milestone—the Silver Anniversary of its founding—and will celebrate it in the issue of July 3rd.

In 1923, Martin Quigley, publisher of the Herald, observed:

"The motion picture . . . has created a condition in which better and finer theatres must constantly be erected or there will be a glaring disparity between the character of the amusement offered and the place in which it is presented.

"The subject of better theatres is a tremendous one. Unless it is intelligently and adequately responded to by the exhibiting branch of the industry, there certainly must come a disastrous halt in the progress of the motion picture and the film business."

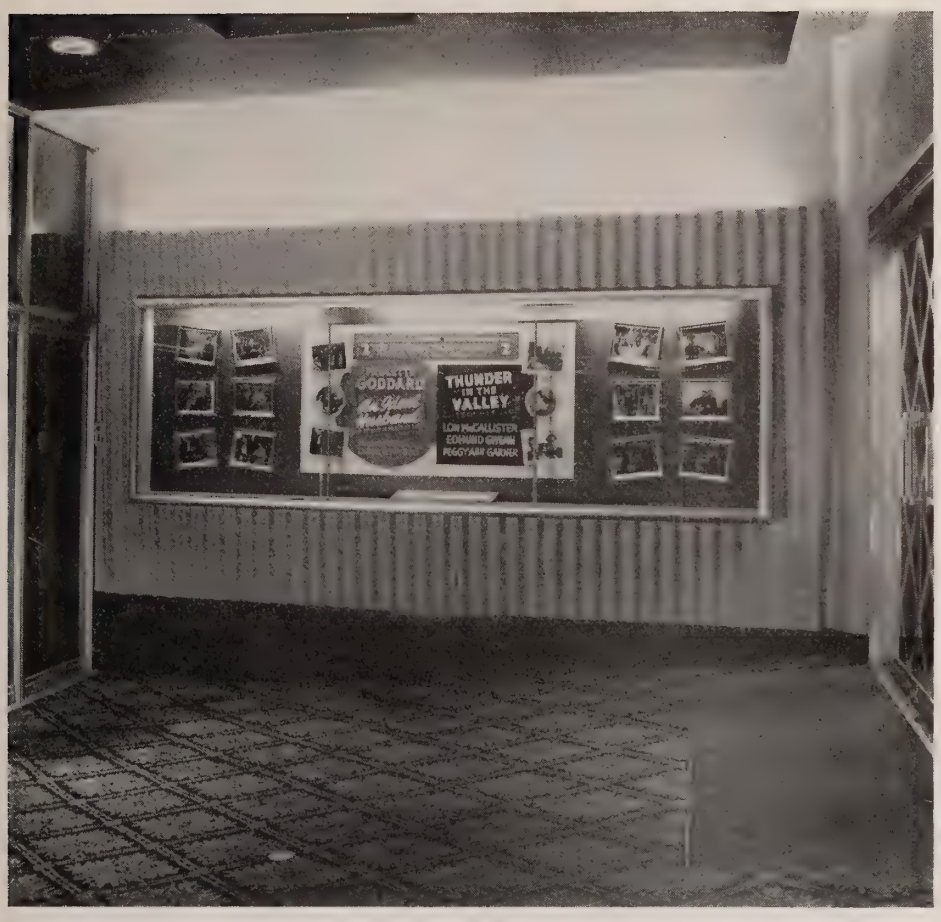
This was Better Theatres' introduction to the industry. It was founded to implement intelligent response to the needs of Motion Picture Exhibition in architecture, equipment and maintenance.

Recording since then the advancement of a theatre specifically for motion pictures, Better Theatres has been itself among the many instruments of that progress.

Progress that must, of course, continue—so in reflecting accomplishments of the business through an epochal quarter-of-a-century, the Silver Anniversary Number will point the experience of those creative years to work yet to be done.

—G. S.

Modern Devices For Old Forms





Built in the 1920's, lavish in its period design, the Paramount theatre in Rochester, N. Y., seating over 2,000, was one of many costly houses erected to glorify the motion picture and, like them, became obsolete and a problem of modernization. Pictured here are the results of its remodeling, for which Michael J. DeAngelis, Syracuse, was the architect.

■ Remodeling of the Rochester Paramount included the front, which was given a modern-style upright sign of poreclain enamel facing and stainless steel trim, and a new marquee with fascias occupied entirely by Wagner glass attraction panels for silhouette or plastic translucent letters. The entrance area was refinished in Carrara architectural glass, the same material being used for a larger box-office; and two sets of Herculite all-glass doors were substituted for the old which barred vision of the inside. The new carpeting was brought forward to the entrance doors, and the lobby was included in the new lighting scheme, with a pierced false ceiling concealing neon sources. The lobby side walls were furred out with corrugated plaster, into which broad shadow boxes were set.

OTHER PICTURES ON PAGE 32



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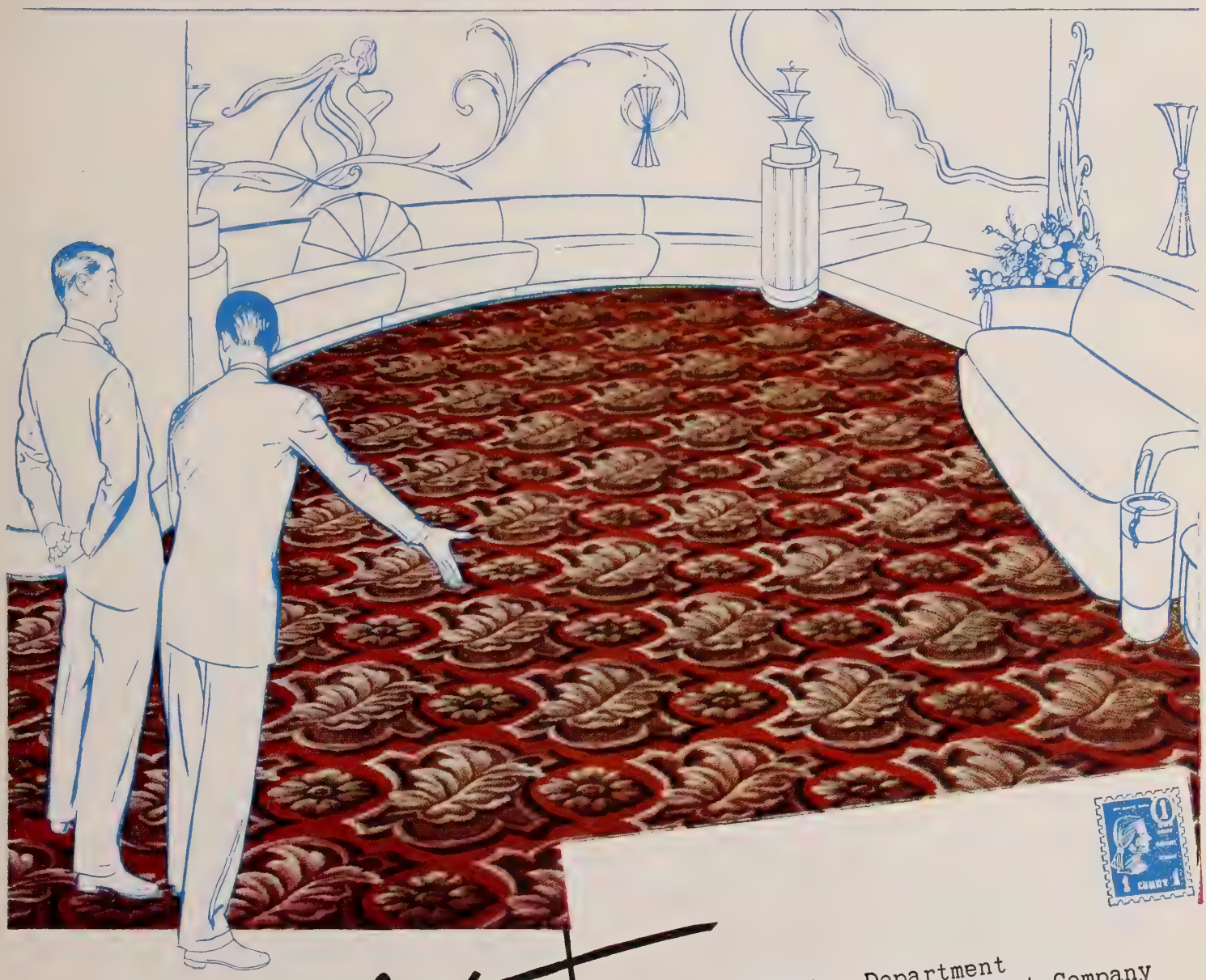
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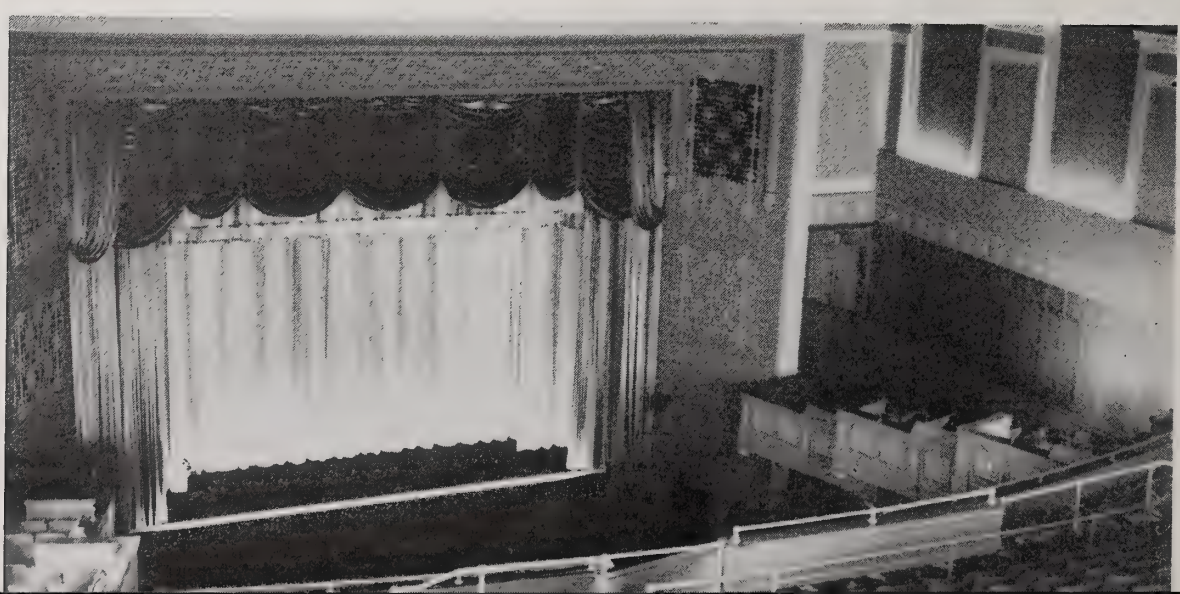
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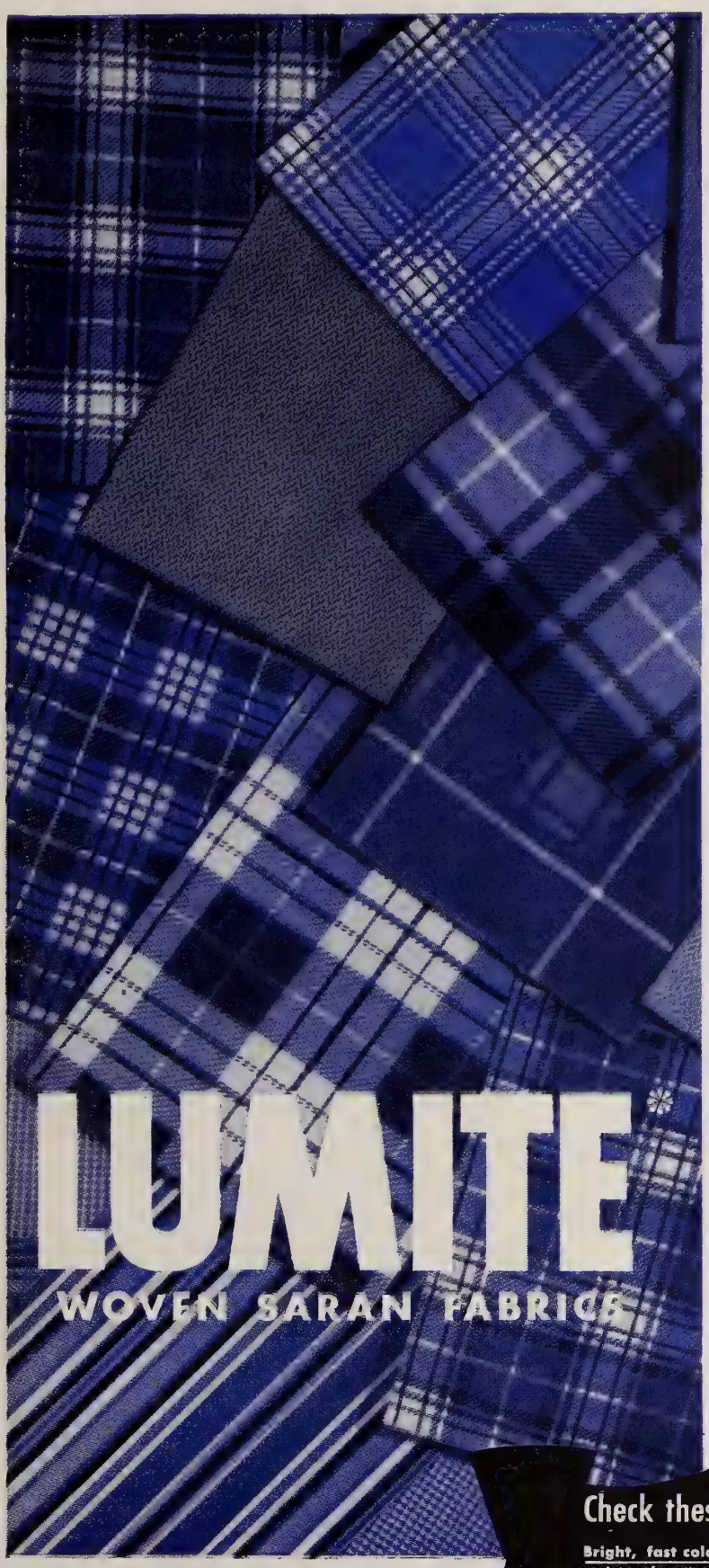




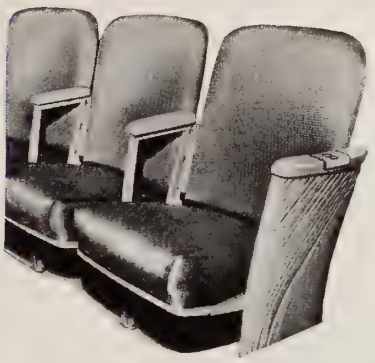


■ The deep and high-ceilinged foyer area, which once supplied an impressive introduction to the distinctions of Rochester's Paramount theatre, was the subject of the major effort of modernization. The effect of height was reduced by installing a false ceiling, pierced in squares and an irregular pattern, which openings emit light from neon sources above. Light sources have also been used as decorative devices along the walls, integrated with plaster wall ornament. The original walls were redone in plaster, with medallions in relief alternating with mirrors along the staircase, while a plaster shield, mounting a modernistically styled large poster plaque was installed over the main auditorium doors. A refreshment bar also introduces fanciful modern styling into the foyer; the bar itself, and the counter, are of Formica. Revision of the auditorium consists mainly in covering of proscenium arch ornament with scrollwork, and introduction of light coves along the walls.





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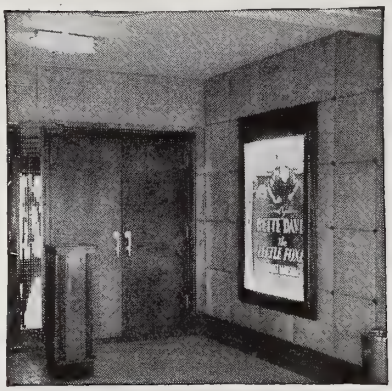
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Auditorium Lighting as a Factor of Picture Presentation

(*Continued from page* 28)

For the time being or until such a time as color film would be the predominating part of the average show, Mr. Logan would black-and-white film as the guide in recommending surface brightness for auditorium surfaces. He would also use the lowest average brightness measurement of the black and white film. He believes that with the rapidly fluctuating brightness of the screen with the picture running, the eyes have no choice but to adapt to the average on the screen as a whole, for films measured.

In accordance with other research, he further states that there should be a relationship of 10 to 1 between screen brightness and surrounding brightness of auditorium surfaces adjoining the screen. These surfaces would include all of the auditorium surfaces seen together with the screen. Assuming this relationship of brightness to be desirable, although it should be further investigated, the recommendation is then made that the brightness of the auditorium surfaces should be one-tenth of a foot-lambert, or one-tenth of the average brightness of the black-and-white reel measured.

While it would be an improvement to create the amount of lighting suggested by Mr. Logan, I think that it is unwise to gear it to the lowest black-and-white readings; and further, not to recognize the greater brightnesses of color film. This is the case especially when you consider that theatres are necessarily constructed for long amortization periods, and changes in structural form or in lighting equipment is costly.

A higher brightness recommendation for the auditorium surfaces which recognizes the brighter sequences of the black-and-white film, and the overall greater brightnesses of the color film, would be more advisable. The resulting higher brightness of the auditorium surfaces during the darker film sequences would not prove undesirable *if the surfaces surrounding the screen were properly textured and of a continuous simple surface.*

AREAS NEAR THE SCREEN

The light intensity of the screen surround is therefore not the only consideration. It can be shown that a comparatively low brightness for this area can prove more troublesome than a higher brightness under other and more favorable conditions. To the brightness consideration must be added two more factors:

1. Does the texture, or angularization of the screen surround surfaces, reflect any secondary light on to the screen?
2. Are the screen surround surfaces broken up into divisions of varying colors or textures which will in turn reflect varying degrees of light?

If the answers to these questions are yes; then Mr. Logan's recommendation of one-tenth of a foot-lambert may even prove high on actual test; but if the surfaces are designed to reflect a uniform brightness throughout, and if most of the light reflecting from these surfaces is kept from falling on the screen, then a surprising amount of light could emanate from these surfaces.

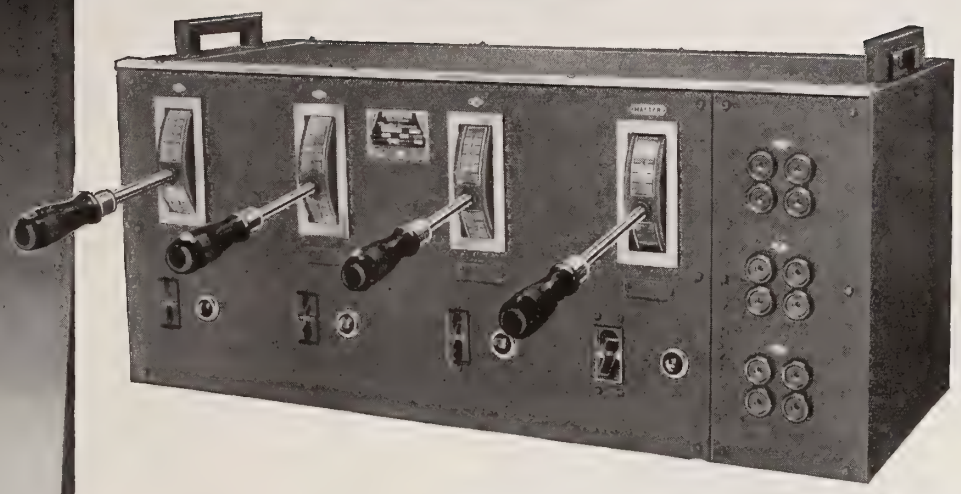
Actually a very brightly illuminated surface around the screen would be visually tolerable if the latter precautions were taken. The contrast factor with a bright surround would be no greater than with a dark surround. But for a comfortable, *and realistic,* presentation of the motion picture, any sharp contrast between the surround and the picture, whether it be great or little, does not offer the best solution to the problem. I hold to the opinion that the area immediately around the screen should blend, in terms of light intensity, with the picture. Mr. Logan is right in gearing the lighting to the average film density, but it is difficult to determine this average density. It will require more sampling of films and also of their relationship to the average brightness of projection lighting systems. And even if we assume that we can soon establish a more useful average brightness to use, we still have the problem of how to get more light around the screen.

All light sources employed for this purpose would have be concealed from the eyes of the audience, and none of this secondary light should fall on the screen. Furthermore, it is costly to use such an amount of secondary illumination continuously for the entire projection period, as well as to make an initial lighting installation capable of it. I have used a method of illuminating the area surrounding the screen that fluctuates the light according to the changes in film density and color. This has the advantage of keeping the brightness relationship of surround and picture constant. No secondary light sources are required. By design of surface texture, and with the use of spill light from the projection beam, as well as side spill reflections from the screen surface, a brightness level is established which eliminates the factor of film conditions. This method requires careful procedure, but there is no added cost of maintenance and current.

These new developments in motion picture auditorium lighting should dictate the design of the theatre interior. And attractiveness need not be encumbered thereby.



POWERSTAT PACKAGED DIMMER
TYPE DBP3-1700
BY THE SUPERIOR ELECTRIC CO.



FROM BLACKOUT TO FULL-ON

through

SMOOTH STEPLESS CONTROL

Many operating characteristics of the new "PACKAGED" POWERSTAT Dimmers can be compared to the smooth gliding performance of an accomplished ice-skater. Light intensity is evenly and rapidly changed from blackout to full-on by the effortless action of the smooth riding brush-contact. The operating temperature is not icy-cold but is far below that of the heat-generating resistance type control. The dimming action is as precise as the precision timing of the performer on ice. These characteristics alone would recommend these new dimmers, but, when such features as simple installation, minimum maintenance, overload protection, UL approval . . . to mention a few . . . are inherent qualities, it is easily seen why the "PACKAGED" POWERSTAT Dimmer is ideally suited for use by small theatrical groups requiring compact, practical, economical, and easily operated dimming equipment.

The "PACKAGED" POWERSTAT Dimmers offer three individual, continuously adjustable, auto-transformer type dimmers in an attractive black, wrinkle-finished, self-contained cabinet. Each unit can be mechanically interlocked to a master control for group operation. A silent circuit-breaker combines an "on-off" switch with overload protection. Each dimmer operates from a 115 volt, 50/60 cycle, single phase source . . . output variable from 0-1700 watts . . . individual intensity-indicating lights.

The Superior Electric Company lighting control engineers are at your call . . . to assist in the development of your lighting control needs. Request Bulletin 347 for more information.

Write The Superior Electric Co., 2068 Demers Avenue, Bristol, Conn.

THE SUPERIOR ELECTRIC CO.
BRISTOL, CONNECTICUT

POWERSTAT VARIABLE TRANSFORMERS • VOLTBOX A-C POWER SUPPLY • STABILINE VOLTAGE REGULATORS

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Meeting the Danger of Fire

THE MANAGER of a theatre has a unique obligation to the community and his patrons. In it, nothing short of perfection is enough. This is the obligation to take every precaution in maintenance, equipment provisions, and staff training to protect patrons from fire, accidents and so far as possible, their own damfoolishness. Remember, your patrons look to you for their *safety*—you can obtain these results by maintaining a clean and well cared for theatre.



CHARLES H. RYAN

It is the duty of theatre management to make the following preparations for safe conduct of the enterprise under its control:

1. Contact fire and police departments for their advice on your drill program.
2. Prepare the property to minimize the danger of fire and any other unusual circumstance.
3. Comply with any and all regulations of the authorities and also the suggestions issued by the Fire Prevention Bureau of your city, if any.
4. Secure materials necessary for the protection of patrons, employes, equipment and buildings, as may be required.
5. Appoint a responsible fire guard and provide for his presence, or an alternate, at the theatre during the entire time it is open. In most cases this will be the house manager.
6. Train the theatre staff for any type of emergency.
7. Provide the proper authorities with the telephone number of one responsible person who can dispatch a representative to the theatre in the event of a fire that strikes after closing time. (It may be feasible to have the cleaning force commence its work immediately upon closing so that the theatre will not be left unguarded during this critical period).

AREAS OF HAZARD

It is the duty of a fire guard to acquaint himself thoroughly with the property and the equipment. Furthermore, in view of the fire guard's position as liaison between the theatre and the civic protective services, he must have complete information concerning the property so that the function of these agencies can be facilitated if needed.

Inspection for hazards may effectively proceed as follows:

ROOF:

Examine water tanks on roof for condition and proper level of water. Examine theatre signs carefully to determine condition of steelwork and supports. Have all ladders leading to roof in good condition. Examine fire escapes. Ladders, rubbish or other hazards should be removed. Locate all defects and repair them. Keep all passageways clear.

ATTIC SPACE:

Usually this is most inaccessible, as this is the area between the auditorium ceiling and the building roof, sometimes known as the air-space. This space should be kept absolutely free of combustible material.

PROJECTION ROOM:

It is very important that the fire shutter apparatus over the portholes be operating properly at all times, and that the openings be sealed off tight when the shutters are dropped. It is a good idea to drop all the shutters periodically, after a day's run, and to make a careful inspection as to just how well the ports are closed. Any shutters or tracks that are loose, warped or ill-fitting should be repaired immediately.

AUDITORIUM:

1. Maintain the proper level of illumination during normal operations.
2. Aisle and exit lights must be kept burning.
3. Sudden changes in aisle level should be properly lighted and striped.
4. Adequate fire-fighting equipment should be available at strategic points.
5. Check fire hose, nozzle and operation of valve frequently.

BASEMENT:

1. Examine all miscellaneous basement

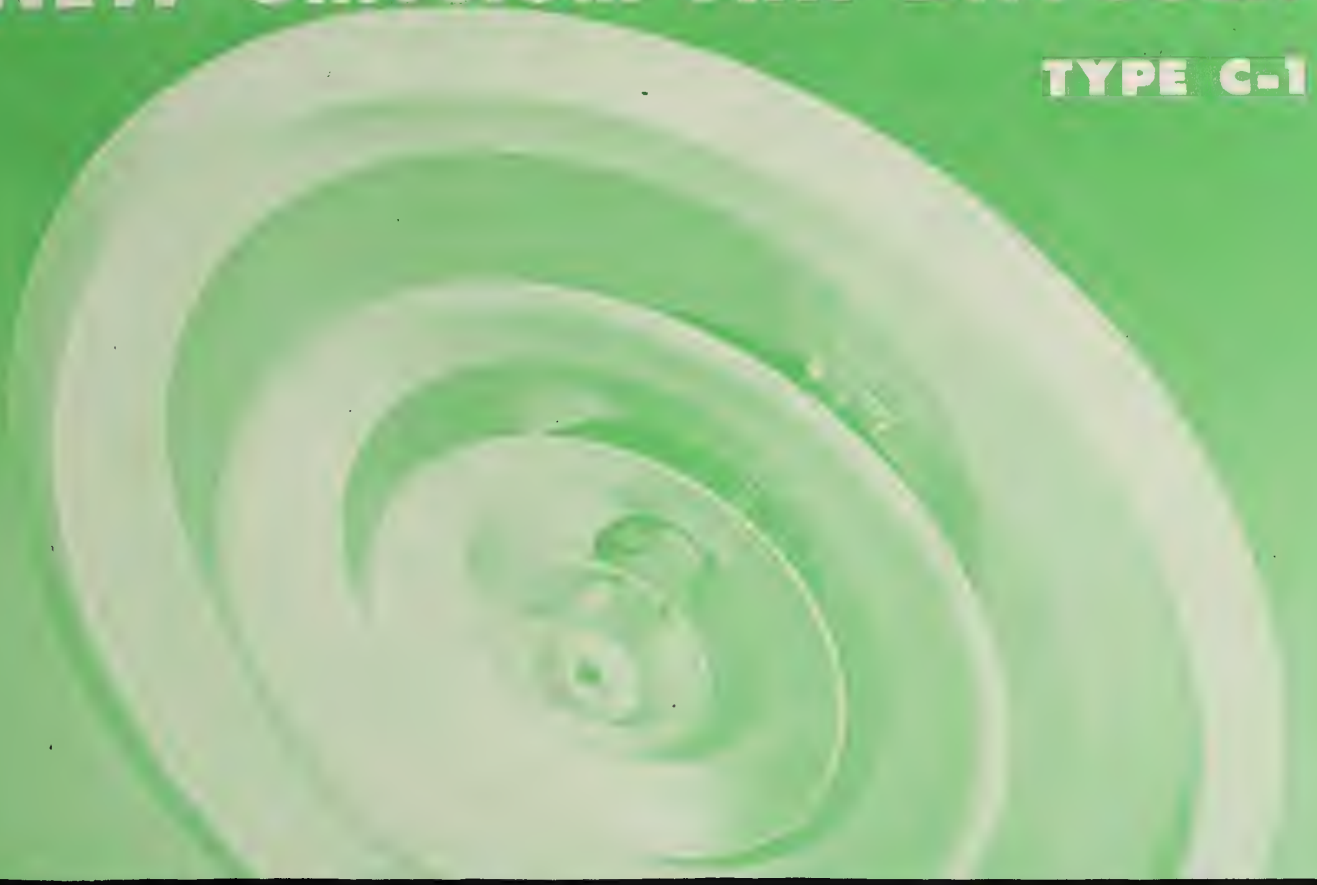


Comfort got equal billing with the feature in the campaign developed by A. J. Laurie, director of public relations and advertising of Canada's Odeon circuit, on the new Danforth theatre, Toronto. Above are examples of the creative effort applied to selling the theatre's physical facilities.

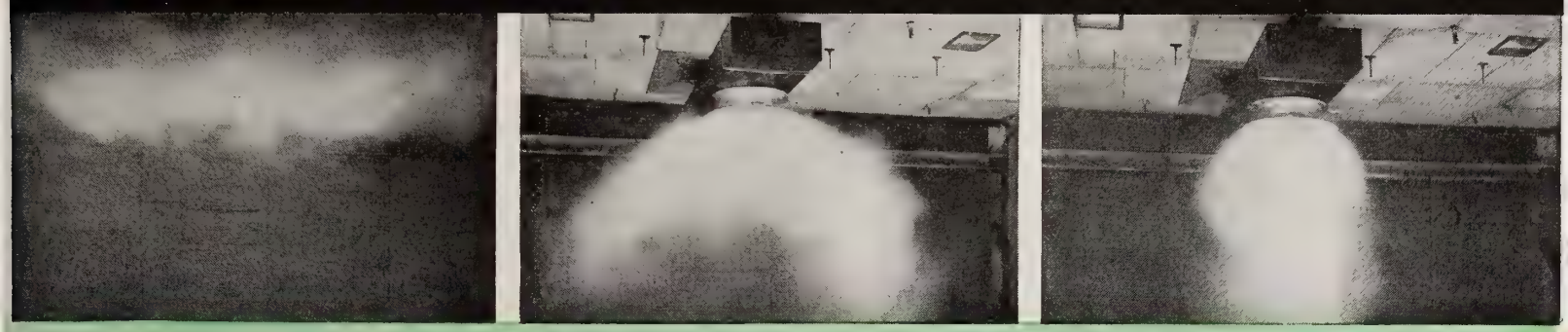
ANEMOSTAT PRESENTS THE

NEW Universal AIR DIFFUSER

TYPE C-1



ANY DESIRED AIR FLOW PATTERN WITH THE TURN OF A KNOB



These smoke test photographs show three of an infinite variety of air patterns available with the new Type C-1 Anemostat. A slight turn of the knob raises or lowers the third cone thus varying the air discharge from a draftless horizontal pattern used primarily in cooling, to an intermediate downward pattern used in ventilating or to a direct downward discharge used in heating. The C-1 Anemostat functions equally well whether installed flush to ceiling or on exposed duct work.

OTHER IMPORTANT FEATURES!

Employs basic Anemostat Aspiration principle • Designed for heating, ventilating, cooling . . . in any combination. Adjustment may be varied to meet changing conditions of room occupancy, seasonal weather variations or special conditions. • System Balancing is far easier because direct CFM readings can readily be taken in the neck of the Anemostat as the inner assembly is instantly removable. • Newly designed method of fastening inner assembly to outer cone cuts installation time by two-thirds. • Automatic or manual remote controls available. • Provision is made for incorporating volume control or lighting fixtures.

WRITE FOR BULLETIN *which fully describes the new Type C-1 Anemostat . . . an unusually versatile device.*

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storage and equipment rooms. Keep all inflammable materials properly stored and adequately protected. If not vital, dispose of them.

2. Proper fire extinguishing equipment should be supplied and kept in good working order.

FIRE DOORS AND ESCAPES:

1. Fire doors should be opened for daily inspection.
2. All obstructions blocking exit doors should be removed.
2. Examine fire escapes carefully as to condition of structure, and counterbalance.
3. Keep courts, areaways, exit spaces clear of rubbish or other obstructions.
4. Request aid from civic authorities, if necessary, to prohibit dumping of rubbish under escapes leading into public areas.

FIRE ALARM BOXES:

1. Inform all employes of location of closest fire alarm box. Post signs in suitable place indicating location of box.
2. Instruct all employes to operate box.
3. Unless box is located on premises, instruct employes that they must wait at box to direct fire department.

AUTOMATIC SPRINKLERS:

1. Examine pipe line system to determine that all valves are open.
2. Test monthly by flowing water; this will simultaneously check the alarm valve.
3. Keep tank full, and observe operation of floats.
4. Check heating system to prevent freeze-up.
5. Post signs at each valve indicating its purpose and function in the system.

LIGHTING:

1. If you have an auxiliary lighting system, see that it is in good operating condition; if not, a sufficient quantity of emergency lanterns or flashlights should be on hand in the event of power failure.

FIRE EXTINGUISHERS AND EQUIPMENT:

1. Be sure to instruct all employees in the use of various types of fire extinguishers.
2. Soda acid extinguishers must be recharged periodically.
3. Carbon tetrachloride extinguishers must be checked frequently for fluid loss.
4. Sand is useful in extinguishing magnesium, oil, paint, or gasoline fires.
5. Foam extinguishers must be recharged periodically. Be sure that no inflammable liquid has been substituted.

TRAINING OF THE STAFF

It is necessary that each employe be made aware of the importance of his work in its relationship to *fire* and *panic*. It is the duty of each manager to train his employees to handle properly any type of emergency that may arise.

Theatres vary in layout and in the number and type of persons employed, so it is necessary for each manager to make proper disposition of the personnel at hand in order to meet efficiently any contingency.

The hours of greatest activity in the average theatre are from 7 p.m. to closing. The Manager, or his assistant, should be present during these hours, for panic is more of a possibility then than in the daytime.

TYPES OF EMERGENCIES

There are two types of emergencies with which the theatre staff must be prepared to deal. One presents no immediate, serious threat, and the show continues. The other one is danger, perhaps panic, and the theatre must be evacuated.

Minor situations of the first type include such occurrences as fire in sand urn, in towel rack, or wash room; burning insulation; a fight; drunk or disorderly persons; stench bombs, etc. These may be called *local,* for they are disturbances which may be unnoticed by the audience, or be noticed by only a portion of the audience. Handling of them depends upon the individual situation. In any case, the manager must be notified at once. The performance continues.

KEEP YOUR THEATRE WASHROOMS SPIC AND SPAN WITH "SANI-DRI"

The Electric Hand Drier



MODERN NO. 7 "SR-W" MODEL SANI-DRI (Semi-Recessed)

You incur no obligation to send for our theatre brochure No. 1082, which will be mailed to you upon request.

This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

Several models to choose from. Both wall and floor type. Each beautifully designed to blend with atmosphere of washroom and to conform with space permissible.

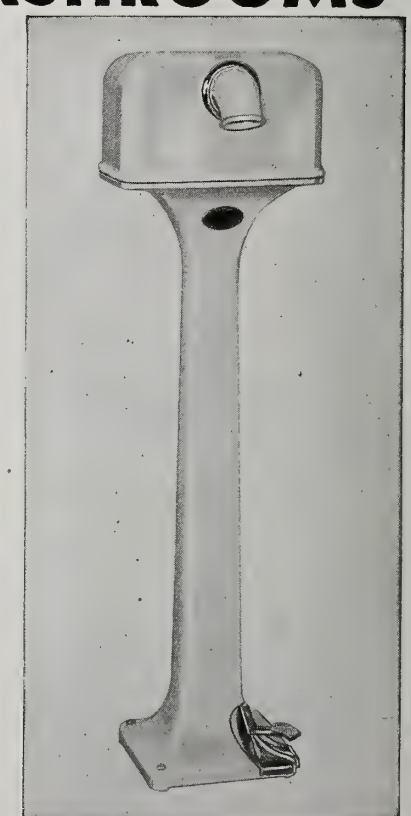
"Sani-Dri" washrooms eliminate the following problems:

SOILED LITTER
LAUNDRY EXPENSE
EMPTY CABINETS
CLOGGED PLUMBING
FIRE HAZARD

and insures you of the following advantages:

ATTRACTIVE WASHROOM
SANITARY CONDITION
CONTINUOUS DRYING
AUTOMATIC SERVICE
CLEAN EQUIPMENT

THE CHICAGO HARDWARE FOUNDRY CO.
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Solid Comfort . . . with Beauty that Lasts and Lasts!

Super-Tough TOLEX Upholstery and Wall Covering

TOLEX, the long-wearing, super-tough leathercloth, is made specifically for upholstering theater seats, lounges and lobbies. It lasts and lasts under the roughest usage . . . ideal for all types of theater seating. It's scuff and stain-resistant . . . easy to clean . . . vermin-proof. TOLEX is beautiful, too . . . comes in a wide range of eye-appealing colors and effects. TOLEX F. R. is fire-resistant . . . meets New York City's and Boston's standards for places of public gathering. Specify TOLEX or TOLEX F. R. for initial equipment or replacement in better theaters everywhere. Write Textileather Corporation, Toledo, Ohio.

MORE THAN 35 YEARS OF PUBLIC ACCEPTANCE

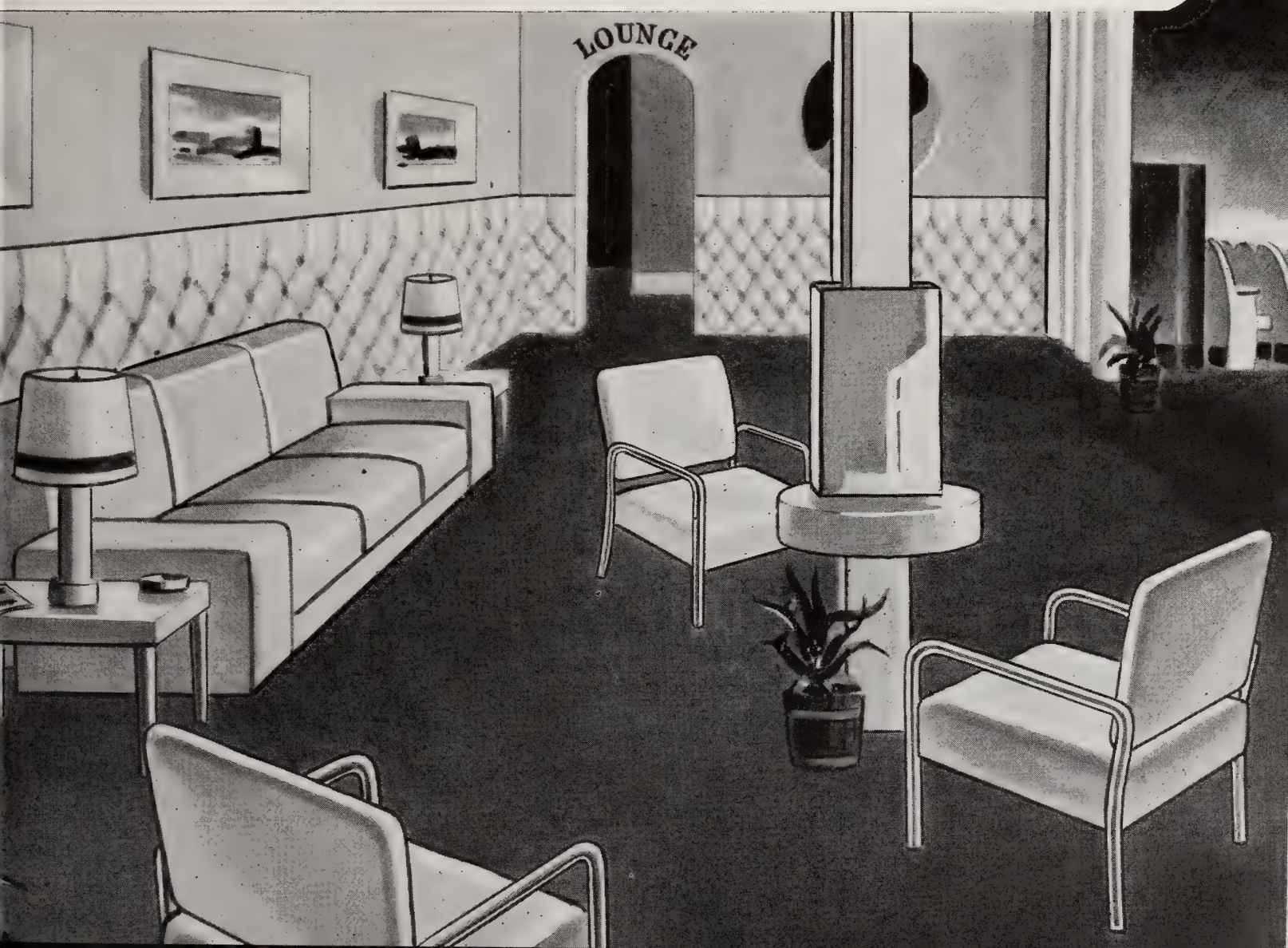
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TOLEX* CAN TAKE IT!

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★

A new superior blend of edible refined oils especially processed for theatres.

★

Gives popped corn an appetizing golden color and delicious flavor.

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In stock at your National Branch

PACKED IN HANDY ONE GALLON CANS FOR YOUR CONVENIENCE — SIX GALLONS TO CASE.

NATIONAL THEATRE SUPPLY
Division of National Simplex Duplex, Inc.

A NEW POSITIVE WAY TO PATCH FILM

Film-Weld
(Successor to Film Cement)

PREFERRED by PROJECTIONISTS for PERMANENT PATCHES



Now ALL film can be actually *welded* together. Applied freely to film ends, FILM-WELD dissolves film—*fuses* it into one *lasting* piece. Easy to use for hand or machine splicing. Retains its strength!

Use FILM-WELD to patch ALL types and makes of film — 8mm., 16mm., 35mm., Tru-Kolor, Technicolor, Kodachrome, Nitrate and Safety Film. Available in 1 and 8 oz. bottles and 16 oz. cans. Follow the lead of projectionists in countless theaters who are already PERMANENTLY patching film with FILM-WELD.

Projectionist favorites also are Zipper Changeovers to guarantee continuous performance; Strong Universal Rewind Mules, the fool-proof "mule" that fits any enclosed rewind; and Strong Reel-End Signals.

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OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

Attempt to conceal knowledge of the occurrence from the audience. If patrons become aware of the disturbance, the manager should personally assure them that the situation is under control, and calm and efficient conduct of staff members should reflect this. Proper training will prepare the staff for such conduct.

More serious are such *general* disturbances as smoke introduced through a ventilating system; outcries of disorderly persons loud enough to disturb the entire audience; falling plaster in an auditorium; firing of a gun; the sound of fire department equipment adjacent to the theatre; a fire or explosion in an isolated section of the theatre but where there is no danger to the audience.

The word *fire* should never be used by the staff in reporting a blaze within possible hearing of patrons. Instead, some predetermined phrase, as "Mr. Bludgreen is in the men's room," or "Mr. Bludgreen is in the booth," should be used to designate the type and location of the trouble. And *employes should be trained never to run or appear excited while performing their duties.*

DREAD EMERGENCIES

A fire that definitely endangers an audience, or is in plain view; an explosion of a boiler, or other violence that may cause weakening of the structure; collapse of ceiling plaster, or weakening of roof trusses —these are the kind of emergencies that present a real problem to manager and staff.

Which decision the manager makes—to allow the audience to remain, or to instruct it to leave—can make the difference between a properly controlled emergency and a catastrophe. Here's a tip:

If you are in doubt as to whether to retain or dismiss the audience, *dismiss it!*

If you are in doubt as to whether to call the fire department, *summon it!*

If you are in doubt as to whether police assistance is required—call *the police!*

As soon as the manager has been notified of the fire, the cashier should make preparations to leave the box-office. Lights in the cashier's cage should be turned out immediately. *Even after the threat of serious fire is over, no tickets should be sold, and no additional persons be admitted beyond the lobby,* for there remains for a time the possibility of panic.

•

Showbusiness Lingo

HERE ARE a few terms used by those that have been in the theatre business for some time. If you are new in it, the following definitions may speed your initiation:

Trailer: A short screen announcement.

Clearance: Protection that one theatre enjoys over opposition.



Theatre marquees are again helping to build summer box office appeal through the exploitation of that great ticket-selling attraction—air conditioning!

Again—as they have for more than a quarter of a century—usAIRco theatre air conditioning systems are providing comfort cooling at a profit to exhibitors. There are three great comfort cooling systems offered by usAIRco—the *Refrigerated* Kooler-aire, the *Cold-Water* Kooler-aire, and the *Evaporative* Kooler-aire—each a factory-assembled, packaged unit designed to meet the needs of theatre operators for the best in comfort cooling at a cost they can afford.

Let a usAIRco field engineer help you select the right comfort cooling system for your theatre. He'll gladly work with you in planning "ticket-selling" weather to boost summer box office. United States Air Conditioning Corporation, Como Avenue S. E. at 33rd, Minneapolis 14, Minn.

3 COMFORT COOLING SYSTEMS AT 3 BUDGET LEVELS!





WHY Your Theatre Must Be Really Clean This Summer

Summertime presents special problems to theatre managers. Many people come to get relief from heat in the well-ventilated, air-conditioned coolness of your theatre.

But in poorly cleaned houses these comforts become annoyances. Dirt is blown about, polluting the air, menacing your patrons' health, and soiling their light-colored clothing. Dirty floors mean dirty white shoes, soiled gloves, and dirt stirred up by shuffling feet.

A Heavy-Duty Super Specialized Theatre Cleaner makes it easy to clean your theatre thoroughly. It is equipped with special tools which reach every corner and crevice. A spotlight on the handle provides illumination for under seats and the Super Blower attachment boosts popcorn boxes and other debris to the front of the house for easy disposal. The Super Screen Brush and Hi-up Tube cleans your screen.

Don't risk loss of patronage and damage to furnishings because of dirt, when it can be so economically avoided with a Super. Ask your supply dealer for information about our 5-day free trial offer.

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FOREST RECTIFIERS
For Every Size Theatre
FOREST MFG. CORP., 34 PARK PL., NEWARK 2, N. J.

OPERATION FROM ANY POINT
For more than 25 years Autodrape Curtain Machines have been accomplishing the smoothest and most reliable operation by simple push-button control from any number of points. Immediate delivery.
AUTOMATIC DEVICES COMPANY
1033 LINDEN ST. ALLENTOWN, PA.
Export Office: 220 W. 42nd St., N. Y. C.

Clear Picture: Denotes picture that has not been shown in area before—"clear" to your theatre.

Sign Snipe: Small sign to be placed over large sign. Can carry dates or copy correction—"to snipeover."

Trailer Snipe: Usually a one-frame screen trailer, specifying dates. Attached to large trailer.

Day and Night: Applied to picture playing two theatres at the same time.

Print: Denotes film. One print of feature, etc. Also applied to trailers and short subjects.

Bicycle: Term used when two theatres are showing the same feature simultaneously, using the same print and the film is interchanged between theatres.

Keystone: Screen image with sides unparallel due to projection angle. Screen is masked to correct it.

Fader: Sound amplifier control. Used for raising and lowering volume.

Dog Show: Supper show. Generally between 5 and 7 p.m.

Daters: Same as snipes.

Prevue: Short trailer advertising a coming feature.

Preview: A special showing of an attraction before regular playdate.

Mats (newspaper): Paper molds from which printing metal can be cast to reproduce subject of the mold.

Mats (frame): The border and background design of a display frame.

Masking: Blocking off and squaring the picture on the screen.

Pressbooks: Issued by the film companies to illustrate material available on feature pictures. Includes mats, stories, accessories, tie-ups, etc.

Special Trailer: Trailer made up by manager or advertising department for exclusive use of a certain theatre.

Shorts: Short film subjects. Generally one, two or three reels.

Feature "A": Top bracket film.

Feature "B": Second bracket attraction. Usually the second half of a double bill.

Petty Cash: Theatre change fund, to be used for miscellaneous purchases.

Posting or Billing: The placing of attraction advertising cards and sheets at regular locations.

Fixed Charges: The definite weekly charges placed against an operation.

Spill: Clearance of patrons at end of show.

Turn-aways: Patrons unable to gain admittance due to crowd, or those who do not enter theatre because of incorrectly advertised attractions or show-times.

S.O.R.: Standing room only.

Hard Tickets: Special tickets prepared for an advance preview or midnight show —"hot machine tickets."

Screening: Special show for a selected audience. Usually for members of the press, clergy, women's clubs, etc.

Stills: Usually glossy photographs of "scenes" from a picture.

Film Leader: Blank piece of film used at front of each film subject.

Hold-over: Feature that plays beyond its regular playdate (also *Carryover*).

HEADQUARTERS

Exclusive



FOR

THEATRE DISPLAY EQUIPMENT

THAT COMMANDS ATTENTION

Gets the Business

FOR YOU!

ONLY WAGNER

offers you so many show-selling devices.

ONLY WAGNER

letters and frames afford you so many exclusive advantages.

ONLY WAGNER

window-type frames permit openings of any height and length in ONE panel, making it unnecessary to construct a makeshift series of small signs and join them together. They are by far the most economical to maintain. Lamps, neon and glass can be removed and replaced from any section of the sign without disturbing any other portion and without removing the frames.

ONLY WAGNER

shock-proof multi-size translucent jewel-like colored letters are made of the new plastic material which is 60% stronger than any previously employed by anyone. Except in zero weather, these letters can be dropped from a marquee onto the sidewalk without harm. The gorgeous, deep colors go all the way through the letter, cannot chip or scale, never require painting or other maintenance. These popular Wagner letters afford freedom from freezing to the sign, as in the case of letters designed for mounting arrangements which employ channels. Wagner's exclusive slotted method of mounting provides more than six times the bearing surface of the lug-type letter. Complete safety is assured. They avoid the eye-monotony of ineffective one-size letter copy, doubling the effectiveness of the display board. 4", 8", 10" and 17" sizes are available in red, green and blue. 4", 8" and 10" sizes available in amber.

Wagner Plastic Letters can be used in combination with:

WAGNER SLOTTED ALUMINUM LETTERS

Many styles and colors in 4", 6", 8", 10", 12", 16", 24" and 30" sizes—more sizes than offered by any other company

or with

WAGNER LOBBY DISPLAY UNITS

(White enameled steel, 24", 36" and 48" sections combine to make any length)

or on

WAGNER MOUNTING STRIP

(White enameled sheet steel, drilled for mounting. No special wiring required.)

WAGNER TRANSPARENCIES AND FRAMES

(Full colored photographs for marquee frame or lobby. All stars. Any size.)

IMMEDIATE DELIVERY!

FREE!

USE THE COUPON FOR BIG CATALOG ON EFFECTIVE SHOW SELLING

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WAGNER SIGN SERVICE, INC.
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Please send big free catalog on Wagner theatre display equipment, the largest line in the world.

NAME .....

THEATRE .....

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Inspection Reminder-Guide

Seating and Floor Coverings

1 — AUDITORIUM SEATING

This class of equipment is of course subject to daily inspection, at least of a superficial nature, to discover condition of fabrics, any badly loosened standards, and defects which would cause injury or torn clothing. Such routine inspections, however, may not disclose all faulty conditions, especially those which are themselves the real causes of defects noticed in daily inspection. All of the seating, including the auditorium floor, is therefore subject to thorough examination from time to time, and all conditions that cannot be remedied immediately should be recorded for guidance in a general overhauling at an opportune time.

Loose or cracked standards—Possible causes; nut on fastening bolt in floor is loose; floor bolt sheared off; concrete around bolt broken or weak; standards forced to fit radius or improperly located bolt holes; hinges too tight or bent, or broken.

Defective hinges — Bent or broken possibly because standards are improperly attached to floor, or stud on friction flange too tight; or if seat self-raising, coiled spring is faulty. If hinge works hard or squeaks, dirt or wear may be cause, or hinge needs oil. If hinge works too freely, standards may be loose or too far apart, adjusting stud may be loose or its thread sheared.

Anchor bolts — When examining for looseness, make sure that the concrete is in good condition, and especially that cement is not of a patching variety.

2 — AISLE LIGHTS

Examine wiring for threatening breaks, defective installation and poor connection. Make sure that there is no chance of strain being placed upon wiring of connections in case of chair movement due to normal usage.

3 — HEARING AIDS

Examine plug-in box and brackets for looseness (screws used should be of "Allenhead" type so that there is no chance of burring screw heads or loosening of jackbox by mischievous patrons).

4 — HEARING AID AMPLIFIER

Examine wiring connections or splices in terminals; check power transformer; check control switching for arcing and firm, clean contact.

5 — CARPETING

Undue wear of carpeting indicates faulty installation of some kind. Commonly the fault is not accessible to immediate remedy; one value of thorough inspection at suitable intervals lies in the cumulative record that may thus be developed. Seams will wear rapidly if at right angles to principal line of traffic, or if not sewn properly, or if weakened by forcing the related area into position. Seams at aisle heads are greatly subject to wear. Shifting carpet deteriorates rapidly and is also a hazard to patrons; shifting may be due to improper cementing of lining, or to too shallow or too small wood plugs. Check edges at door saddles for condition of binding and whether higher than saddle. Examine aisle in badly worn areas to see if cause of deterioration is not cracked, rough or damp floor. Check condition of any stair nosing, and examine stair carpeting, particularly for any indication of developing looseness.

6 — CARPET LINING

Examine for "lumpiness" and lack of resilience when walking on any areas of the carpet. Such conditions indicate faulty lining, either defective material itself or poor cementing. (Lining on stairs should be of double thickness.)

7 — VACUUM CLEANERS

Most defects will disclose themselves in the course of daily operation. General inspection of the equipment, however, may reveal conditions or practices which, if eliminated, may reduce repairs and replacements. Unnecessary bending of hose, particularly in storage, and cleaning it with gasoline or other destructive fluid, will greatly accelerate its deterioration. If bearings run hot, inadequate lubrication is indicated; check washer in bearing to see that grease is not running out. The motor is subject to same inspection given all motors. Additionally, observe dust bag, casters, plug, gasket and other parts for deterioration, especially for signs that the routine care of the cleaner is not of proper kind.

8 — RUBBER MATS

Check for undue deterioration and, if link type, for excessive stiffness. Examine for indication of faulty floor or improperly sized floor depression. Rough areas and snubbed edges indicate such floor conditions. Examine links for rust, which will eat away the rubber. Check edges, especially corners, for curling tendency.

NEXT SUBJECT: LIGHTING EQUIPMENT

HAPPY THEATRE

High taxes? Somebody mention rationing? Not in England—they don't talk about such things, they live with 'em! The more reason for theatres, where happiness is a business. So theatres should radiate happiness, shouldn't they? Here is a photo-reply from Managar



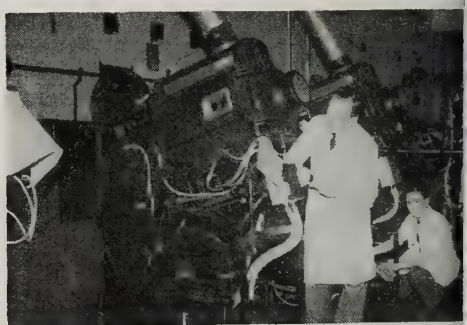
G. S. Jolliffe of the big Odeon theatre in Leeds, England. A happy staff helps to make a happy theatre, these pictures say. The Odeon smile starts at the box-office, stays put during the



cleaning and repairing chores. It contracts a bit in the projection room—but



that may well reflect the weight of functions there. Mr. Jolliffe took a score of



similar views to plant the idea of "Happy Theatre" among staff and patrons of this Odeon Circuit house.

The Porter



MOTOR AGE CLEANING

MANY YEARS AGO, before the automobile was prevalent, cleaning was a simple chore. The principal soil on the floor was mud, and on the walls dust. Now thousands of feet bring in an ever increasing amount of oily grime from the streets. This grime comes from the oils, grease, tars, etc., characteristic of the modern age of transportation. Now instead of a footprint or a fingerprint, there are greasy smudges.



Samuel Braverman

The cleaning battle today, therefore, is with stubborn hydrocarbons and their by-products. This is an entirely different problem from the removal of light organic soil or grease. Soaps, alkalis, abrasives and other similar products, were never designed for this prevailing problem.

Painted walls, wood work, furniture, etc., which years ago glistened in the light, are now too often dulled by an inorganic film, which can only be completely washed off by the solvents, which the new synthetic organic chemistry has given us. To load this film with free alkali and abrasive residues from old type cleaners is to invite damage to the surfaces.

Three facts stand out: (1) Soaps, alkali and abrasive compounds, even with heavy scrubbing, do not dissolve organic oil completely; (2) neither do they rinse completely from the surface; (3) their action and after effects are destructive.

The proper maintenance of the theatre has, therefore, become a rather scientific process, requiring all of the help that modern technology can give. We now have, for example, a synthetic organic neutral solvent liquid of many ingredients, of such solvent action, that it replaces soap for cleaning.

Such a cleaner, which is miscible with water and therefore is practical for general cleaning, gets under the soil and floats it to the top to be picked up with the surplus water. Rubbing or scrubbing is not necessary; it can be mopped or sprayed on the surface, then wiped off. A cleaner of such purpose has to be, of course, non-injurious to painted walls, rubber composition-floors, and such materials.

SAMUEL BRAVERMAN.

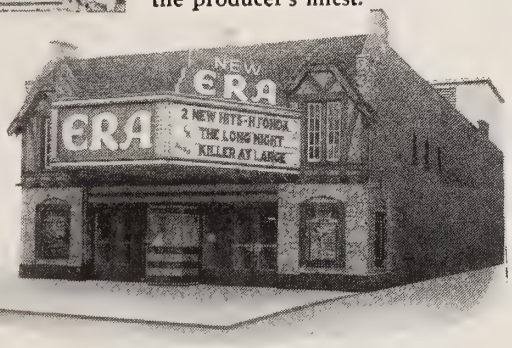


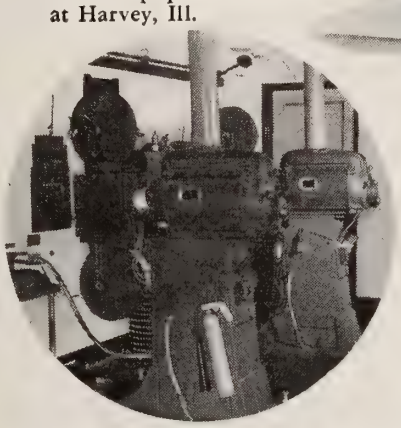
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Pictured (left) is the palatial Mexican *Teatro Juarez*, one of the world's finer theatres using DEVRY "12000 Series" theatre equipment to faithfully present the producer's finest.

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You'll save time—be able to detail your requirements—by writing advertisers direct. However, The Theatre Supply Mart provides a postcard for your convenience. Page 11.



John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Maintenance of Lighting Using Fluorescent Sources

IT SHOULD PAY in the long run to have at least an elementary knowledge of how the lighting installation should be maintained and of its make-up. It is the best way to keep lighting troubles and expense at a minimum, and if simple emergencies should arise, the trouble can be cleared up without undue inconvenience and cost.

Lighting is a very important part of the theatre, and when improperly maintained it will waste current, require costly replacements, and may prove a hazard.

Lighting calls for a detailed maintenance system. As previously suggested in these columns for other theatre equipment, records may prove helpful, kept in a loose-leaf book, or a wall chart, or even a card index system, depending on the size of the installation. Each section of the lighting installation—auditorium, lobby, stage, etc.—should be entered separately, and with space provided for writing down the performance results, the date of the inspection and the name of the person responsible. All of this may appear as a lot of unnecessary paperwork, but it is the only way of assuring regular, fully efficient maintenance.

Fluorescent lighting presents maintenance problems somewhat different from those commonly encountered with the familiar filament lamps. As is well known by now among theatre people, there are two general classes of fluorescent lighting, which have become commonly differentiated as "hot-cathode" and "cold-cathode." The "cold-cathode" type employs very high voltage and has an instant-starting lamp with an average operating life of about 11,000 hours, no matter how many times it is turned on or off. It is not yet widely used in theatre work, but doubtless will be. The "hot-cathode" type is very efficient for much theatre work and is used a lot for general illumination.

It is not generally realized that the operating life of an ordinary ("hot-cathode") fluorescent lamp is affected by the number of times it is switched on and off. The average life is 3,000 hours when the lamp burns three hours each time it is turned on; about 4,000 hours if it is left on six hours each time; and around 6,000 hours when it is burned twelve hours at a stretch.

So that we can here appreciate readily

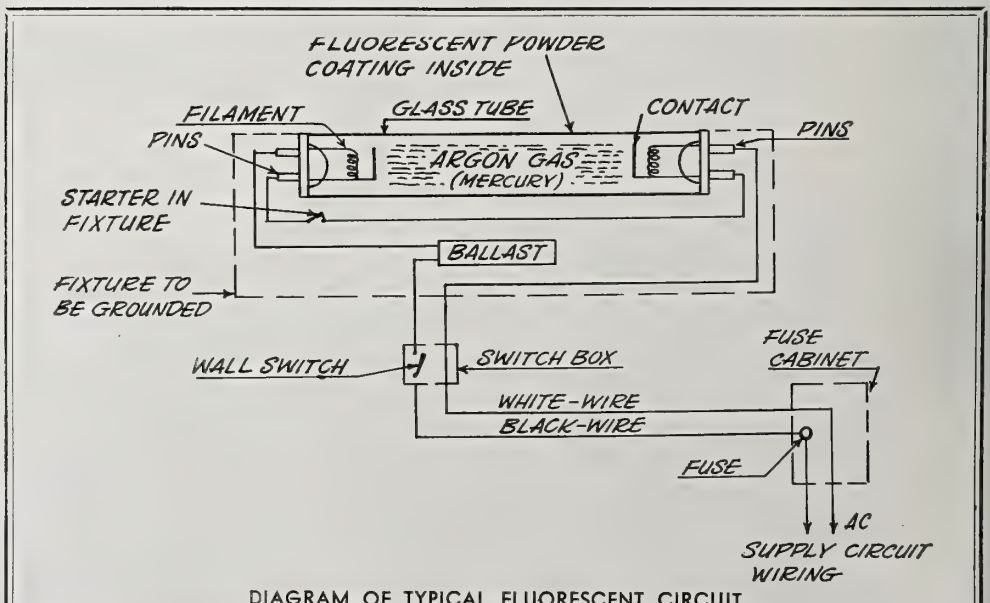
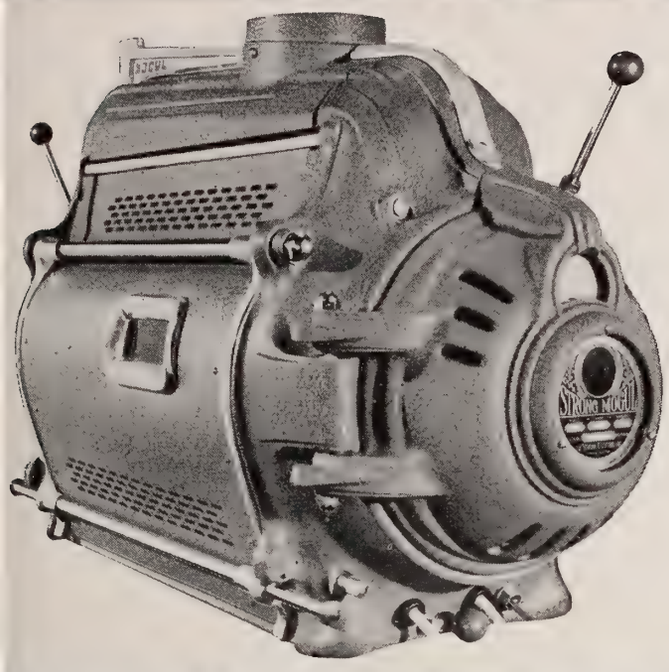


DIAGRAM OF TYPICAL FLUORESCENT CIRCUIT

For Drive-Ins and Large Theatres



THE STRONG MOGUL

70-Ampere-40-VOLT PROJECTION ARC LAMP

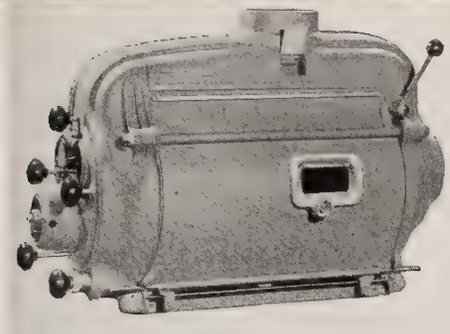
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just what we are talking about, let us review briefly what a fluorescent lamp is.

(1) It consists of a glass tube coated all around on the inside with a chemical phosphor powder.

(2) At each end of the tube there are a pair of pin type contacts.

(3) Each pair of these pin contacts connect with a coiled filament inside of the tube.

(4) The filaments act as electrodes, coated with a material which releases a quantity of electrons when these filaments are heated.

(5) The tube has a small amount of mercury and is filled with argon gas. Now what happens in actual operation is as follows:

HOW THE LAMP OPERATES

When the switch is turned on, current flows from the supply through the ballast, through one filament, through the other filament, through the starter contacts, through the other filament, and then back to the other side of the supply line. This process heats the filaments and causes them to release electrons.

An instant later, the starter contacts open and cause the ballast to produce a strong voltage surge, sufficient to pump the length of the tube from one filament to a contact connected to the other filament. As the alternating current reverses itself, the current in the tube reverses and flows from the second filament to a similar contact connected to the first filament. In this way, an arc stream is generated through the argon gas and the mercury, which by this time has been vaporized. Even though the starter contacts open the electric circuit through the filaments, the surge of the arc stream continues to heat them, and as a result, electrons are constantly given off.

As these electrons surge back and forth through the tube, they collide with the atoms of mercury and argon gas, thus producing ultra-violet radiation. This radiation does not give visible light, but it does activate the phosphor coating around the inside of the tube. It is the glow of the phosphor that produces the illumination.

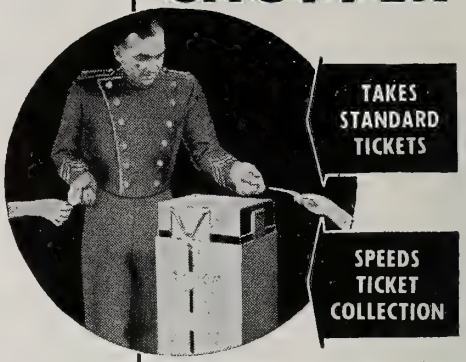
In certain types of fluorescent lamps, starters to preheat the filaments are not used. Special ballasts are provided that furnish higher voltage to light the tube.

In the maintenance of fluorescent lamps, care should be taken that a "blinking" lamp is not kept "blinking" long.

However, sometimes the starter may be at fault; then the lamp and the ballast will be damaged if the trouble is not remedied. Then again, it may be due to loose socket connection at the lamp. Accordingly, when blinking occurs, a new lamp should be tried first. If that does not turn out to be the remedy, a new starter should be installed, and finally checking socket connections.

"Blinking" can also be caused by low

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circuit voltage, improper ballast and extremely cold surrounding temperatures. Under such conditions, changing the lamp or starter may only temporarily remedy the trouble.

For cold outside surroundings, special low-temperature lamps should be installed to eliminate objectionable "blinking." Also, for certain lamp sizes no-blink starters can be installed that cut themselves out of the circuit when the lamp fails and keeps only the lamp filaments glowing. In this way the starter and ballast are protected and the possibility of serious damage is eliminated.

When servicing or relamping fluorescent fixtures, it is extremely important that the switch be always turned off. These fluorescent lamps can cause a severe shock when they are "live line," and if the operation is on a ladder they can cause, as a consequence of shock, a dangerous fall.

Another important thing when replacing defective lamp and starter sockets, or even ballasts, is to be sure that the proper types are installed and that they are connected correctly. To be on the safe side, a rough pencil sketch should be made of the wiring connection before taking out the defective part or parts. In this way, it will be certain that the new connections are proper and will cause no further damage. All fluorescent fixtures should be grounded for safety's sake, and all the wiring connected to the supply circuit with the proper polarity.

"END-BLACKENING" CLUES

When "end-blackening" occurs on new fluorescent lamps, it shows that the filament coatings within the tube are sputtering off too rapidly. In such a case, the voltage may be too high or too low, or there may be loose lamp sockets, wrong ballast, a defective starter; or there is no starting compensator in one of the circuits in a "2-lamp ballast" fixture. However, "end blackening" does show itself in lamps that are near the end of their useful life, but any small dark spots or streaks or brownish rings do not necessarily mean that a lamp with say, 500 hours of operation is defective or nearing the end of its useful life.

In maintenance and inspection work it is not usually necessary to remove fixtures or switches (unless they are absolutely defective); however, each fixture should be examined for looseness, loose or defective glassware or fastenings, improper working switch, or any other details that might prevent safe and efficient operation of the lighting system. This work can be done effectively enough by the regular theatre maintenance man. If any serious trouble is discovered, then an electrician can be called.

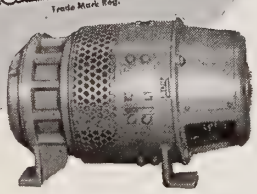
The maintenance man should check each lighting fixture for the correct wiring polarity, if the system is a polarized one. This may be done by using a simple test lamp having a weatherproof socket, or with an ordinary voltmeter. Where the fixture is

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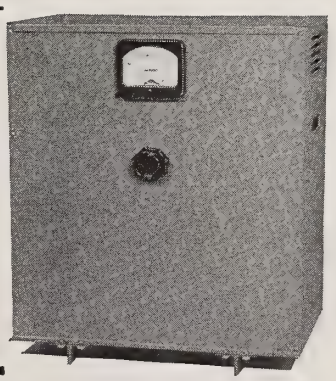
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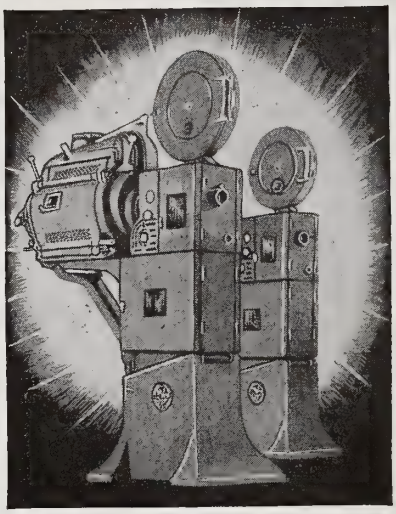
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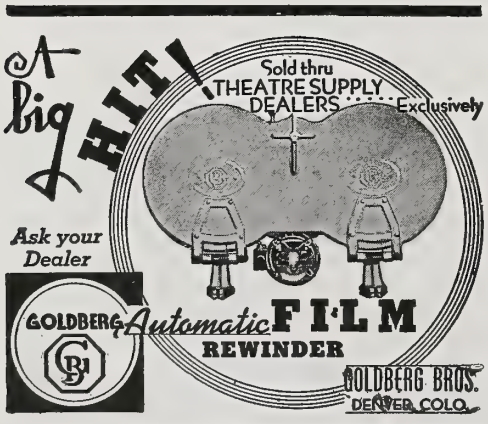
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incorrectly connected, as shown by the test lamp or voltmeter, it should be immediately connected promptly. A fixture having reversed wiring connection can cause severe shock to a person accidentally touching the fixture and a grounded object. Also, in certain types of fixtures, it can result in short-circuits, especially if the socket shell insulation has deteriorated from excessive heat of the lamp.

In cases in which it is necessary to replace a wall or ceiling switch, or an outlet, or to take out an entire fixture, the electrician hired to do this work should be reminded to check the wiring carefully for dried out, cracked or broken insulation. Wiring in ceiling fixtures and boxes deteriorate fast due to the considerable heat generated by the lamps. Where the wiring is found to be in poor condition, it should be replaced in the conduit as far as the next outlet box having good wiring.

Wherever it is found that excessive heat is produced by the lamps, and that the wiring seems to be deteriorating rapidly, asbestos-insulated wiring should be installed. This applies equally as well where the fixture and outlet wiring conduits pass over or near steam pipes or radiators.

Where wiring becomes defective due to moisture condensation, such as in damp basements, moisture-resistant wire should be installed in the conduits.

ECONOMY PRACTICES

Following is a summary of practices that should prove helpful in prolonging the life of lamps and increasing their efficiency and safe operation:

1. Do not allow dust to accumulate on the lamps, as this reduces their output considerably.

2. Do not wash painted or enameled surfaces with harsh cleaners, or do any excessive rubbing. Use only clean water mixed with ammonia.

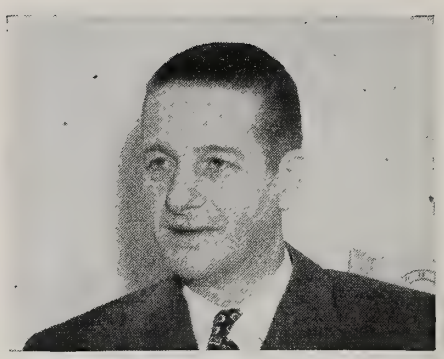
3. Clean and wash the lamps and fixtures periodically, for dust present in the air accumulates rapidly.

4. Do not wash the lamps, glassware or reflective surfaces while they are hot as this will cause cracks.

5. Before the washing, the current should be turned off for about half an hour so as to allow the glass to cool; and after the washing, another half-hour should be allowed before turning on the current again, so that any moisture remaining on the glass may evaporate.

6. In handling the lamps, considerable care should be exercised to prevent jarrings; vibration can break the filament of the lamp.

7. Always make sure that the current is turned off before attempting to clean or work on any lighting fixture or lamp, this is especially important in fluorescent types.



E. J. HALEY—President, Booker T Theatres, Raleigh, North Carolina —writes:

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HASTE, our grandpops used to say, makes waste, and it often does. But mere speed in doing a job is not necessarily the reason for the waste. An installation, for example, can be made at a stepped-up rate if the person responsible for it knows his business and follows the essentials of proper procedure.

A good illustration of what I mean is the installation of a blower at a certain theatre in a small town one summer. The owner of the theatre had failed to keep a check on the blower and its motor, and as such things usually happen, the equipment broke down completely smack in the middle of a heat wave.

The owner preferred to use local talent for the installations, and as I said, this was a little town. And of course the owner was in a hurry. A local electrician installed the new equipment, and the switch was turned on. The motor smoked, went puff and quit. The dealer was called. "The dash-blamed motor you shipped wasn't any good!" I was sent out to find the trouble.

This drive motor was a variable four-speed affair that had quite a complicated wiring connection. A wiring diagram, certainly, was sent along with the motor and starter. The local electrician said he had not seen any. He thought there ought to have been one, but the exhibitor was in a hurry, so he had gone ahead with the job without one. Furthermore, in doing the wiring, he had used only black-covered wire for all connections, instead of a different color for each circuit so that he would know what he was doing when he hooked the motor up.

A new motor had to be ordered, of course, so the exhibitor managed to lose instead of to save time. But the loss wasn't necessary. It was due, not to speed, but to failure of both exhibitor and installation man to realize what the job required.

Speaking of motors: Don't take for granted that a new motor, as you receive it, is adequately oiled. I recall a job in which a new blower drive motor was started without any lubrication whatever! The bearings, naturally, were promptly scored and frozen. The exhibitor thought the electrician or the blower man had filled the oil bearings. When questioned, they said it was the duty of the manufacturer to do so. Quite likely the manufacturer had done so, but perhaps only for a test run. And in any case, a lot of oil is bound to leak out during shipping and installation.

J. J. S.

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NUMBER 9 OF A SERIES

Q&A

QUESTION: ***What companies are participating in the MR. BLANDINGS "Dream House" promotion?***

ANSWER: Twenty-seven nationally-known manufacturers are participating in the national promotion of MR. BLANDINGS BUILDS HIS DREAM HOUSE. These manufacturers are:

Aetna Steel Products Corp. (Steel Doors and Window Frames); American Radiator & Standard Sanitary Corp. (Bathroom Fixtures); Bigelow-Sanford Carpet Co. (Rugs and Carpets); Birdseye Foods (General Foods); Cannon Mills (Towels and Sheets); Congoleum-Nairn (Linoleum); Consider H. Willett, Inc. (Furniture); Cortley Curtain Corporation (Window Curtains); Del Monte Coffee; General Electric Co., Appliance Division (All kitchen equipment); General Electric Co., Air Conditioning and Heating Division; General Electric Co., Electronics Division; International Nickel Corp. (Institutional Campaign on Nickel); International Silver (Northern Lights Silverware); Kellogg (All-Bran and Shredded Wheat); Kimberly-Clark (Insulation); Lightolier Company (Light Fixtures); MEBBS Educational Building Blocks Co. (Toys); Paragon Art and Linen Co., Inc. (Hooked Rugs, Needlepoint and Embroidered Table Linen and Accessories); Plastron, Inc. (Shower Sets and Plastic Garment Bags); Pocket Books, Inc. (Publishers of the 25c Edition of the Book); Rainbow Kitchen Furniture (Kitchen Table and Chairs); Rheems Manufacturing Company (Water Softening Equipment); Sherwin Williams Paints; Sure-Fit Products Corp. (Slipcovers); The Upson Co. (Laminated Wall and Ceiling Panels); Yale & Towne (Locks and Hardware)

They are spending about $3,500,000 in magazine and newspaper advertising, running full pages and half-pages (some in four colors) in all the leading magazines, tying their products in with the picture, MR. BLANDINGS BUILDS HIS DREAM HOUSE.

The national network radio programs will plug the picture. One of these (Galen Drake) is sponsored by the Kellogg Company who, in addition, will carry reprints of the "Blandings Dream House" on five million boxes of All-Bran. Art Linkletter's G.E. Houseparty broadcast will also plug the picture and the Dream Houses.

Local advertisers are also tying in with the "Blandings Dream House". In the Southwest, for instance; the Ford Dealers are posting parts of Texas and Oklahoma on the "dream" car in "Mr. Blandings Dream House"; utility companies are putting folders on the Dream House in with their bills as they mail them out, etc., etc.

Exhibitors agree that the "Blandings" promotion is the greatest in the history of show business.

ROBERT M. GILLHAM
Eastern Director of Advertising and Publicity



IN A TRADITION OF QUALITY

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SERVICE DATA
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Rocky

Monogram **— A Boy and His Dog**

With Roddy McDowall starring in the picture and also its associate producer, "Rocky" has emerged as an unpretentious but thoroughly likeable story of a boy and his devotion to his dog.

Designed primarily for young audiences it contains all the necessary ingredients to provide an hour's entertainment. There are moments of comedy, a hint of romance, the wide open spaces of California, and just enough impending tragedy to tighten the heart strings. "Rocky" is the name of the shaggy, over-sized poodle which, because of its resemblance to another dog, is suspected of being a sheep killer. While ranchers seek his elimination Roddy and his friend, Gale Sherwood, protect the animal. At the end "Rocky" vindicates himself by killing the real culprit.

The screenplay was written by Jack DeWitt from an original story by George W. Sayre. Phil Karlson directed this Lindsley Parsons production, and Ace Herman is also credited as associate producer.

Seen at the Strand theatre in Brooklyn, N. Y. Reviewer's Rating: Good.—G.H.S.

Release date, March 7, 1948. Running time, 76 min.
PCA No. 12699. General audience classification.
Chris Hammond.....Roddy McDowall
Mr. Hammond.....Edgar Barrier
Kathy Forrester.....Nita Hunter
Gale Sherwood, Jonathan Hale, William Ruhl, Claire Whitney, Irving Bacon, John Alvin.

Secret Service Investigator

Republic **— Counterfeit Money**

The customers here are served with a strictly routine story that will remind them of many similarly-patterned films of the past. Again there is the young man who is asked to get his foot into the underworld door by taking on someone else's personality; again there is the suspense of the gang's suspicion and the final gunplay that takes care of the leaders of the counterfeit ring.

While this picture serves the purpose in that it does contain scenes of tension, especially towards the end, the subject might have been treated more excitingly. Artificial situations are created and some of the acting, although competent in substance, is unconvincing. Nevertheless, on account of its subject matter, the film provides exhibitors with some fine exploitation possibilities.

George Zucco plays the cultured but cold-blooded villain for all it's worth. Sidney Picker was the associate producer; R. G. Springsteen directed, and John K. Butler wrote the screenplay.

The story is quite involved. Lloyd Bridges, a pleasant newcomer to the screen, is a GI looking for a job. After he has met Lynne Roberts he is contacted by men claiming to be from the FBI. They give him the job of taking the part of an ex-convict who, while in jail, has made perfect plates for counterfeiting currency. Eventually these FBI officers turn out to be fakes.

Then Lloyd is hired by the real FBI and, although already discovered by the gang to be a phony, is given the same job all over. Naturally he is cornered again and given 24 hours to produce the "fake" FBI man, who really is also a counterfeiter. Lloyd manages to trace the man, Trevor Bardette, and a royal fight ensues, with the real FBI moving in for the kill.

Seen at the home office projection room in New York. Reviewer's Rating: Fair.—FRED HIFT.

Release date, May 31, 1948. Running time, 60 min.
PCA No. 13004. General audience classification.
Susan Lane.....Lynne Roberts
Steve Mallory.....Lloyd Bridges
Otto Dagoff.....George Zucco
June Storey, Trevor Bardette, John Kellogg, Jack Overman, Roy Barcroft, Douglas Evans

The Vicious Circle

United Artists **— Courtroom Drama**

As a courtroom drama, "The Vicious Circle" turns up some moments of flaring excitement. The theme is racial intolerance, and the treatment is an outspoken one. For its story, the film goes to the Hungarian court records of 1882 and recounts a tale which actually took place. Unfortunately, the film has been shot almost entirely in court. The result is an uneven affair with more documentation than characterization. The picture's subject matter will give its strong appeal among specialized audiences, but it is lacking in persuasive marquee names.

The well-remembered Conrad Nagel marks his return to the screen here as a defense attorney and he again proves himself an accomplished actor. The screenplay by Guy Endore and Heinz Herald concerns five Jewish farmers who have been framed for murder by a landed aristocrat who doesn't like "certain people" and besides, he would like to expand his acreage. There follows the arduous task by the defense of exposing the fake evidence and overcoming corrupt officials. This is done with a constant ebb and flow of dramatic excitement, until finally the "murder" is revealed as a suicide and the fraud exposed.

Fritz Kortner as one of the defendants, Reinhold Schunzel as the landed baron and Lyle Talbot as a prosecutor round out the cast. Taken from the play, "The Burning Bush," by Heinz Herald and Geza Herczeg, W. Lee Wilder produced and directed.

Reviewed at the home office projection room in New York. Reviewer's Rating: Fair.

Release date, July 30, 1948. Running time, 77 min.
PCA No. 12818. Adult audience classification.
Karl Nemesch.....Conrad Nagel
Joseph Schwartz.....Fritz Kortner
Balog.....Philip Van Zandt
Reinhold Schunzel, Lyle Talbot, Eddy Leroy, Edwin Maxwell, Frank Ferguson, David Alexander, Robert Cherry, Nina Hansen, Sam Bernard, Rita Gould, Rudolph Cameron.

ADVANCE SYNOPSES

THE THREE MUSKETEERS (MGM)

PRODUCER: Pandro S. Berman. DIRECTOR: George Sidney. PLAYERS: Lana Turner, Gene Kelly, Van Heflin, June Allyson, Keenan Wynn, Angela Lansbury, Vincent Price.

ROMANTIC ADVENTURE: In 1625 in Gascony, France, D'Artagnan (Gene Kelly), a romantic youth, meets Countess de Winter (Lana Turner), tool of Richelieu (Vincent Price). He arrives in Paris and joins the musketeers. He is accepted by the three outstanding swordsmen as one of them, taking the vow, "One for all, and all for one." The musketeers succeed in thwarting one of Richelieu's plots to discredit the Queen. The Countess is later beheaded for her part in the plot. After D'Artagnan's wife (June Allyson), following a secret marriage, is killed, he returns to Gascony a sadder but wiser man, and the three musketeers go their separate ways.

THE CHECKERED COAT (20th Century-Fox)

PRODUCER: Sam Baerwitz. DIRECTOR: Edward L. Cahn. PLAYERS: Tom Conway, Noreen Nash, Hurd Hatfield, James Seay, Garry Owen, Marten Lamont.

MURDER MYSTERY. A psychopathic character called "Creepy" addicted to loud checkered coats, is subject to spells of unconsciousness in which he appears dead. He lives in fear he will be autopsied while having an attack. He consults Dr. Madden, psychiatrist, who, realizing that Creepy is dangerous, notifies police. Creepy, who has made a pal of the doctor's ne'er-do-well brother, Fred, eludes the police, commits a jewel robbery, murders the proprietors, and makes off with Madden's wife, Betty. Later he murders Fred, and locks Betty in a hotel room. While in the street, he suffers an attack and is just about to be autopsied when Dr. Madden finds him. He confesses the robbery and Betty is rescued.

FIGHTING BACK (20th Century-Fox - Wurtzel)

PRODUCER: Sol M. Wurtzel. DIRECTOR: Mal St. Clair. PLAYERS: Paul Langton, Jean Rogers, Gary Gray, Morris Ankrum.

MELODRAMA: The happiness of an ex-serviceman, Nick, his wife and his son is marred when an old friend, Lang, arrives to point out Nick's pre-war criminal record. When the wife of Nick's boss is robbed, suspicion falls on Nick. However, clever sleuthing reveals that Lang had used Nick's dog, trained to perform tricks, to steal the necklace and Nick and his wife look forward to a happy future.

ROMANCE ON THE HIGH SEAS
(Warner Bros.)

PRODUCER: Alex Gottlieb. DIRECTOR: Michael Curtiz. PLAYERS: Jack Carson, Janis Paige, Don De Fore, Doris Day, Oscar Levant, S. Z. Sakall.

COMEDY. A wife suspects her husband of playing around when he hires a beautiful blonde secretary who can't type. The wife, Elvira, hires Georgia to take her place on a cruise she had planned so she can stay home and keep a secret watch over her husband, Michael Kent, who in turn becomes suspicious of his wife and hires Peter, "private eye," to shadow Mrs. Kent during the cruise. Peter falls for "Mrs. Kent" in reality Georgia and out of the jumble of mistaken identities everything turns out happily for everyone but Oscar Levant, who plays a jilted suitor, and finds himself alone with his piano at the end saying —"Let's face it Oscar—You're repulsive."

TEXAS, BROOKLYN AND HEAVEN
(United Artists-Golden)

PRODUCER: Robert S. Golden. ASSOC. PRODUCER: Lewis J. Rachmil. DIRECTOR: William Castle. PLAYERS: Guy Madison, Diana Lynn, James Dunn, Michael Chekhov, Florence Bates.

COMEDY DRAMA. Eddie (Guy Madison) leaves Texas in his car for New York to be a playwright. En route he meets Perry (Diana Lynn), a pert young lady, who accompanies him to New York. There they go their separate ways but he can't forget her. He inadvertently causes her to lose her job but he gets her another in a converted gym, whose mechanical animals interest a few people who dream of going places but never do. The owner, happy-go-lucky Mike (James Dunn), sells the gym to Eddie but it turns out to be a financial flop. Perry and Eddie marry but she refuses to sell the gym and return to Texas because that would disappoint the dreamers whose only happiness is the gym. A Christmas eve party, however, attracts much-needed publicity and the gym is a success. The happy couple return to Texas.

MINE OWN EXECUTIONER
(20th Century-Fox)

PRODUCER and DIRECTOR: Anthony Kimmins. PLAYERS: Burgess Meredith, Kieron Moore, Dulcie Gray, Christine Norden, Barbara White.

DRAMA. This is a human, domestic story about Felix Milne, psychiatrist, who loves his wife but exhausts himself so completely on his patients that he has little time to deal with his own home problem. The rift widens, and Milne's infatuation for another woman grows. His attention is distracted to such an extent that he loses contact with one of his patients, who goes beserk. Milne goes in search of him and finds him perched precariously atop a high building. Milne fails to dissuade him from his suicidal intention, and at the coroner's inquest blames himself for what has happened. He is discouraged, but his loyal wife encourages him and he returns to her and his work.

CORONER CREEK
(Columbia)

PRODUCER: Harry Joe Brown. DIRECTOR: Ray Enright. PLAYERS: Randolph Scott, Marguerite Chapman, George MacCready, Sally Eilers, Edgar Buchanan, Wallace Ford, Russell Simpson.

WESTERN. A man rides from ranch to ranch and town to town, hoping to catch and kill the white renegade who led a band of Indians in a stagecoach robbery, causing the death of his fiancee. When a woman ranch owner enlists his aid to lead her battle against an outlaw gang, there ensues many gun and fist battles between the ranch's cow hands and the gang. The man finally identifies the gang's leader as the one who killed his fiancee and in turn kills him in a lonehanded fight.

SERVICE DATA *on features*

Index to Service Data may be found in the Release Chart starting on page 4192

Albuquerque (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 13, p. 52.

Another Part of the Forest (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Black Bart (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 20, p. 54; May 22, p. 48.

Fighting Father Dunne (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1

Fury at Furnace Creek (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1

Hazard (Para.)
Audience Classification—General
Legion of Decency Rating—Class B

Her Husband's Affairs (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 8, p. 44; Jan. 17, p. 48; Apr. 17, p. 49.

Holiday Camp (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 6, p. 48.

Homecoming (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 22, p. 50; May 29, p. 40.

The Iron Curtain (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 29, p. 43.

I Walk Alone (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 21, pp. 38, 41.

Killer McCoy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 28, p. 46; May 8, p. 59.

Letter From An Unknown Woman (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 29, pp. 40, 43.

The Naked City (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—122.2%
Round Table Exploitation—Mar. 6, pp. 48, 50; Mar. 13, p. 48; Apr. 24, pp. 45, 48; May 22, pp. 48, 50.

The Noose Hangs High (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 22, p. 52.

On An Island With You (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1

The Pirate (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2

River Lady (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Scudda Hoo! Scudda Hay! (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 8, p. 57; May 22, p. 47.

Silver River (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2

State of the Union (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 15, p. 51; May 22, p. 52.

This Time for Keeps (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—95.5%
Round Table Exploitation—Nov. 1, p. 40; Dec. 6, p. 48; Mar. 20, p. 57.

Tycoon (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.3%
Round Table Exploitation—Jan. 17, p. 46; Jan. 31, pp. 40, 41; Feb. 14, p. 40.

Winter Meeting (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 29, p. 42.

The Woman in White (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 29, p. 42.

You Were Meant for Me (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 14, p. 44; Apr. 17, p. 51.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 4166-4167.

Running times are those furnished by the distributor.

COMMUNITY SING (Columbia)
No. 6 (9656)

The Song Spinners with Don Baker at the organ present the currently popular "Civilization". Other single hits are "Near You," "And Mimi," "Just Around the Corner," and "The Old Chaperone".
Release date, February 12, 1948 9 *minutes*

TWO NUTS IN A RUT (Columbia)
All Star Comedies (9424)

When Schilling and Lane, Hollywood producers, feel a nervous breakdown coming on they rush to Palm Springs. After getting there they have girl trouble with all the pretty ones trying for movie jobs and with their respective wives misunderstanding the situation. The film ends with the pair sitting in a cactus patch, undignified and stuck.
Release date, February 19, 1948 17 *minutes*

SQUAREHEADS OF THE ROUND TABLE (Columbia)
All Star Comedies (9406)

Here the Three Stooges are troubadours in the days of King Arthur. They attempt to help their friend, the blacksmith, who has been condemned to death for loving the King's daughter, but they get into trouble and are thrown in prison, but again as usual, all ends happily.
Release date, March 4, 1948 18 *minutes*

TED WEEMS AND ORCHESTRA (Columbia)
Thrills of Music (9956)

Ted Weems brings his band to the screen with three varied tunes; "Heartaches," the best selling record of last year; "When You're Singing with a Band," sung by Shirley Richards; and a comedy trio singing "She's Too Fat for Me". Fred Robbins, popular disc jockey, adds his invaluable commentary to the festivities.
Release date, March 25, 1948 10 *minutes*

GOODBYE MISS TURLOCK (MGM)
Passing Parade (K-973)

Miss Turlock symbolizes the school teachers who made the little red schoolhouse a vital part of community life before progress turned the town into a city. She molded children's minds and had a profound affect on the grownups as well.
Release date, January 24, 1948 10 *minutes*

THE BEAR AND THE BEAN (MGM)
MGM Cartoons (W-934)

Barney Bear gets a Mexican jumping bean as a gift. He doesn't quite know how to handle the situation but finally realizes that he is wasting his time trying to outsmart the little fellow.
Release date, January 31, 1948 7 *minutes*

I LOVE MY MOTHER-IN-LAW BUT (MGM)
Pete Smith Specialties (S-956)

Pete Smith continues his research into the field of domestic difficulties and comes up with a few choice items about your mother-in-law and mine. The emphasis is on humor.
Release date, February 7, 1948 8 *minutes*

MY OLD TOWN (MGM)
Passing Parade (K-974)

John Nesbitt takes a nostalgic trip back to the old town where boyhood days were carefree and the world was younger.
Release date, February 7, 1948 9 *minutes*

THE MILKY WAY (MGM)
Gold Medal Reprint Cartoons (W-923)

This subject tells of the adventures of three little kittens who wander in and out of the Milky Way. It is an imaginative and touching conception of this stellar group.
Release date, February 14, 1948 8 *minutes*

FREDDY MARTIN-KEENAN WYNN (MGM)
Martin Block's Musical Merry-Go-Round (*M*-981)

Martin Block is interviewed by Keenan Wynn, his guest star, and presents the music of Freddy Martin and his orchestra. Old and new favorites rendered include "Over the Rainbow," "Come to the Mardi Gras," "Tonight We Love," and "Cumana."
Release date, February 14, 1948 10 *minutes*

FLICKER FLASHBACKS (RKO Radio)
No. 4 (84,204)

"Victims of Fate" is a hillbilly drama released in 1908 which centers about a feud between the Hoopers and the Crosleys. The Crosley clan wound one of their own, Pruenella. With her dying breath she begs that they stop a-feudin' and they all agree. "A Cadet's Honor" concerns a young military academy student who is unjustly suspected of stealing money. Evidence is found, his name is cleared and he is reinstated.
Release date, February 27, 1948 9 *minutes*

LAZY LITTLE BEAVERS (20th-Fox)
Terrytoons (8511)

When the rest of the community gnaws busily, the lazy little beaver plays; when they labor over a dam, he sleeps; and when Papa Beaver spanks him, he leaves home. Mighty Mouse meets the little beaver and helps him. In the end the lazy beaver does his best to prove that as an eager beaver he is the best builders of dams in the country.
Release date, December 26, 1947 7 *minutes*

AQUA CAPERS (20th-Fox)
Sports Review (8352)

Seven queens come out of King Neptune's court to cut a few regal ripples on Lake Eloise amid the beautiful surroundings of Florida's Cypress Gardens. Water skiing is described by Mel Allen.
Release date, January, 1948 8 *minutes*

TAMING THE CAT (20th Century-Fox)
Terrytoons (8513)

The cat, the villain, gets a surprise of his life when he advertises for song-birds and gets a feathered vaudeville team in the form of Heckle and Jeckle, the Talking Magpies. The Magpies trap the cat in the shower-bath and launch a miniature flood which they ride out in the bath-tub. Finally, the cat winds up right behind the eight-ball.
Release date, January 1948. 7 *minutes*

HITCHIKERS (20th-Fox)
Terrytoons (8510)

The pesky meddlesome magpies beg a ride from a simple-minded dog. When the car takes corners on two wheels and it zooms across the hills and bullets whizz by, they suspect something is up. So the clever pair hitchhiked right into trouble and with ingenious comedy tricks back themselves safely out.
Release date, December 12, 1947 7 *minutes*

FELIX THE FOX (20th Century-Fox)
Terrytoons (8512)

Felix is a caricature of all foxes and foxiness who is pursued over hill and dale by a pack of dogs until the field is narrowed down to one inane, bumbling hound. The dog is confused when he is propelled aloft like a sky-rocket. After other misadventures of the dog, the cartoon comes to an amusing conclusion.
Release date, January, 1948 7 *minutes*

ONE NOTE TONY (20th Century-Fox)
Terrytoons (8501)

Little Tony, the drummer in the Jungle Symphony Orchestra, can't master his solo. At a concert Tony continually does the wrong thing. Eventually the sedate concert becomes a riotous, rollicking jam session. The bewildered conductor yields to the popular decision that Tony, with his music, has become King of Swing.
Release date, February, 1948 7 *minutes*

PLAYTIME IN SCANDINAVIA (20th-Fox)
Sports Review (8353)

This takes you on a pictorial visit to Soliden, summer palace of Sweden's royal family, where we see intimate glimpses of King Gustave. There are interesting scenes of Drottingholm Castle, built in the 17th century; Snackgardsbaden, picturesque summer hotel at Visby on the east coast of Sweden, and Jostedalbreen in central Norway, an all-year around ski resort. Mel Allen also describes the famous yacht race between Norwegian and Swedish boats for the highly prized Kattegat Cup.
Release date, April, 1948 8 *minutes*

WIND, CURVES AND TRAP DOOR (Universal)
Answer Man (3391)

This subject concerns trap door spiders, the size of the Statue of Liberty, whether or not a baseball actually curves, the speed of wind during a storm and the distance a basketball player runs during a game. All these questions are answered pictorially with interesting narration.
Release date, December 22, 1947 10 *minutes*

POWDER RIVER GUNFIRE (Universal)
Musical Western (3352)

Two Federal agents traveling with a small band of musicians encounter an attempted murder and a kidnapping. The kidnapped girl's father owns a gold mine that the gang wants to seize. The agents discover the leader of the gang and capture him and his men and rescue the girl. The Santa Fe Rangers present several musical numbers, including "Lazy Man's Ranch," "Esmereldy," "Pancho" and "Ridin' 'Neath the Arizona Moon."
Release date, February 26, 1948 24 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4166-4167, issue of May 15, 1948.

Feature product listed by Company on pages 4164-4165, issue of May 15, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	.....	....	4086	...
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	...
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	...
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	....
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	....
Argentine Nights (R)	Realart	....	Ritz Bros.-Andrews Sisters	Mar.,'48	74m	May 22,'48	4174	....	....
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	....
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	....
BAMBI (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	....	.....	....	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4175
Big City	MGM	....	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	....
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4175
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	.
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	58m	Nov. 29,'47	3955	3818	4011
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	.....	....	4165	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	67m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4175
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	....
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4071
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....

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Canon City	EL	826	Scott Brady-Charles Russell	June 30,'48	83m	.....	....	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	...	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	...	...
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	.....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6 47	68m	Dec. 20.'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Coroner Creek (color)	Col.	....	Randolph Scott-Marguerite Chapman	Not Set	....	.....	....	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Sky	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	....	.....	....	4175	....
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July 29,'48	....	.....	....	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	....	.....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	June,'48	....	.....	....	4039	..
Design for Death	RKO	....	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	...
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	...
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxon-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	.....	....	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	....
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
Escape (Brit.)	20th-Fox	....	Rex Harrison-Peggy Cummins	July,'48	78m	May 29,'48	4183	....	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	....	.....	....	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	...
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	....	.....	....	4139	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18 '47	3885	3475	3933
For You I Die	FC		Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4175
Four Faces West	UA	....	Joel McCrea-Frances Dee	May 15,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	...
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	....	.....	....	4175	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	...
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	....	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gangster, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	Aug.,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	4146	....
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Hellzapoppin' (R.)	Realart	....	Olsen-Johnson-Martha Raye	Mar.,'48	84m	May 29,'48	4183	....	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4190
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4190
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4175
Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Named Palooka, A	Mono.	4719	Joe Kirkwood-Elyse Knox	Aug. 8,'48	....	.....	....	4174	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	.....	....	4165	....
KEY Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY from Shanghai, The	Col	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	.....	....	3919	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	....	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	.....	....	4155	....
Mine Own Executioner	20th-Fox	824	Burgess Meredith-Dulcie Gray	July,'48	....	.....	....	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	.....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4190
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	..
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	....	.....	....	4095	.
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	....	.....	....	4127	.
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	...
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	....	Jimmy Wakely-Dub Taylor	May 6,'48	....	.....	....	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	...
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	.....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050		
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	....	.....	....	4146	....
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	...	3983
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	....	.....	....	4190	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov. 47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	.....	....	3931	...
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl (T)	Apr 23,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	.....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	...	
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	.	..
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4175
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	...
Sixteen Fathoms Deep (color)	Mono.	....	Lon Chaney-Arthur Lake	July 25,'48	....	.....	....	4155	....
Sleep, My Love	UA		Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	...
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	..
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4071
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	June,'48	....	.....	....	4183	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

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So This Is New York	UA	....	Henry Morgan-Virginia Grey	Apr.,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	.....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	.....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4190
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	....	.....	....	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4131
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	....	.....	....	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	Not Set	....	.....	....	4190	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893		3983
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4190
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	.....	....	4189	....
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	Not Set	....	.....	....	4165	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	....
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	May,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Train to Alcatraz	Rep.	....	W. Phipps-D. Barry-Janet Martin	June 28,'48	....	.....	....	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4139	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	....	Rosalind Russell-Leo Genn	Aug.,'48	....	.....	....	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	....	.....	....	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	....
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	...	4069	...
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	...
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4190
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
YOUR Red Wagon	RKO	....	Cathy O'Donnell-Farley Granger	July,'48	....	.....	....	4146	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4164-65





She remembers Mama...

NOTHING here betrays the days that passed between the camera's visits to this room. To movie-goers, all seems the same as when they looked in "only a moment ago."

Because—before the camera rolled—the script girl had every single detail in mind—from the actors' make-up, costumes, action, down to the smallest prop. And thus the director's "second memory" made sure that smooth continuity would be faithfully preserved.

Through such unflagging watchfulness, the script girl adds much to every picture's perfection . . . saves many a costly retake, too. In this, of course, she's not alone—her "silent partners" are films of great dependability and uniformly high quality—members of the famous Eastman family.

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CORONER CREEK

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CORONER CREEK stars RANDOLPH SCOTT and MARGUERITE CHAPMAN

with George Macready, Sally Eilers, Edgar Buchanan • Screenplay by Kenneth Gamet, adapted from the novel, "Coroner Creek", by Luke Short • Directed by Ray Enright • Produced by Harry Joe Brown

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One of the most rugged Western dramas ever screened!

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MOTION PICTURE HERALD

MOTION PICTURE ASSOCIATION
OF AMERICA, INC. (CHAMBERS
28 WEST 44TH ST.,
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N. Y.

REVIEWS

In Product Digest:

Coroner Creek

Romance on the High Seas

18 Fathoms Deep

Mine Own Executioner

Bad Sister

Feudin, Fussin and Fightin

The Wreck of the Hesperus

In Next Sections:

A Foreign Affair

THEATRE TELEVISION HANGS ON "WHO OWNS THE AIR"

"There'll be no pirating"

—Sidney Strotz, NBC

"Public Domain"

—Paul Raibourn, Paramount

WHAT TELEVISION OFFERS ENTERTAINMENT SEEKER

—Reviewed by Red Kann

LOUIS LUMIERE, FRENCH PIONEER, DIES AT 83

VOL. 171, NO. 11; JUNE 12, 1948

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Beat the heat! Fortify yourself with Leo's Spring and Summer Line-up and neither weather nor competing attractions will hurt your business. Everybody's talking about M-G-M's Pep-up Line-up!





"HOMECOMING"
Set new M-G-M Capitol, N.Y. record! America's No. 1 hit!



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Love is sweeping the nation's box-offices!



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(*Technicolor*)
Big M-G-M Musical off to flying start!



Irving Berlin's
"EASTER PARADE"
(*Technicolor*)
Everybody's talking about it. Sensation of this generation!



"On An Island With You" and "A Date With Judy" two more Technicolor treats! And watch for "Julia Misbehaves"!

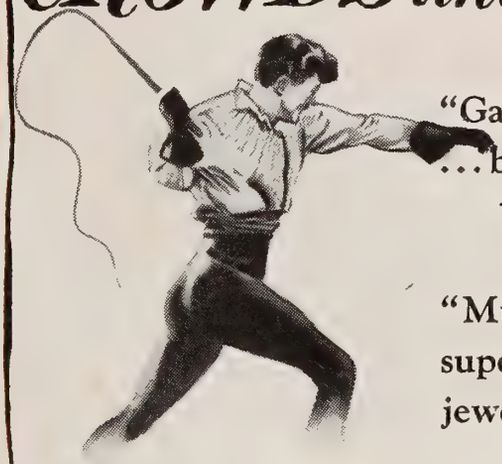
LK ABOUT FAN APPEAL!
IE AFTER ANOTHER
ID STILL THEY COME!

ANOTHER BIG ITAMIN M-G-M SENSATION!

4th BIG WEEK!

d held over 2nd week in Montreal, ping M-G-M's Biggest!

PIRATE CAPTURES CROWDS and CRITICS!



JUDY GARLAND is the runaway bride!

GENE KELLY is the bold pirate!

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M-G-M's exciting TECHNICOLOR Musical featuring new COLE PORTER songs

•

WALTER SLEZAK
GLADYS COOPER
REGINALD OWEN

Screen Play by Albert Hackett and Frances Goodrich • Based on the Play by S. N. Behrman • Dance Direction by Robert Alton and Gene Kelly

Directed by VINCENTE MINNELLI • *Produced by* ARTHUR FREED

"Gala screen musical... bouncing ... beautiful... a delight!"
—*Howard Barnes, N. Y. Herald Tribune*

•

"Musical of the year! Kelly is super-human... Garland is like a jewel!" —*Archer Winsten, N. Y. Post*

•

"Best big-time musical show presented on screen or on stage in years!" —*Cecelia Ager, PM*

•

"Eye-filling entertainment the stage can never match!"
—*Alton Cook, N. Y. World-Telegram*

•

"Big package... fun and entertainment... loaded with prospective juke-box hits!"
—*Lee Mortimer, Daily Mirror*

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"Eye-filling! Bounces gaily along! The most beautiful technicolors yet photographed!"
—*Rose Pelswick, N. Y. Journal-American*



NEW M-G-M RECORD!
First 4 days of opening week all-time M-G-M Music Hall high!

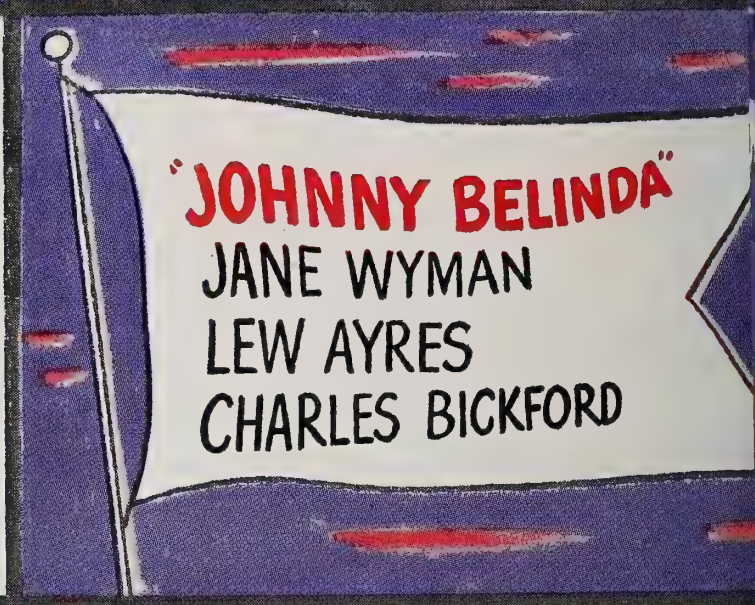
RADIO CITY MUSIC HALL

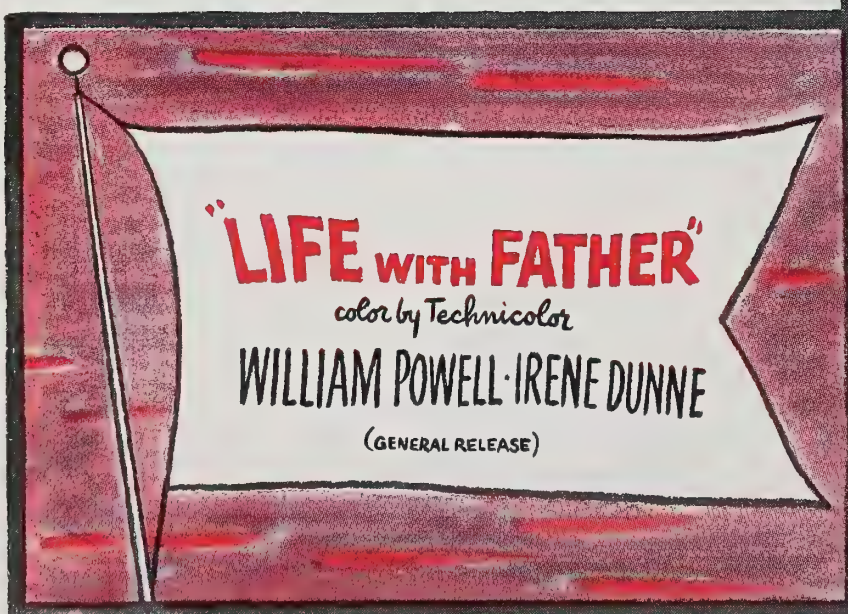
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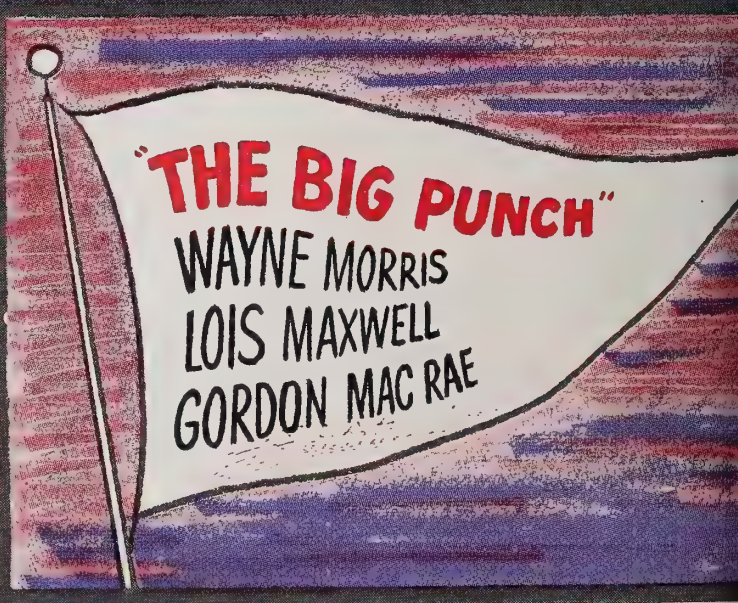
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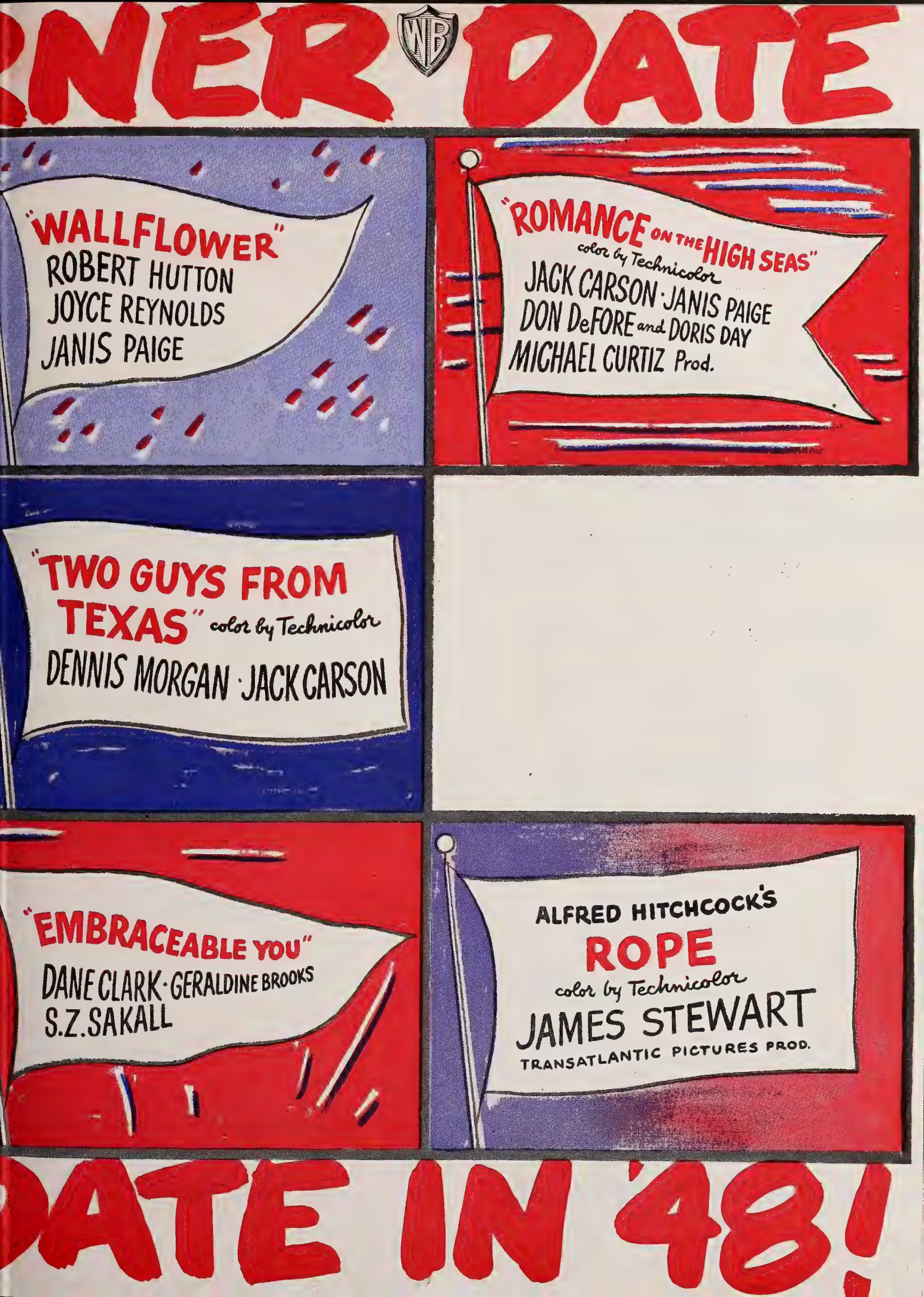








A BANNER


RNER DATE
"WALLFLOWER"
ROBERT HUTTON
JOYCE REYNOLDS
JANIS PAIGE
"ROMANCE ON THE HIGH SEAS"
color by Technicolor
JACK CARSON · JANIS PAIGE
DON DeFORE and DORIS DAY
MICHAEL CURTIZ Prod.
"TWO GUYS FROM TEXAS" color by Technicolor
DENNIS MORGAN · JACK CARSON
"EMBRACEABLE YOU"
DANE CLARK · GERALDINE BROOKS
S.Z. SAKALL
ALFRED HITCHCOCK'S
ROPE
color by Technicolor
JAMES STEWART
TRANSATLANTIC PICTURES PROD.
DATE IN '48!

20th CENTURY-FOX HAS MORE PICTURES PLAYING MORE DATES IN MORE THEATRES DURING JUNE THAN ANY MONTH IN HISTORY

20th CENTURY-FOX MEANS BUSINESS

WITH THESE HITS PLAYING!

- Gentleman's Agreement
- Captain From Castile
  TECHNICOLOR
- Call Northside 777
- Sitting Pretty
- The Iron Curtain
- Scudda-Hoo! Scudda-Hay!
  TECHNICOLOR
- Fury At Furnace Creek
- Anna Karenina
- Green Grass of Wyoming
  TECHNICOLOR

Tribute to ANDY SMITH month of JUNE!

20th CENTURY-FOX MEANS BUSINESS

WITH THESE HITS COMING

- Give My Regards To Broadw
  TECHNICOLOR
- The Street With No Nam
- Escape
- The Walls of Jericho
- Deep Waters
- The Shamrock Touch
- Martin Rome
- That Lady In Ermine
  TECHNICOLOR
- The Snake Pit

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 171, No. 11 — June 12, 1948

PLAIN SPEAKING

A PROVOCATIVE memorandum of inter-office discussion arrives on this desk, to observe, in passing: "Too much of the brains of the brass of this business is occupied with lawyers, lawsuits, politics and social and economic day - dreaming — too little with production, selling and exploiting motion pictures. That way lies less business and more trouble."

There may be detailed differences and debate, but the over - all indictment stands. The condition is self - evident, every day in speeches, press releases and the news of New York, Washington and Hollywood.

This industry will never make another honest dollar out of anything but motion pictures and entertainment. That is all that it can possibly do for the customers and that is the only function which this industry is organized and equipped to perform.

If the masters of the movies are experts in politics, education, economics and social relations, that is velvet. What they are hired to do is to tend to the presentation of entertainment at the box office of the order which the American taste demands and for which it is willing to pay at a price commensurate with performance. After that is attended to competently, consistently, any spare time and surplus energy and ability can be devoted to extra-mural achievement.

¶ One could have vastly more patience with the divergent whimsicalities and multitudinous special causes represented in the flow of events and expressions in movieland, if only the motion picture job was being done with devotion and zeal — and a greater effectiveness than is reflected in the flood of picture problems and issues which flow in from all directions. The picture problems are enough.

The confusions of the day at the higher levels are considerably more understandable than excusable. The motion picture industry charges itself enough for high brass to get high competence, and to get that competence applied to the industry.

It is understandable that men who have laboured long and valiantly and have achieved personal position, personal wealth and stances of high authority should become track-stale, somewhat weary of the monotony of interior successes, and then look afield for new importances for themselves, and perhaps for some order of public acceptance and acclaim outside the world of the films in which they have become familiar with their self - made glories and self - awarded assorted Oscars. That, while understandable, as we have said, is a personal order of reaction, and one not favourable to the continuing interests of the institution by which these men became rich and great.

¶ Men get old, mature, satisfied and ripen off. But the business itself is living and continuing, new every morning with its problems and practices, new every night when the show opens, and with an unending, growing flow of the young customers coming up and in.

The fishermen who rest on their oars and stand up trying to net butterflies are likely to let the boat go over the rapids— even if they chance to jump ashore.

An amazing percentage of the press releases which flow over this desk, week in and week out, are concerned only remotely with matters which pertain to the production, distribution and exhibition of motion pictures. There are endless presentations, invitations to luncheons and cocktailings and the like in behalf of movements, concerning debatable political causes, thinly veiled, or not veiled at all. It is releases of that order which come along with press representative pressures which sum up with "the boss would like this".

¶ The expressions about product, where it comes from, how it is coming and where it is going and on what terms, come from another order of issuing authority and sources. Basic tidings come from the hired hands who are engaged in working at the picture business itself, running the delegated, apparently incidental, errands of the motion picture business, while the upper minds are on high, remote and far-away concerns — which are not box office.

The order of controls, and the relative degrees of ownership, which permit this situation, are apparently taken also as manifests of ultimate authority — an assumption that the business is theirs to do with as they entirely please, in any degree of casualness.

That could be true if it did not happen to be true that it is the interest of the whole vast institution of the motion picture that is at stake.

The motion picture, no matter who holds the jobs, the titles, or even the stocks and mortgages, belongs to the whole people, and they will be served. Mayhap it takes time. But they vote. They also vote, plus and minus, at the box office. They are voting there now, every day. The polls never close, save to add up the nightly take.

The vote is for what they see for their money, what they get for their money, including the luxury of presentation and theatre showmanship. They do not willingly pay for, and are only confused and disconcerted about, what they get about movies and movie people from the courthouses, from Washington and the news section controversies of the daily press.

¶ The customers are not largely interested in or impressed by big picture names in top - lofty chairmanships for assorted causes, no matter how worthy those many causes. In sum, the customers probably in general approve, in varying degrees of enthusiasm, many or most of the causes, but they do get a notion that a lot of things, in which they have no voice or choice, are being done in the name of the movies — their movies.

This industry, from the dawn years to now, has ever had use for every element of gift, energy and skill that could be brought to bear. It got lots of that and thereby became great. Only that can keep it great.

And, despite the other glories in other causes and fields, there is no greater cause and field than the world - dominant entertainment institution of the screen. It is big enough for the biggest. All of them. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Straight Story

EVER SINCE vaudeville left the RKO Palace on Broadway, there have been a lot of rumors about what the house is going to do next. This is the official, slightly annoyed text of a recent telegram from Sol. A. Schwartz, vice-president and general manager of RKO Theatres: "To put an end to all rumors concerning RKO Palace, please be advised that theatre will definitely continue straight picture policy, and effective Wednesday show two features simultaneously with RKO Circuit's major Manhattan theatres."

Paid Up

THE INDUSTRY'S arbitration system still continues—still waiting out final court action on the Paramount anti-trust suit. Three of the five theatre-owning defendants had, by mid-week, paid their June assessment to the American Arbitration Association. They were RKO Radio, Warner Brothers, and Twentieth Century-Fox. Paramount and Loew's, the other two theatre-owning defendants, were expected to ante up with their monthly check this week.

Free and Loud

Washington Bureau

A MAN'S FREEDOM of speech is guaranteed under the First Amendment even if he has his say-so over a loudspeaker. In a five-to-four decision Monday, the U. S. Supreme Court declared unconstitutional a Lockport, N. Y., nuisance ordinance which prohibited the use of sound trucks in the town except by permission of the police commissioner. Justice William O. Douglas delivered the majority opinion, declaring the ordinance violated the First Amendment.

Frozen Out

TELENEWS Productions, which services newsreel theatres, subsequent runs and television stations alike with its newsreel, was in trouble this week as far as its coverage of the political conventions in Philadelphia was concerned. The first of the meetings gets under way June 21. On Monday Telenews still found itself without camera position in Convention Hall. The television people dropped Telenews from their group without even notifying the newsreel, on the ground that it owns no stations. And when Telenews approached the newsreels it encountered only a polite, "Sorry, no more room." The reel put out by Telenews Productions goes to some 30 newsreel houses, 20 subsequent runs and to 14 stations as well as the CBS network. On Tuesday John Tobin, Telenews editor, appealed to the Republican National Committee and was promised assistance. Subsequently the broadcasters offered a camera position, but only if Telenews abstained from supplying its footage to theatres. At midweek the problem had not been solved, but, while one Republican spokesman deplored the "unprecedented disorganization," Telenews said it had hopes.

MOTION PICTURE HERALD

for June 12, 1948

NBC vs. Paramount: television battle is up in the air — Page 13

WE need better product; foreign situation is bad, says Johnston — Page 16

PROPOSAL is offered to settle 20th-Fox stockholders' action — Page 16

PICTURE critic goes reviewing among the television programs — Page 17

LOUIS LUMIERE, one of real industry pioneers, dies at age of 83 — Page 20

SIXTY British feature films produced since the first of the year — Page 22

HARRY HELLMAN, Albany exhibitor, a showman for 40 years — Page 24

COMPETITIVE bidding not prohibited by decision, says Levy — Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 29

MEXICAN industry attacks policy of Argentine Government — Page 38

SERVICE DEPARTMENTS

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Release Chart by Companies — Page 4198

The Release Chart — Page 4200

In Accord

SINCE HOWARD HUGHES purchased a controlling interest in RKO there have been a lot of rumors flying around concerning the company, and Dore Schary, for one is tired of listening to them. Wednesday the RKO vice-president in charge of production issued this statement to stop the loose talking: "There have been a number of rumors concerning a change of production management at RKO. This statement is made with the desire to dispel all of these rumors. I have had a number of talks with Mr. Howard Hughes and we are in complete accord on present policy and on the projected program for RKO. We have a big schedule of pictures planned and all of us at RKO must now stop listening to rumors and bend all of our energies to making as many good pictures as we possibly can."

Precedent

Washington Bureau

MOTION PICTURES and steel have a lot in common—if they're involved in anti-trust suits and the U. S. Supreme Court is looking at them. That was made clear Monday when the high court handed down a decision involving United States Steel. That decision bristled with citations from the court's decisions in the Paramount, Schine and Griffith anti-trust suits. The court, in a five-to-four decision, rejected the Government's attempt to prevent the sale of Consolidated Steel Corporation to Columbia Steel Company, a subsidiary of U. S. Steel. It looked Monday that those motion picture decisions would have to be studied by a lot of lawyers outside the industry.

Face the Music

"THE IRON CURTAIN" is going to keep its original sound track. All that Russian music is going to stay intact, although Dmitry Shostakovich, Aram Khachaturian, Serge Prokofieff and Nicolai Miaskovsky don't like it. These four, through New York counsel, sought an injunction to restrain Twentieth Century-Fox from using their music in "The Iron Curtain." Monday Justice Edward R. Koch, in New York Supreme Court, refused the injunction, ruling that the composers' civil rights had not been violated and that the music "is in the public domain and enjoys no copyright protection whatever." He noted that the feature deals with Soviet espionage in Canada, and then observed: "Aside from the use of their music neither the plot nor the theme of the play in any manner concerns plaintiffs."

Good Answer

WHEN THE Federal Communications Commission asked Spyros P. Skouras why he wanted to build a television station he had a good answer ready: He wants to make money. The Twentieth Century-Fox president, testifying June 3 at San Francisco, said his company, if the FCC permits, plans to build a transmitter on Mount Tamalpais and a $1,000,000 studio adjoining the Fox theatre on Market Street, San Francisco. Discussing television as a potential new source of revenue, Mr. Skouras said 20th-Fox had grossed $140,000,000 and netted $14,000,000 in film and theatre income during 1947. Other applicants for the single television channel to be allocated in San Francisco are Television California, owned by Edwin Pauley; Paramount, Columbia Broadcasting and Station KROW, Oakland.

Salesmen Too

Washington Bureau

TWO FILM salesmen, who also operate theatres, were among the defendants named in an anti-trust action filed June 2 in District Court here by the Centre theatre, Centreville, Md. The plaintiff seeks $150,000 triple damages and an injunction.

Defendants are Charles Wingfield, salesman for Columbia; F. B. Klein, salesman for Twentieth Century-Fox, operating theatres in Church Hill and Chestertown, Md.; and Paramount, 20th-Fox, RKO and Columbia.

The Centre theatre accuses the distributors of a conspiracy to grant the houses operated by Mr. Klein and Mr. Wingfield a monopoly of first run product. Discrimination in clearance, percentage and playing time is charged.

Theatre Sold

A MAN with a will—his grandfather's will—has purchased Warner Brothers' 1,600-seat Warner theatre at Fifty-second Street and Broadway. He's Anthony Brady Farrell, the sole backer of a Broadway musical called "Hold It." Mr. Farrell's announcement of his purchase said the theatre was valued at $3,000,000. He didn't, however, say how much he paid for it, but the asking price for the house last week was reported at $1,500,000. Mr. Farrell is the man who spent a total of $200,000 to bring "Hold It," a rather large scale musical, into New York. Six of the nine New York critics panned it. Since the show opened May 5 it's been losing about $10,000 a week — the expenses willingly met by Mr. Farrell. Now, to prove to himself that a show can succeed if it has a better location, he's bought the Warner, renamed it the Barfar, is closing "Hold It" out of the national theatre on Saturday night and opening it September 9 at his new theatre. Mr. Farrell is the president of Ramsey Chain Corporation, Albany, and a grandson of Anthony Brady, the late utilities magnate. He's been quoted with saying this about his devotion to "Hold It": "Where there's a will, there's a way, and in my case it was my grandfather's will."

Can't Sue Here

Washington Bureau

DISTRICT COURT Judge Bolitha J. Laws Wednesday dismissed two Baltimore theatre firms as parties to a $600,000 anti-trust suit brought here against them and six major distributors on the ground that the theatre firm could not be considered under the anti-trust laws as transacting business in the District of Columbia and so could not be sued in Washington. The Baltimore firms were the Hilton Theatre Company and the Walbrook Amusement Company. The suit was brought against them by the Windsor theatre, of Baltimore, which claimed that the theatre firms transacted business here because their general manager came to Washington once a week to book films and occasionally to spot-book films and to obtain adjustments or credits. The opinion declared "there was not the continuity necessary to sustain a finding that the defendants were transacting a substantial part of their ordinary business in this jurisdiction. These transactions . . . were exceptional and occasioned only by unforseeable events."

Decision Aftermath

DAMAGE SUITS on a "wholesale scale" for allegedly violating the Supreme Court edict in the Paramount case, in conditioning sales of one picture upon that of another, will be instituted by North Central Allied in behalf of exhibitors as soon as evidence can be gathered and papers drawn, it was announced in Minneapolis Wednesday by Benjamin Berger, NCA president, and Stanley Kane, executive director. This action was approved by the board of directors Monday, which also voted to present affidavits to the Department of Justice for contempt proceedings. The board also charged that distributors are ignoring the theatre-by-theatre part of the decision in insisting exhibitors owning more than one theatre take a group of pictures for all of the theatres in their circuits.

PEOPLE

ROBERT TAPLINGER, vice-president in charge of advertising and publicity for Enterprise, Monday night in Hollywood announced his resignation from the company, effective June 30.

EARLE M. HOLDEN, resident manager of the Wilby-Kincey theatres in Hickory, N. C., has been elected first vice-president of the Hickory Lions Club. He is a past president of the Atlanta Lions Club.

GUTHRIE F. CROWE, president of the Kentucky Association of Theatre Owners, has been selected by Governor Earle C. Clements to head the state police force which will be activated July 1.

THOMAS MILLER, Canadian newspaperman and theatrical representative in the National Film Board's Vancouver office for the past two years, has been transferred to the Board's office in Winnipeg, where he will supervise affairs in British Columbia, the Prairies and North Western Ontario.

JOHN E. WINN, formerly with Warner Brothers in Des Moines, has been appointed Screen Guild branch manager for the Des Moines and Omaha territories by JULIAN H. KING, Screen Guild franchise owner in those territories.

C. J. LATTA, recently renamed second assistant chief barker of Variety Clubs International, and New York State zone manager for Warner Theatres, was to be given a testimonial dinner by the Albany Variety Club Friday evening at the Ten Eyck Hotel to mark his efforts on behalf of the Albany tent.

MORRIS B. LEFKO Wednesday was appointed eastern central district manager for RKO Radio, with Cleveland headquarters, succeeding MILTON COHEN, resigned. DAVID C. SILVERMAN succeeds Mr. Lefko, as Pittsburgh branch manager.

JOHN C. WOOLF, joint managing director of General Film Distributors, a J. Arthur Rank company in London, who is visiting Universal-International exchanges in Chicago, Milwaukee, Minneapolis and Kansas City, has extended his tour to Des Moines, Omaha, Denver, Los Angeles, Seattle and Portland.

SCHUYLER BEATTIE, now sales representative for Selznick Releasing Organization in the Albany area, has been named to head the company's new Albany exchange which will open in two weeks.

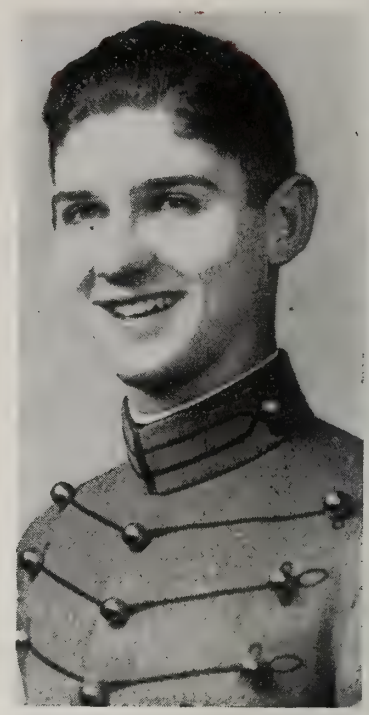
GEORGES HUISMAN, chairman of the French committee on motion pictures for United Nations and also chief of the French censorship office, was the guest of honor at a luncheon tendered by the Motion Picture Association of America at the Harvard Club, New York, this week.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone CIrcle 7-3100; Cable address "Quigpubco, New York", Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Vice-President and Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building; Chicago, Editorial and Advertising, 120 South LaSalle Street, Telephone Andover 6449, Urben Farley, Advertising Representative; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac, Fame and Theatre Sales.

THIS WEEK the Camera reports:



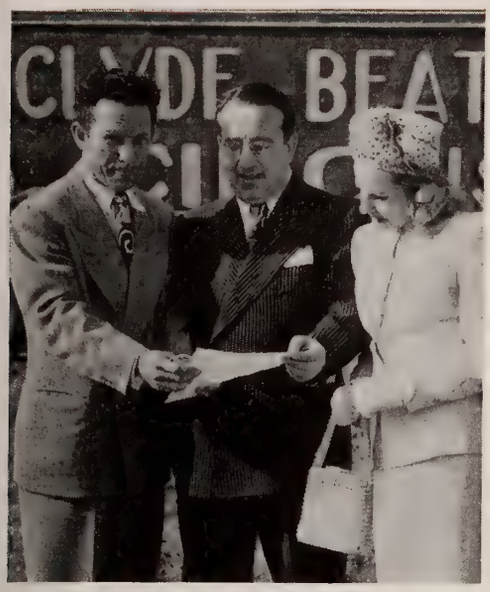
CONVENTIONAL. Some of the principals at the United Theatre Owners of Illinois convention last week at the Kaskaskia Hotel, LaSalle, Ill. Seated, in the usual order, are George Kerasotes, head of the Kerasotes circuit of Springfield; Edward Zorn, UTOI president, and Gael Sullivan, newly appointed executive director of the Theatre Owners of America. Standing, Dave Jones, UTOI "down-state" chairman; Edward Levin of the Balaban & Katz circuit, and Herman Levy, TOA general counsel.



CADET CHARLES P. SKOURAS, JR., aged 22, was among 301 upper class men graduated June 8 from the United States Military Academy at West Point. He is the son of Charles P. Skouras, president of National Theatres and of the Fox West Coast circuit.



AS GAUMONT BRITISH South Coast circuit men met in summer conference the other day. Controller E. E. Brock presents a showmanship prize to assistant manager G. M. Edwards of the Regent Theatre, Brighton. Flanking the pair, standing, are D. C. Beale, engineer; Alan Williams, assistant controller; J. Avis, home office, and W. E. Wells, sound engineer. Seated are L. E. Tulley, C. S. Garment, G. P. Fallowfield, W. T. Moffat, E. V. Glenister, R. H. Ainsworth, H. J. Court, G. D. Frewin and J. C. Pleasants.



CONTRACT, under which animal trainer Clyde Beatty will star in five pictures. Producer Louis Weiss, center, holds the document. With him are Mr. and Mrs. Beatty. The pictures will be made one per year and will feature Mr. Beatty's animals.



THE NEW BOARD OF GOVERNORS of the Academy of Motion Picture Arts and Sciences, at its first meeting, in Hollywood. Left to right, Mrs. Margaret Herrick, executive secretary; N. Peter Rathvon, treasurer and executives' representative; Gabe York, public relations; Gordon Sawyer, sound; Emmett Lavery, writers; G. Carleton Hunt and William Hornbeck, film editors; Perry Lieber, public relations; Charles Brackett, vice-president and writers' representative; Jack L. Warner, second vice-president and executives' representative; Urie McCleary, art directors; John Boyle, cinematographers; Walter Wanger, producers; Walter Lantz, short subjects; Fred Quimby, short subjects; Robert Montgomery, secretary, actors; Thomas Moulton, assistant secretary, sound division; Charles Clarke, assistant treasurer, cinematographers; George Stevens, directors. Jean Hersholt, president, and five board members are not pictured.



AT UNIVERSAL-INTERNATIONAL'S district managers' meeting in New York. At far side, presiding, A. J. O'Keefe, right, assistant general sales manager, and E. T. Gomersall, sales executive. Surrounding them are David Levy, F. J. A. McCarthy, John J. Scully, Joe Garrison, Fred Meyers, John J. O'Connor, James J. Jordan, P. F. Rosian, P. T. Dana, Dave Miller, Nat Goldberg and C. J. Feldman. In the background, Jack Huber and Gene Kingston.



IN BOSTON, as Barney Balaban, center, Paramount president, received a citation at the 11th annual dinner of the Massachusetts Committee of Catholics, Protestants and Jews in the Statler Hotel. With him are Sam Pinanski, left, and Martin Mullin, Mullin and Pinanski circuit chiefs. The citation recognized Mr. Balaban's "devoted and enthusiastic support of philanthropic and civic causes".



FINISHING TOUCHES, for RKO Radio's "Joan". Director Victor Fleming, now in his 30th film industry year, rehearses a scene with star Ingrid Bergman. The famed director has been assigned now to "The Robe".



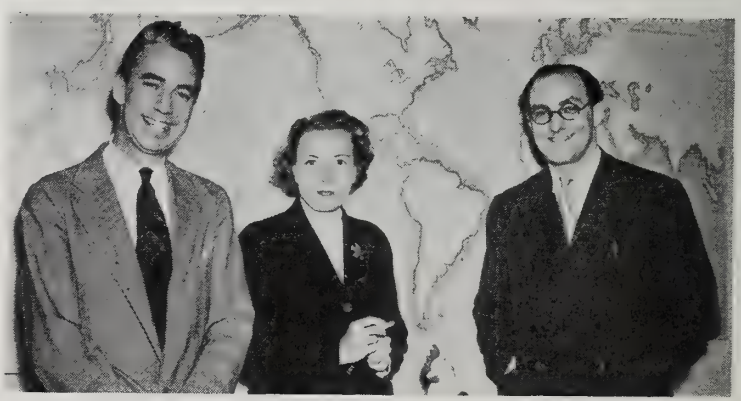


Photos by the Herald

AT THE COLUMBIA CONVENTION at the Hotel Warwick, this week in New York. At the top, Abe Montague, general sales manager, right, confers on agenda with Rube Jackter, assistant. Below, at luncheon, the home office contingent: seated, Seth Raisler, contract manager; Maurice Grad, shorts; Louis Weinberg and Louis Astor, circuit sales; H. C. Kaufman, exchange operations. Standing, Harvey Harnick, Irving Moross, Max Seligman, Sydney Singerman, Vincent Borelli, Irving Sherman and Mort Wormser. The meeting discussed sales policy and promotion, with emphasis on a new serial, based on "Superman", the comic strip.
See page 42.



H. M. RICHEY, of MGM, left, receives, at a New York luncheon, the National Father's Day Committee citation to MGM's short, "A Really Important Person". David Wayne, Broadway player, makes the presentation. At left, F. Van Wyck Mason, writer; right, singer Jo Stafford.



AFTER THE SIGNING, in New York, of contracts for free interchange of newsfilms between Pathe Journal, Paris, Pathe Pictures, Ltd., London, and Warner Pathe News, New York. The principals are Walton C. Ament, left, the latter's vice-president and general manager; Mme. Raymond Audibert, Pathe Journal producer, and Howard Thomas, the London newsreel's chief producer.

NBC vs. PARAMOUNT: VIDEO BATTLE IS UP IN THE AIR

Fight Over Televising of Convention in Theatre Poses Key Problem

The dark and heavy clouds that have been gathering since theatre television became a medium of consequence in the amusement field, were piling up rapidly this week, and the storm was brewing.

The focal point of the thunderhead—and it might have been something else—was this month's political convention at Philadelphia.

The question: Can a group of broadcasters, combined in a pool to cover a public event, ban the use of their signals for televising in a theatre?

That answer will have a significant bearing on the future of television in the nation's theatres. The courts may have to settle the issue eventually.

At the end of last week the opposing interests, represented by Paramount and the National Broadcasting Company, stood their ground.

Said Sidney Strotz, speaking with the authority of his new post as administrative vice-president in charge of NBC television:

"We can stop anyone from pirating. Should a theatre use our signal without permission we shall go to court immediately."

Answered Paul Raibourn, Paramount vice-president:

"Paramount will televise the conventions. The broadcasters can't conspire to keep a public event from an outsider—and they know it."

The broadcasters previously had passed a resolution to the effect that no place charging admissions should be permitted to become a member of the pool. This would amount to a virtual freezing out of theatre television interests. The broadcasters defend their attitude with the claim that the pool costs them a lot of money ($78,000), that their equipment is their own and that there is no reason why outsiders should profit at their expense.

Paramount To Transcribe For Its Two Stations

Paramount already is a member of the pool in the sense in that it will transcribe the conventions on film for its stations in Chicago and Los Angeles. For this it will pay the required charge which is 10 per cent of the over-all pool cost for each company. It also has had assurance from WPIX, the *Daily News* station in New York, that permission will be granted to pick up special WPIX telecasts not covered by the pool or transmitted by the pool cable.

The question of the theatres' right to pick up regular broadcasts is of crucial importance. Mr. Strotz, introduced to the press in New York last week, warned that NBC would not tolerate the pickup of its broadcasts by theatres without the network's express permission. And he pointed out that theatre television would become a reality only when theatres are willing to share in the increased cost.

This attitude was called "only fair and business-like" by Mr. Raibourn. Another Paramount executive said this week that the company now was "coming close to the point" where it would be willing to pay money for the privilege of picking up broadcasts in its theatre.



PAUL RAIBOURN



SIDNEY STROTZ

Hearst May Run Video at Rialto

The conversion of the Rialto theatre, New York, into a showcase for factual films and television under the sponsorship of the *Journal-American,* Hearst newspaper, is under discussion. The Rialto recently was taken over by James J. Mage from Arthur Mayer. Mr. Mage also owns the Laffmovie, New York, and theatres in Boston and Baltimore.

Plans call for active participation by the *Journal-American* in the theatre's programming and to develop it along the lines of "a living newspaper." A 16mm projector and a theatre television set would be installed and the program would be changed weekly.

There also have been talks on the possibility of televising the national conventions on the Rialto screen. Since the networks have banned the picking up of their pooled telecasts from Convention Hall in Philadelphia, Rialto executives are considering permitting the public to attend free and turning the whole thing into a promotional stunt by merely asking contributions from patrons at the end of the special show.

The Rialto's regular television offering would be closed-circuit affairs, if present plans materialize. The pickup and transmitting facilities would be owned and operated by the *Journal American,* which has no station of its own so far, but is known to be in the market for one. A receiving antenna would be erected atop the Rialto tower and events would be televised into the theatre and the *Journal American* plant. There the image would be photographed, processed and transferred to a plate.

NBC to Distribute Own Films and Recordings

The National Broadcasting Company is setting up its own distribution system for films and kinescope recordings, Sidney N. Strotz, newly appointed administrative vice-president in charge of television, said in New York last week.

The service, which will be available to NBC affiliates and independents, will go into effect July 1.

NBC also has made a deal with the Pathe Laboratories to handle the processing of film recorded off the television receiver tube. Regarding film production for television, Mr. Strotz said he thought the independent producers could do the job.

Mr. Strotz said NBC's stations in Cleveland, Chicago and Hollywood would be on the air by October. He predicted there would be no coast-to-coast television before 1953.

A 3-ALARM FIRE



Come on Showmen!

Show the world you belong to the Who's Who of Ballyhoo! We've proved this picture will get business if you give it "the business" in the right way.

Paramount's hard-hitting, fast-talking newspaper campaign, like the samples shown here, will help you. They helped get an opening within thirty bucks of "Road to Rio" in Kansas City—so you know they've got what it takes!

ITS FIRST 3 DATES!

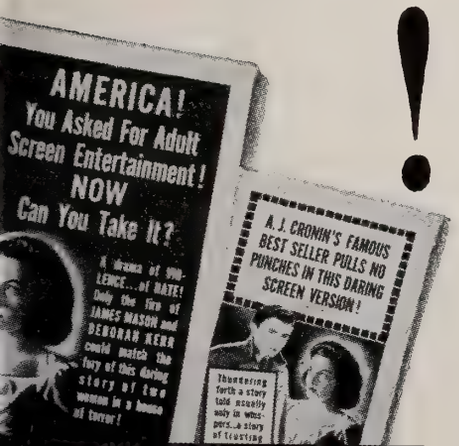
Kansas City... opening day business blazed to within thirty dollars of "Road To Rio."

Rochester... ignited curiosity that brought out bigger crowds than "Golden Earrings" opening.

San Francisco... First week's receipts zoomed 'way over 1948 house average to a 2nd week's staying power equalling "Saigon."

PARAMOUNT'S

"Hatters' Castle"!!!



WE NEED BETTER FILMS: JOHNSTON

Says Executive Salaries, "Including My Own," Too High; Foreign Scene Bad

Washington Bureau

The motion picture industry during the last few months has been going through a depression—"or better call it readjustment period"—that other American industries are just reaching or won't reach for another year or more. That's the interpretation of Eric Johnston, Motion Picture Association of America president, made at a trade press luncheon in the swank MPAA board room in Washington last week.

The MPAA head observed that the opportunities for growth in the industry are just as great as ever. The box office slump, the industry pessimism, the employment cutbacks—all were an inevitable part of postwar reconversion, the readjustment from the war period when "anything went" in the way of a motion picture.

Need Increased Efficiency

The MPAA president stressed the need for better product and lower costs in Hollywood, and said economies would come not from cutting salaries of the mass of workers, but rather from such steps as shorter shooting time. Salaries of the higher officials—"including my own"—are still too high, however, Mr. Johnston said.

"The film industry has reached earlier than other industries," Mr. Johnston explained, "the period where there is needed increased efficiency. Perhaps it will find itself in a better position later than other industries which have not yet had their depression."

Mr. Johnston implied there wasn't any reason for throwing in the sponge, and said definitely that he did not expect the film industry to "go down much farther" from the war peaks.

The foreign situation is certainly no better than it was a year ago, he said, and in many respects is worse. He "wouldn't be a bit surprised" if an estimate of $50,000,000 as the amount of film funds blocked overseas were "on the conservative side."

The industry got about $90,000,000 in remittances last year and will get "much less than that" this year.

Sees Only 12 in England

Statements of British officials on how American companies will be able to use unremitted sterling in England have been "far more restrictive than we contemplated but that doesn't mean we'll settle that way. Bargainers always ask for more than they get." American film firms will not produce more than 12 films a year in Britain for the next two or three years.

He has given "no consideration to an MPAA suit challenging local censorship on the basis of the "freedom of the press" passage in the Paramount case decision, nor does he know of any company planning such a challenge. In view of other imminent problems, such as the foreign situation, the need for better films, the industry's public relations program, and labor tangles, such a suit would be "putting the cart before the horse."

World Recovery Vital

Mr. Johnston estimated that there was about $18,000,000 blocked in France alone, and another $3,000,000 in Italy. He said he would leave "some time very soon" to participate in the renegotiation of the Blum-Byrnes accord.

Asked if our blocked funds have not now reached proportions where there is little chance of recovering large amounts, the MPAA head said that depended on how fast the rest of the world recovered. "If the European Cooperation Administration functions as it must," he stated, "then in three or four years it is possible that we will begin liquidating some of these sums. As far as foreign sales are concerned, the motion picture industry's chief hope is the economic rehabilitation of the world."

Extension of the Reciprocal Trade Agreements Act for three years and in its present form is extremely important for the long-term prospects of the industry, Mr. Johnston said.

British Lack Studio Facilities

He estimated it would be late September or October before the British tax agreement is finally clarified and interpreted, but said there was enough detail in the original agreement for business to be carried on in the meantime. Films are being sent to England, he pointed out, and remittances up to the limit in the agreement will come back to the U.S. Problems on what can be done with unremitted sterling aren't very grave yet, he believed, because there haven't been any wide showings of films brought in since the agreement.

The reason he doesn't think U.S. companies will produce more than 12—"the outside conceivable limit is 15"—films in Britain during the next 12 months is because "there just aren't the physical facilities to produce any more."

Mayer to France

Gerald M. Mayer, managing director of the international division of the Motion Picture Association, was to leave New York for France this week to participate in the renegotiation of the Franco-American film agreement.

Court Will Hear Plan on 20th-Fox Stockholder Suit

The New York Supreme Court will hear arguments August 3 on the proposed settlement of 16 suits brought by stockholders against officers and directors of Twentieth Century-Fox. The suits were brought in 1946.

The suits, now consolidated into a single action, came principally as a sequel to the sale, in 1944, of 40,000 shares of Class B stock of National Theatres, a 20th-Fox subsidiary, to four National executives, for $545,000, and 20th-Fox's repurchase of the stock in 1946 for $7,415,000. The suit also involves the granting of options to buy 20th-Fox stock to three top company executives.

Company Regains $3,550,000

Under terms of the proposed settlement, the company will regain an estimated $3,550,000. According to a 20th-Fox statement, this figure includes a $1,800,000 cash settlement and "amendments to the employment contract" of Charles P. Skouras, National Theatres president, for the next seven years, which it is estimated, will save the company a total of $1,750,000.

Additionally, the company would obtain from Darryl Zanuck, Spyros P. Skouras and W. C. Michel, calls expiring December 31, 1949, at $22.50 per share, on 18,500 shares of 20th-Fox common, for 10 per cent of the options given these executives. Mr. Zanuck holds 100,000 shares, acquired at $13 on options granted in 1940. Mr. Skouras was given options for 70,000 shares, and Mr. Michel options for 15,000 in 1944.

Among the plaintiffs in the suits—seven of which were filed in New York District Court, nine in New York Supreme Court, are:

Simon L. Levine	Virginia Berg
Elizabeth Benjamin	C. Cannon
Joseph L. Joseph	H. D. Luttman

Montro Corporation

Charles Skouras, Elmer C. Rhoden, Harold J. Fitzgerald and Frank H. Ricketson, Jr., all National Theatres executives, acquired their National stock in May, 1944, in fulfillment of an agreement during the reorganization of the company.

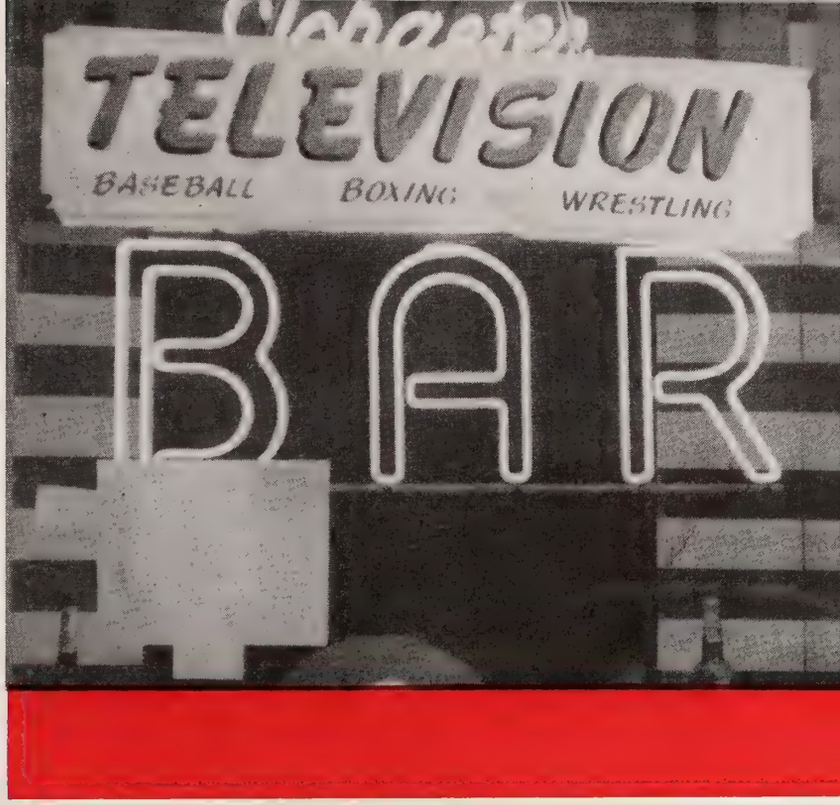
In August, 1946, the 20th-Fox board of directors voted unanimously for the company to buy in the block, in fulfillment of the agreement, at $7,415,000, the amount offered the four executives for their stock by a New York investment banking house.

To Open Detroit House

Andrew Bzovi's new Harbor theatre in Ecorse, a suburb of Detroit, Mich., will open July 4. A contest to name the 1,500-seat theatre drew more than 3,500 entries.

A Picture Critic Goes Reviewing Amid Television

—REPORTS BY RED KANN



TELEVISION, its proud parents are telling the world, is grown up. Local newspaper and national slick magazine advertising proclaims boastfully that "now you can see it". Newspapers carry the programs on the same basis as radio programs. In saloons and cocktail lounges, where the medium first got wide public acceptance and where it still gets its largest audience, the sign, "Television Tonight", packs the house or, anyway, fills the bar. And in thousands of homes the television party is a commonplace until hosts in Westchester, Long Island and California are complaining of the drain on the larder and locker.

The new medium, thus, is seeking to compete on an equal basis with the established entertainment of the motion picture theatre and the radio.

On that basis *Motion Picture Herald* here presents the first critique of a typical cross-section of television entertainment. The reviews are by Red Kann, notable reviewer of pictures, who, in considering the shows, judges them by the standards he has always used for the established motion picture theatre.

SMALL FRY CLUB

WABD (Dumont)

Parents owning television receivers report failure in packing their offspring off to bed until this popular 30-minute, Monday-through-Friday show is out of the way. Kids seem to be fascinated by its novelty. It seems incredible that there can be any other reason.

Continued from the previous night, the installment under analysis here finished a piece of business about "Marco Polo Bear," offered as prizes 25 subscriptions to a magazine titled *Calling All Kids*, launched into the salute to the flag, poorly drawn and minus any animation, entered a plug for Merri-Ment Products (golf clubs at $4.95 the set). Thereafter came "Love's Labor Won," an archiac film cartoon in black-and-white, of course, and an episode of "Daniel Boone," a museum piece on celluloid starring George O'Brien in bad sound and shockingly bad photography. Professional polish was outstandingly absent.

Caught at 21 Club, 21 West 52nd Street, 6-6:30 P.M., June 2. Reviewer's Rating: Poor.

KRAFT TELEVISION THEATRE

WNBT (National Broadcasting)

The video division of NBC seems to take pride in its "live," hour-long dramatic show each Wednesday evening. Nothing, but nothing, about "The Torch Bearers," however, makes this understandable.

An old-fashioned piece by George Kelly, this trifle about a little theatre movement in a suburban community may have cut ice back in '22 when it chalked up 135 performances in New York. Two decades and more later, it suffered from general debility which was worsened by the incredibly inept acting of a cast headed by Valerie Cossart and Adelaide Klein. Even by high school standards, this was an atrocity to foist on any audience.

Production ineptitude was on a parity with all else. Bits and pieces of sets, unattractive and unimaginative, contributed nothing. While sound was expert, the visual side was woefully inadequate. Camera angles showed up distortions, mainly in closeups. In semi-long shots, definition remained decipherable but muddled and grainy.

The sponsor, Kraft, got in commercials for its mayonnaise between the two acts and again at the close, combining narration with traveling shots displaying the merchandise. In other words, the commercial now may be seen as well as heard. This will make a lot of customers unhappy.

Caught at NBC, Radio City, 9-10 P.M., June 2. Reviewer's Rating: Appalling.

TELEVISION NEWSREEL

WNBT (National Broadcasting)

Jerry Fairbanks, short subject producer releasing through Paramount, also produces NBC's video newsreel. All clips, states the network, are made for and by television and never picked up from regular newsreels aside from an occasional overseas Army shot.

Comparison between the two types of newsreels is obviously inescapable. This television reel came off reasonably well. Photographically, it suffers by comparison with the traditional newsreel, but subject matter was about on par:

Henry Wallace in Washington opposing the Mundt bill; Princess Elizabeth at Oxford; President Truman extolling the war dead at Arlington, Va.; Commencement at Columbia University; the Four A athlete meet at Triborough Stadium, New York; swimmers training for the Olympics at Miami Beach, Florida.

Caught at NBC, Radio City, 10-10:05 P.M., June 2. Reviewer's Rating: Fair.

BASEBALL

WNBT (National Broadcasting)

Another blank. The annual ball tussle between the New York Police and Fire Departments was rained out Monday night. No game. No television.

Scheduled at 9:10 P.M. June 7.

FACE THE MUSIC

WCBS (Columbia Broadcasting)

Monday through Friday each week, Shays Cogan (that's a gal), Johnny Desmond and the Tony Mottola Trio do their stuff on "Face the Music," admitted by CBS to be one of its better television programs. This night the guest was Eddie Miller, winner in a recent Arthur Godfrey radio talent show.

There wasn't much to it. The girl sang. The boy sang. The guest sang. The trio played. But voices and music were agreeable and the personalities pleasant. Production values, confined to small-scale sets, of course, were in good taste. Sound values were first rate. Photographic values were ordinary, or less, by motion picture standards. The performers were made technically deficient by a white line outlining their right side, then their left and sometimes their whole bodies.

Caught in the lounge of Radio City Music Hall, 7:15-7:30 P.M., June 3 with 30 or 40 Music Hall patrons interested bystanders. Reviewer's Rating: Good.

BOXING AT JAMAICA ARENA

WABD (DuMont)

There wasn't any. Because:

"Due to conditions beyond our control, these boxing matches will not be televised," reported the announcer.

The following day, DuMont reported, on a query, that the out-of-control conditions were a strike affecting the arena.

Uncaught at apartment of Maurice Bergman, 59 West 12th St. Scheduled for 9:05-10:30 or 11 P.M., June 2. No standby program.

TEXACO STAR THEATRE

WNBT (National Broadcasting)

Those who thought vaudeville hot stuff probably will think so again where the Texaco Star Theatre is available on video. In an hour-long "live" show with Milton Berle as m.c., the first of this new weekly television program hit average, or slightly better, for the kind of concoction it is.

The formula is unchanged: The Moroccans did a tumbling act—tiresome. Pearl Bailey sang two numbers—fair. Al Kelly did a comic dissertation on television—lousy. Rosario and Antonio dancer—good in a routine way. Senor Wences ventriloquized—clever. Stan Fisher played the harmonica with Berle in a clowning accompaniment—good. The Andreas, adagio experts—standard.

Berle himself fluctuated from the amusing to the dull; this was not one of his shiniest moments. The inevitable commercial was planted exactly mid-way via a hawker who spieled with minor ingenuity. Production values were nondescript. Photographic values were poor more often than otherwise. Distortion was very noticeable.

Caught, with such sound assists as cocktails shaking and ice clinking, at the Empire Bar, Hotel Empire, Broadway and 63rd St., 8-9 P.M., June 8. Reviewer's Rating: Average.

TO THE GREAT ANIMAL STORIES THAT HAVE PACKED YOUR THEATRE,



SHAGGY

Glorious In Outdoor CINECOLOR

From Pine & Thomas, The Men Who Gave You "Albuquerque"

with

CINECOLOR
painting the grandeur of the Western Wilds in breathless beauty . . .

THRILLS
of romantic love in nature's highest mountain paradise...

ADVENTURE
in which a valiant dog battles a savage cougar . . .

EMOTION
as deep as a boy's devotion to his great-hearted pet that grown-ups branded "killer"!

Paramount
has launched your selling with national ads to 1,200,000 families in Parents' Magazine.



A Brave-Hearted Boy . . .
A Great-Hearted Dog . . .
Separated
By A Woman Who . . .
Didn't Belong!

GEORGE NOKES · BRENDA JOYCE

ROBERT SHAYNE · and SHAGGY

Directed by ROBERT EMMETT TANSEY
Original Screenplay by Maxwell Shane



LOUIS LUMIERE, 83, DIES IN FRANCE

One of the Real Pioneers of the Screen, Opened Exhibition in 1895

by TERRY RAMSAYE

The cables bring tidings of the death of M. Louis Lumiere, the first Frenchman in cinema and of the first flight of pioneers of the motion pictures, at Bandol on the Riviera, Sunday last, at the age of 83.

M. Lumiere, with his brother Auguste, was first among the many entrepreneurs outside the United States to seize upon the inspiration of the Edison invention of the motion picture Kinetoscope, a peep-show device, to carry the films to the screen.

Subject of Contention

The relation of M. Lumiere to the dawn-year developments of the art have been, and continue, even in this time of his demise, to be the subject of much controversial contention about his and French priorities. That is an issue in which he never joined. His contributions were several and considerable, but he in due scientific and personal modesty never made such claims as have been made for him by zealous patriots.

In a personal statement, written in his own hand, and in a letter which now reposes in the archives of the Business Historical Society in Boston, he set forth to this writer the fact that he came upon the Edison peep-show device in Paris in the autumn of 1894. That was at the Werner Brothers show at 20 Boulevard Poissoniere.

The Lumieres were manufacturers of photographic materials at Lyon, in France. They set to work, as did so many others, to join the Kinetoscope's peep-show pictures with the magic lantern to achieve projection. Lacking film base, which could only be had from their American competitor, Eastman, they sent to New York for a make-shift material, strips of celluloid from the American Celluloid Company. Being economically minded, also, they cut the rate of motion picture photography from Edison's 48 frames a second to 16 frames.

Demonstrated in 1895

They demonstrated their *Cinematographe* the next March in Lyon and that autumn, December 28, 1895, they opened an exhibition for public admission in the basement of the Grand Cafe in Paris. That was the commercial beginning of exhibition in France. For the record, it may again be stated that the first public commercial exhibition of Thomas Armat's projector, later known as the Vitascope, was made in September, about four months earlier, at the Cotton States Exposition in Atlanta.

Louis Lumiere was, too, a friend of the American industry, although he had not fared well in his experiences with it in an early day when his pictures were capably and abundantly appropriated without royalty on this side in the lawless years before the Patents Company.

Back in 1928, when the American film industry was faced with painful restrictions to be imposed by a French quota system, it was Louis Lumiere who introduced Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., to a session of the French Cinema Commission at which adjustments in behalf of the American industry were made. That was a session dramatically attended at just the right juncture by M. Edouard Herriot, Foreign Minister, and it was he who perhaps had elected the friendly M. Lumiere for his part in the event.

Tribute from MPPDA

On April 22, 1935, the Motion Picture Producers and Distributors in New York spread on its records, as recorded by the HERALD, a resolution saying:

On this, the occasion of the Fortieth Anniversary of the Cinema in France, we of the motion picture industry of the United States deem it an honor and a privilege to associate ourselves in the tribute of respect and admiration which both the art and the industry owe to M. Louis Lumiere.

It is a gratification to record that after forty years of devotion to the work of making the screen a flexible and living medium for the reflection of artistry, literature, education and entertainment, M. Lumiere is still animated by the inspiration that the cinema brings to the world's millions. His achievements are engraved in pictures, not words.

PIONEERS PASS

THOMAS A. EDISON, inventor of the Kinetoscope, the foundation device of the industry. Died October 18, 1931.

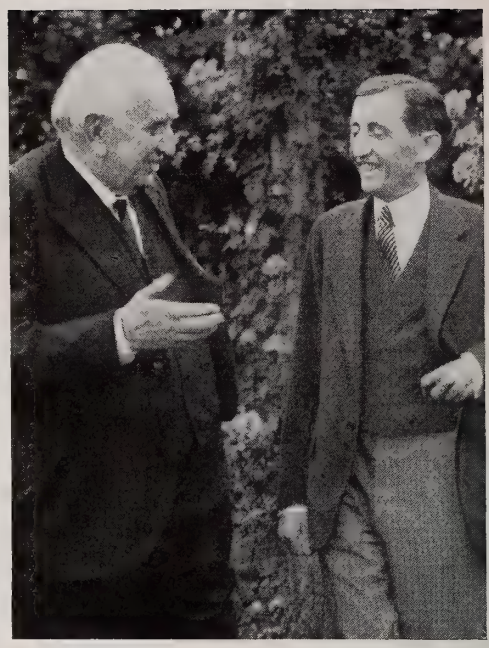
JEREMIAH J. KENNEDY, organizer of the Motion Picture Patents Company, which took the films from chaos into business. February, 1932.

GEORGE EASTMAN, whose flexible Kodak film empowered the Edison invention, and who also gave the screen its basic photo-chemical technology. March 14, 1932.

ROBERT W. PAUL, scientist, first to make motion picture mechanisms of significance in Britain. March 20, 1943.

LEON GAUMONT, early in French invention and production, with early efforts in color. August 11, 1946.

FRANCOIS DOUBLIER, first cameraman for Lumieres, in Europe, long a technician in America. April 3, 1948.



Louis Lumiere and Will H. Hays as they were pictured in the Lumiere garden at Lyons in that April of 1928 when the American industry had quota adjustments to make with France.

Louis Lumiere and his older brother, Auguste, were the sons of Antoine Lumiere, a photographer practicing at Lyon. When Antoine failed in his attempt to manufacture a new tintype process, the brothers entered their father's factory and aided him in eventually making a success of his business. Louis then was 17.

Louis' first experiments with motion pictures were made in his father's laboratories with the assistance of Auguste, who subsequently became a biologist and chemist, prominent in medicine.

Following the 1895 demonstration of his motion picture camera, Louis developed a number of other photographic appliances and did pioneer work in color photography. In 1903 he presented to the French Academy of Sciences a practical process for color pictures.

Dropped from Limelight

He continued to work on improving his process throughout his life, but dropped from the limelight when the American industry began to develop. Later he was "discovered" by American interests and given considerable publicity for his pioneer activities.

M. Lumiere for a short time was a member of Marshal Petain's advisory council of state. He was honorary president of the French Chamber of Cinema, and president of the council of the French Society of Physics. He was a member of the French Academy of Sciences and a grand officer in the Legion of Honor as well as a member of the National Conservatory of Arts and Trade, the National Office of Invention and the Institute of Optics.

Wanna Sure bet??

Then bet on Paulette—in the gay, gambling comedy to which the trade press is dealing out every high card of praise in the deck:

"Top Entry Jammed With Belly Laughs." —DAILY VARIETY

"Spells Boxoffice In Large Letters." —FILM DAILY

"Happy Booking Experience For Any Showman." —BOXOFFICE

"Entertainment To Please The Entire Family." —SHOWMEN'S TRADE REVIEW

And it wins a Citation-of-the-Month from Louella Parsons in Cosmopolitan Magazine as "witty, wicked and full of suspense."





with
FRED CLARK
STANLEY CLEMENTS
FRANK FAYLEN
MAXIE ROSENBLOOM

Produced by
MEL EPSTEIN

Directed by
GEORGE MARSHALL

Screen Play by Arthur Sheekman and Roy Chanslor

It'll Warm Up Your Boxoffice for that Summer Hit Wave from

PARAMOUNT

60 BRITISH FILMS MADE SINCE JAN. 1

25 Are Now in Work; Five by Rank; Few Pictures Set for U. S. Release

by PETER BURNUP
in London

As of June 1, 33 British-made pictures have been shown to the trade since the year's start; 27 have been completed and await screening; 25 are in various stages of shooting.

British producers have justification for the claim that they are following the injunction of Harold Wilson, president of the Board of Trade, to get on with the job. Here and there darkened stages are still to be observed; notably, in Lady Yule's British National plant at Elstree, where Herbert Wilcox is due to take control. Nevertheless, to the outward eye, there is a pleasant hum of activity generally.

Five in Work at Denham

At J. Arthur Rank's Denham five films are in production. That's the tops at Denham since before the war. What disturbs the critical is the feeling that Rank and his advisers are deliberately adopting the principle of quantity before quality. It is alleged that Mr. Rank, securely bastioned behind his huge and assured Odeon-G. B. Circuit release, has abandoned the policy of expansive but expensive pictures in favor of workaday films whose negative costs are reasonably secured in the British market.

Drift from the Rank umbrella of hitherto favored but admittedly costly makers of so-called prestige pictures is highly significant. Filippo del Giudice's exit was the prelude to a minor stampede. Carole Reed no longer works for Mr. Rank. The Michael Powell-Emeric Pressburger and the Lander-Gilliat teams have gone. Others, it is reliably understood, will shortly follow.

Lacks Circuit Release

Significantly, all the former favorite boys (with the exception of del Giudice) have joined Sir Alexander Korda who, following his tieups with David O. Selznick and Samuel Goldwyn, throws down the gage of challenge to the Rank policy.

Admittedly, Sir Alexander lacks the comforting security of circuit release. Granted, also, he has never been noted for prudence in his production activities. But cleavage between his and Mr. Rank's notions as to what makes for mercantile pictures becomes more evident. Fewer of the productions here carry the mark of large-scale tradeability in the U. S.

Since MOTION PICTURE HERALD's last British Production Digest only seven of the subjects trade-shown have pre-fixed American distribution. With one or two notable examples it may be assumed American merchandisers will find tough going in putting them across in the U. S. market.

There will be a highly stiffened British Quota imposed on this country's exhibitors in the near future. It is understood it will be in the neighborhood of 35 per cent. By so much, there is justification for the apparent Rank policy. Also, it is admitted that the pursuit of that elusive American market has been a costly adventure hitherto.

Ten Called Suitable for U. S.

Of the considerable number proffered since April 16, 10 subjects are claimed as suitable for American showmen. The seven with already arranged distribution across the Atlantic come from the Bank plants. Under Mr. Rank's now operating pre-selectivity arrangement, four of the reviewed seven fall to Universal-International, the balance to Eagle Lion. Here is the list:

Universal-International

"HAMLET," with its breath-taking loveliness, superb widening of motion picture's horizons, is in a class of its own.

"GOODTIME GIRL" is one of those pedestrian cashings-in on a squalid, shameful episode in which a G. I. Joe on the run in London ends on the gallows for murder. Mr. Rank puts the picture forward as one which in his view presents a great moral lesson. The censor found certain of its passages distasteful. Exhibitors —particularly Americans—will doubtless find their customers largely bored by the tedious wantons and shoddy night club characters therein depicted.

"ONE NIGHT WITH YOU" is an ingenuous account of a simple English maid falling for an Italian opera singer amid the romantic surroundings of Venetian moonlight. The singing will delight the more simply domesticated-minded. Otherwise it will be regarded in Manhattan as just another program filler.

"DAYBREAK"—mainly by reason of the presence of Ann Todd and Eric Portman and of the directorial skill of Compton Bennett—comes nearer accepted standards. The picture unfolds the sombre story of the domestic life of the public hangman and his reactions when called upon to deal on the scaffold with the miscreant who guiltily loved his wife. Only Bennett's accomplishment makes the drabness of the story acceptable.

Eagle Lion

"MIRANDA" is a gay, gently ironic, account of a sex-starved mermaid who finds herself projected into the polite milieu of a well-bred London surgeon's household. The pranks and frolics of the pretty creature provoke warmly, wittily-unfolded, piquant situations, but in the end Miss Mermaid goes down to the sea again to the heartfelt relief of all. The picture is to be highly commended to the discriminating; particularly women-folk.

"THE CALENDAR" is likewise commendable. It's a remake of an old Edgar Wallace stage success, but it has the merit of not being a rehashed stage play. The piece moves—in two senses. It's a slightly melodramatic piece concerned with horse racing; with all the thrills of those Hollywood exhibits set in the framework of Kentucky's Derby. But with a good deal more authenticity.

"BROKEN JOURNEY" is a hastily compiled recapitulation of the nine-day, now dead, newspaper wonder when a Dakota crashed in the ice-bound fastness of the Swiss Alps. Despite the assistance of Phyllis Calvert, the piece strives hard, with marked lack of success, to masquerade as one of those depictions of the psychological reactions of a group of oddly contrasted persons faced with the imminence of death. But they're only puppets taken out of the script-writer's junk box.

No Distribution Set

The three listed but with no U. S. distribution yet fixed are:

"BOND STREET," a piece of four loosely-strung episodes dealing with events in London's classiest shopping street. Each of them carries as much incident, glamour, invention, as suffices many a full-length picture. The whole is, at least, fresh, urbane, light-hearted.

"COUNTERBLAST" is another of those extravaganzas of German prison camps and attendant crazy, villainous, Nazi scientists which have all the stigmata of having been composed on the cuff.

"NO ORCHIDS FOR MISS BLANDISH" is the now near-notorious melange of mayhem spiced with lashings of kidnapping, rape, blackmail and like unedifying enterprises. Following on protests from willingly-shocked authorities, the ordinary patron flocked to the film by the tens of thousands. Similar destiny may easily be prophesied for the piece in the U. S., if authorities don't frown too much.

Monogram is understood interested in the American distribution of the two first-mentioned following on Norton V. Richey's lately concluded two-way deal with Associated British for whom they were made.

"No Orchids," as previously disclosed, will likely be handled in the U. S. by United Artists.

Eleven of Better Quality

Included in the tally of 27 subjects awaiting trade-showings are 11 which would appear to have quality above the generality of those lately viewed.

They are: "Oliver Twist," "Red Shoes," "Scott of the Antarctic," "Mr. Perrin and Mr. Traill," "Esther Waters," "Saraband for Dead Lovers," "The Blind Goddess," produced by Mr. Rank; "Bonnie Prince Charlie, "The Winslow Boy," "Lost Illusions," produced by Sir Alexander Korda, and Associated British's "Noose."

Most keenly anticipated of those on the floor will be MGM's recapitulation of "Edward, My Son," currently London's best stage play. Deborah Kerr and Spencer Tracy play the leads. Metro's Ben Goetz declares that he stands or falls by this one.

Resume Pakistan Shipments

The Motion Picture Association was informed June 3 by its Bombay representative that American companies had resumed shipments to Pakistan after that country had reduced its prohibitive import duty to one-half anna (about fifteen-sixteenths of a cent) per linear foot. Shipments had been stopped a week previous when the Pakistan Government set a rate of 3¾ annas per linear foot.

CRITICS COVER THE "WATERFRONT" WITH BOXOFFICE WORDS LIKE:

...ACTION...EXCITEMENT...SWIFT-PACED... ...FAST-MOVING...INVENTIVE*..."

TO RECOMMEND TO YOUR DATE-BOOK CHAIN-LIGHTNING THRILLS IN

Paramount's new Pine-Thomas hit

of loot and love in a fog-bound port where pier pirates bomb the harbor patrol and a racket-busting cop's gangster brother puts him on the spot ...for a two-timing queen of hijackers...

WATERFRONT AT MIDNIGHT"



with
WILLIAM GARGAN
MARY BETH HUGHES
RICHARD TRAVIS
RICHARD CRANE

Directed by
WILLIAM BERKE

Original Screen Play by
Bernard Girard

*M. P. Herald • M. P Daily • Showmen's Trade Review • Boxoffice • Film Daily

HARRY HELLMAN, 40 YEARS A SHOWMAN

ALBANY'S Harry Hellman this year is celebrating his fortieth anniversary in the industry—40 years that span the era from the city's earliest nickelodeon days to the newest of drive-ins.

Now head of the circuit which bears his name, Mr. Hellman's first theatre was the 300-seat Fairyland, which he opened on South Pearl Street, Albany, in April, 1908.

Today his holdings include four drive-ins, two houses in Albany and one in Troy, N. Y.

Early Experiments

Mr. Hellman was an early innovator and in that Fairyland house experimented with synchronization—placing actors behind his screen to speak the lines the picture stars were silently mouthing.

In partnership with his wife, and his son, Neil, Mr. Hellman is operating the four drive-ins in association with the Fabian interests. Two of these houses are located outside of Albany; the 475-car Saratoga, at Lathams, which the Hellmans built in 1941, and the 900-car Mohawk, on the Albany-Schenectady Road, built in 1946. The Hellman-Fabian organization opened the Tri-City drive-in outside Binghamton, N. Y., in 1946. Last summer it opened a drive-in at North Philadelphia, Pa. Each of the latter accommodates 600 automobiles.

Open-air operation is nothing new for Mr. Hellman. During a summer more than 35 years ago he ran a small open-air house in conjunction with the Fairyland. When rain fell on the bleachers in that open situation, the patrons moved over to the Fairyland and the show continued.

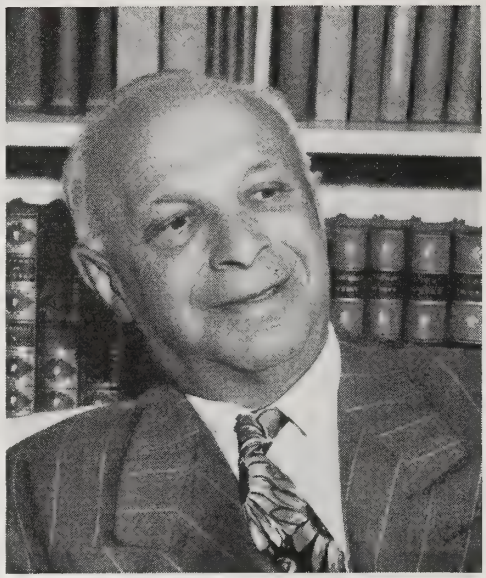
A Neighborhood Operator

To Mr. Hellman the drive-in is merely "another kind of family theatre." He is proud of the fact that he is just "a small exhibitor operating in the neighborhoods."

The Fairyland, now the site of a furniture store, was in Albany's South End. The Royal, which he now operates, was built only two blocks south of the Fairyland. The Orpheum, the second of the Hellman houses, is now a church, but it, too, was built in a neighborhood area—on Clinton Avenue. The Paramount, built by the Hellmans in Albany 15 years ago, is just two blocks from the old Orpheum.

Mrs. Hellman, who sold tickets at the old Fairyland and in other ways assisted her husband, has been an active partner in the Hellman enterprises from the outset. Neil Hellman, who began early to work for his father, is now general manager of the Hellman interests and general manager of the Fabian-Hellman drive-ins. He is a former chief barker of the Albany Variety Club.

Looking back at his career, Harry Hellman declares that the motion picture industry should not "overlook the little fellow, who is important to its success and who has problems peculiar to his own operation, problems different from those of the operators of the de luxe houses."



HARRY HELLMAN

Like many of the veteran exhibitors, Mr. Hellman had another business in addition to his theatres. Before entering the industry, he sold gas mantles from a store on a corner location near where Schine's Ten Eyck Hotel now stands. To be on the safe side, he continued with gas mantles for some time after opening the Fairyland. His doubts of that time, it appears, were unfounded.

Consent Decree Discussed In Technicolor Suit

Negotiations for a consent decree in the Department of Justice anti-trust suit against Technicolor, Inc., were resumed this week in Washington. If the negotiations fail, the Department will hold a pre-trial conference in September, according to a department spokesman. Previous decree negotiations were interrupted by the department, which alleged the color firm was not making any "real concessions." "Now they seem to be trying harder," the spokesman commented.

Timin Starts Shorts Series

Carl L. Timin is producing and directing the first of a series of two-reelers of the "Can You Top This?" radio program, featuring Senator Ford, Harry Hershfield, Joe Laurie, Jr., Peter Donald and Ward Wilson. Dan Shapiro and Milton Pascal wrote the script. Columbia will distribute.

Signs With Altec

Frank V. Merritt, Community Theatres, Birmingham, has signed a service, sound and booth parts contract with Altec Service for five houses.

Hope of British Tax Slash Dims

London Bureau

The chances for relief this year from the heavy admission taxes effective this side went glimmering last week when Glenville Hall, Financial Secretary of the Treasury, rejected in House of Commons debate a proposal that the taxes be lowered.

During debate June 2 on the new finance bill, Mr. Hall said that Sir Stafford Cripps, Chancellor of the Exchequer, had agreed that Government officials will meet later this year with the Cinematograph Exhibitors Association to examine the practicability or desirability of making changes in the tax for the 1949 budget.

Representing Sir Stafford, Mr. Hall admitted it was necessary to watch the case of the smaller exhibitors, but he claimed the larger circuits were still doing well. He said he was satisfied the tax did not militate against the industry's prosperity.

A CEA delegation had told Sir Stafford that many small theatres were operating at a loss which could be converted into a profit by a slight alteration in the rate of the admission tax.

Los Angeles Trial Delayed For Government Suit Ruling

The United States District Court in Los Angeles Monday granted a Paramount plea for postponement of trial in its case against Partmar Corporation and Fanchon and Marco for recovery of possession of the Downtown Paramount theatre. The court's action suspends the case pending final decision in the Government's industry anti-trust suit, according to F. and M. counsel, but does not affect the treble damage counter suit filed by Partmar and F. and M. which seeks $4,500,000.

Allied States Unit Formed For St. Louis Territory

Allied States Association got its St. Louis area unit underway Tuesday with an all-day meeting at the Sheraton Hotel, St. Louis. The 40-odd exhibitors attending adopted the name of Mid-Central Allied Independent Theatre Owners and elected a committee to set up the organization. Since St. Louis is a stronghold of the Motion Picture Theatre Owners of America, few exhibitors from St. Louis attended. Members were drawn from the outlying districts and were broadly representative of the southern Illinois and Eastern Missouri area. Members named to the organization committee include: Andy Dietz, who was chairman of the session, Loren Cluster, Alvin Weick, Gene Beckam, Charles Bennaniti, W. T. Zimmerman, O. F. Jeffreys, Earl Vandiver, Caesar Brutt, Henry Halloway and Hugh Graham. H. A. Cole, Dallas, and Trueman T. Rembusch, Indianapolis, were the principal speakers. First formal meeting of the new organization will be held in July.

Tax Revenue Is Down in Towns Of Pennsylvania

Revenue from amusement taxes in four Pennsylvania cities has fallen off considerably, reports from local tax collection offices indicated this week. The decline was attributed to unfavorable weather, deficiencies in the tax collection systems, opposition to the taxes and a general decrease in public purchasing power.

Philadelphia receipts declined nearly $69,000 during the first five months of 1948 from the same period last year, while in Reading, theatre collections dropped from $18,067 in March to $17,281 in April.

Harrisburg reported the eight per cent amusement tax is bringing in revenue below the original estimates. During the first seven-week period of the tax $16,043. In Pottsville, April amusement tax collections totaled only $4,393 against an estimate of $5,600.

The decline, however, has not detered other Pennsylvania communities from preparing and passing new amusement levy programs. The Borough Council of Royersford has imposed an adult admission tax of one cent per ticket, and the West Reading Borough School Board has voted a levy of 10 per cent on admissions, effective July 9; the Muhlenberg Township School Board and Exeter Township School District have imposed a 10 per cent amusement tax, effective June 15.

At Eugene, Ore., the Eugene Theatre Company and the Western Amusement Company, Inc., have filed a complaint in the circuit court against a three per cent tax on gross receipts collected by the city of Eugene. Charging that the tax is discriminatory, the complaint asks that the city be restrained from collecting the tax and that the court determine the levy's validity.

Wartime Theatre Tax Halved in Ogden, Utah

Ogden, Utah, last week cut its special wartime regulatory theatre tax of $400 to $200 yearly. Ted Kirkmeyer, of Fox-International, headed the committee of theatremen who met with the City Commission to ask the cut. They pointed out that the expansion of drive-in theatres and reduced attendance made the regulatory tax particularly harmful.

James Nasser Is Expanding General Service Studios

Producer James Nasser has announced he will install special equipment at General Service Studios for the filming of television productions. Other projects in his current expansion and improvement program include a special auditorium, underground garage, and the enlargement of the wardrobe and scenery departments.

LATE REVIEW

A Foreign Affair

Paramount **— Bonus for Customers**

Showmen can promise their customers an entertainment bonus in this attraction with complete confidence that all who come to collect it will go away happy and send their friends to see why. It's a grownup comedy drama, it's an informed commentary on front page matters, it's a camera report on post-war Berlin and American problems there, but first and last it's swell entertainment, with Jean Arthur and Marlene Dietrich in two of the best and most evenly matched performances delivered in recent years.

Its 116 minutes, packed with story interest and punctuated by comedy incidents begetting laughs that blot out whole sections of dialogue, seem like half that and include nary a dull moment.

Producer Charles Brackett and director Bill Wilder, working with a script they wrote in collaboration with Richard L. Breen, surpass their Academy Award winning "Lost Weekend" in this more widely appealing and pleasanter, although no less important, undertaking. They open their picture aboard a plane carrying a Congressional committee into Berlin on an assignment to investigate the morale of our Army of Occupation and the German population. The time is now, and Arthur, as a trim Congresswoman from Iowa, declines to accept the resident commandant's reports, preferring to expose herself to the fraternizing American soldiery in the interests of personal observation.

Dietrich portrays a German night club singer, former sweetheart of a Nazi bigwig still at large, who is now carrying on an affair with an American officer, John Lund, from Arthur's home town. To thwart Arthur's investigation of Dietrich's pro-Nazi background, Lund pretends to fall in love with Arthur, who responds in earnest, letting herself in for a shock late in the picture and before apprehension of the missing Nazi opens the way to a satisfactory romantic conclusion. No whitewashing is undertaken, the realistic issues being made plain and allowed tell their own realistic story.

Arthur's performance is a brilliantly quiet delineation of a consciencious Congresswoman, and Dietrich's, which affords her an opportunity to sing three sultry cafe songs in her unrivalled manner, is equally distinguished. Lund as the fraternizing officer and Millard Mitchell as the Commandant, turn in warmly human and decidedly unstarched portrayals of American military men.

The scenes shot in Berlin, from the air and aground are immensely interesting on their own and give the picture an effectively but not obstrusively documentary flavor.

The production, writing and direction are far above contemporary standards.

Previewed at the Ritz, Los Angeles, to an unprepared audience which manifestly enjoyed every minute. Reviewer's Rating: Excellent.— WILLIAM R. WEAVER.

Release date, not set. Running time, 116 min. PCA No. 12748. Adult audience classification.

Phoebe Frost ..... Jean Arthur
Erika Von Schluetow ..... Marlene Dietrich
Captain John Pringle ..... John Lund
Colonel Rufus J. Plummer ..... Millard Mitchell
Peter Von Zerneck, William Murphy, Stanley Brager, Boyd Davis, Robert Malcolm, William Mess, Raymond Bond, Charles Meredith, Harlan Tucker, Gordon Jones, Fred Steele, Michael Rossetto

Paul White Forms Company

Paul White, formerly Paris representative for David O. Selznick, has organized Paul White Productions, Inc., with offices at the Movietone Studios, New York. He will make 13 short subjects in color under a series tentatively titled "This Is Your World." The first three subjects are to be finished in July.

Vote $10,000,000 Marshall Fund To Films, Press

Washington Bureau

The House of Representatives last Friday voted to give motion pictures, books, newspapers and magazines $10,000,000 of Marshall Plan funds to be used for a 15-month period. That was a $5,000,000 cut from the $15,000,000 originally set aside to be used during a 12-month period to guarantee producers and publishers that they would get back at least some of their costs of sending films and periodicals into the 16 Marshall Plan nations.

The $10,000,000 figure is not yet final since the Senate Appropriations Committee next week will report out its version of the Marshall Plan allotments.

Various information media groups, in estimating what they would like to receive from the plan, totted up $21,000,000—$6,000,000 more than the original guarantee. The film industry's request was the lowest. It was for only $4,500,000. That figure, however, includes only 14 nations. The British ad valorem tax agreement covers England and Eire.

How much the film industry will get out of the $10,000,000—or whatever the Congress finally votes—is uncertain. That will depend upon Paul Hoffman, administrator of the European Cooperation Administration.

The film guaranty will cover only the actual cost of getting a particular print of a film shown in a foreign country—the cost of the raw stock, if it is a special print, the cost of dubbing or subtitling in foreign languages, and actual shipping and distribution costs.

The industry wants $1,200,000 for France; $750,000 for Italy. Other countries included in the $4,500,000 total were: Austria, $12,388; Belgium and Luxembourg, $498,546; Denmark and Iceland, $302,642; Germany, $116,628; Greece, $206,607; Netherlands, $205,001; Norway, $257,320; Portugal, $175,959; Sweden, $498,546; Switzerland, $257,320.

Rosenberg's Next Picture Will Be "Night Cry"

Having produced "Man Eater of Kumaon" as his first venture in association with Monty Shaff, his next picture will be "Night Cry" and it will be made by his own company, Colony Pictures, Frank P. Rosenberg, producer and former advertising and publicity head for Columbia, said in New York last week. "Man Eater of Kumaon" is a Universal-International release and is to open July 1 at the Winter Garden theatre, New York. The film stars Sabu, Wendell Cory and Joanne Page and is a story of an American doctor-hunter, an Indian village, and a man-eating tiger.

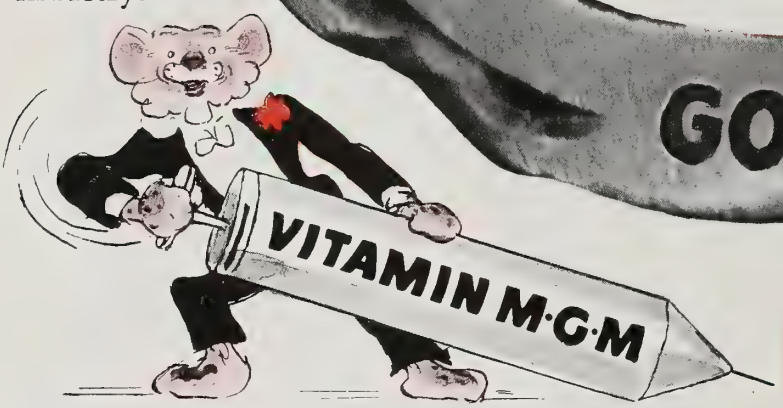
HORSE SHOES?

(Give 'em back to the horses!)

You've got plenty of GOOD LUCK when you've got VITAMIN M-G-M!

FLASH

"It's so good for the entire industry."



GOOD LUCK

LUCKY LINE-UP!

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" (*Technicolor*). MICKEY ROONEY, GLORIA De HAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3

"BIG CITY" Margaret O'Brien, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in "THE PIRATE" (*Technicolor*). Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24

"ON AN ISLAND WITH YOU" (*Technicolor*). ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT.

JULY 8

IRVING BERLIN's "EASTER PARADE" (*Technicolor*). Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" (*Technicolor*). WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" (*Technicolor*). LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

OTHER PREVIEW
ND STILL THE
HITS COME!

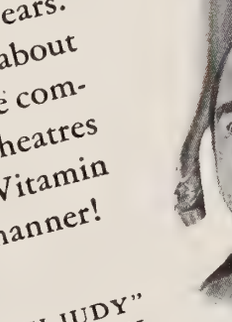


"A DATE WITH JUDY" IS AN AUDIENCE GOLD-MINE!

When it was sneak-previewed in California last week, we couldn't believe our ears. Such an ovation! You'll hear it talked about everywhere. See it for yourself at the coming gala Trade Shows, to be held in theatres with audiences. Another great Vitamin M-G-M hit in the "Easter Parade" manner!

★

M-G-M presents "A DATE WITH JUDY" starring WALLACE BEERY • JANE POWELL ELIZABETH TAYLOR • CARMEN MIRANDA XAVIER CUGAT and his Orchestra ROBERT STACK • Color by TECHNICOLOR Screen Play by Dorothy Cooper and Dorothy Kingsley • Based on the Characters Created by Aleen Leslie • Directed by RICHARD THORPE Produced by JOE PASTERNAK.



GOOD LUCK

Which is
merica's No. 1
it today? Which
picture in its first
75 engagements
is the talk of the
nation? Yes, it's

HOMECOMING"

Gable-Turner Wow!

GOOD LUCK

Isn't it
Wonderful?

"THE PIRATE"

(4th big week)

had the second highest all-time M-G-M gross at Radio City Music Hall for first 2 weeks. Judy Garland, Gene Kelly! Technicolor, too!

GOOD LUCK

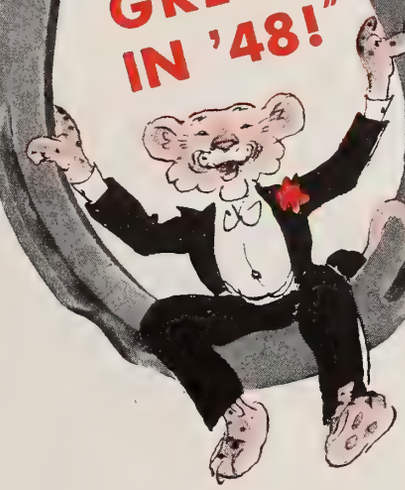
What an
attraction
for Summer!

"ON AN ISLAND WITH YOU"

is packed with musical joy and Technicolor beauty! Stars! Romance! Fun!

GOOD LUCK

"M-G-M GREAT IN '48!"



Bidding Was Not Ended by Court, Levy Contends

Chicago Bureau

Competitive bidding was not outlawed by the Supreme Court in its decision in the Paramount anti-trust suit, according to Herman Levy, general counsel for the Theatre Owners of America. Speaking at the June 3-4 meeting of United Theatre Owners of Illinois at La Salle, Ill., Mr. Levy said, "A misconception on that score seems to be prevalent in the industry. All that the Supreme Court decreed is that distributors are not compelled to license their features in that fashion."

Distributors, he felt, will use competitive bidding now on an even larger scale than before the decision.

Gael Sullivan, TOA's new executive director, made his first official speech at the meeting, assuring the group that his one and only affiliation at present is with TOA.

"I am," he declared, "a complete fugitive from politics."

He praised the recent production trend toward factual and realistic films and said, "We are finding that the life of a Pasteur or a composer such as Franz Schubert will draw a better audience than the life of a John Dillinger."

Edward Zorn, Illinois UTO president, attacked the trailer system. He said the trailer's shortcomings included excessive footage, self-praise, endorsements used too frequently and loosely, and too much publicity for directors.

Alexander Film Company and Harold Stevens, branch manager of Paramount, were hosts at cocktail parties during the two-day session.

Supreme Court Refuses To Review Tivoli Suit

Washington Bureau

The Supreme Court Monday refused to review the Fifth Circuit Court's decision permitting Tivoli Realty, Inc., to prosecute its anti-trust suit against two Texas circuits and seven major distributors in Wilmington, Del., District Court. A Texas District Court had ruled that since both the circuits did their business in Texas, trying the case in Delaware would be "oppressive." Defendants in the suit are Interstate Circuit, Texas Consolidated Theatres, Paramount, Loew's, RKO, Warner Brothers, Columbia, United Artists and Universal. Tivoli is asking $750,000 in treble damages.

Cameras on Oak Ridge

Eagle Lion has been granted permission to film portions of "These Were My Orders" at Oak Ridge, the atomic bomb plant. The story is by Norbert Gagen, a former Army Counter Intelligence Corps agent.

GOLDMAN GETS $375,000 WON IN TRUST SUIT

The $375,000 William Goldman has been suing for since 1941 was paid to him last week. The money was the triple damages awarded William Goldman Theatres, Philadelphia, in its anti-trust action against the major distributors. Action was started in December, 1941, and ended May 3, 1948, when the Supreme Court refused to review a lower court's decision awarding the damages. Warner Brothers and its subsidiaries paid one-third of the amount. The rest of the defendants, the other six distributors, paid the remainder.

FOREIGN REVIEWS

MARIUS

(Siritzky International — French with English subtitles)

Although produced in 1935, "Marius" is still a refreshing story of comedy and tragedy highlighted by expert acting. Directed by Alexander Korda and written and produced by Marcel Pagnol, it is a cleverly woven story which evolves around "Marius" (Pierre Fresnay) who forsakes "Fanny" (Orane Demazis) for the sea. However, it is Raimu as "Cesar" the father of the impulsive lad, who keeps the picture moving at its rapid pace. His earthy dialogue and actions are designed primarily for adult audiences, but are typical of those of a waterfront bar keeper. Chronologically, this is part one of M. Pagnol's trilogy but its release follows "Fanny," which was concerned with her problem after "Marius" had gone to sea. "Cesar," still to come, is the concluding episode. Running time, 125 minutes. Adult audience classification. *Excellent.*—G.H.S.

WHO KILLED SANTA CLAUS? *(L'Assasinat du Pere Noel)*

(Film Rights-Lopert—French with English subtitles)

Harry Baur, renowned actor killed by the Nazis, makes his farewell with this loveable and delightful role of Santa Claus. An appealing story is presented with excellent characterizations. The setting, a mountain region of France, lends itself to beautiful photography. Each Christmas Eve a kindly merchant becomes Santa Claus and visits all the homes in the village. This time a man in the Santa Claus dress is found murdered, but it is not the merchant. A valuable jewel is stolen from the Church. After the jewel thief and murderer is captured, the merchant again puts on his costume and brings a gift to a sick child who had been skipped on Christmas Eve. In a romantic subplot, the baron, played by Raymond Rouleau, falls in love with Catherine, the merchant's daughter, played by Renee Faure. Christian Jacques directed. The story was adapted from Pierre Very's novel. There are English subtitles by George Slocombe. Running time, 95 min. General audience classification. *Good.*—M. R. Y.

Ban "Passionelle"

The French film "Passionelle" was banned in Newark, N. J., last week because "it contains too much passion." The picture was to have been shown at the Broad theatre but was found objectionable at a preview showing before a local censorship board.

To Raise Funds For Support of Rogers Hospital

National sales managers Tuesday disclosed plans for a fund raising campaign in the industry to continue the Will Rogers Memorial Hospital at Saranac Lake, N. Y. With $25,000 in cash on hand and pledges beyond, the tubercular sanitorium can operate until November 1, according to Edmund C. Grainger, assistant treasurer.

The campaign will follow the pattern of various Variety Club tents. Robert Mochrie, general sales manager of RKO, pointed out the Boston tent had netted $45,000 on a $60,000 gross; that Philadelphia had raised a total of $45,000 and Washington $40,000.

To Start in New York

The New York exchange area will inaugurate the plan in which cooperation of exhibitors will be sought, although audiences will not be solicited in this or any other areas. Metropolitan area district and branch managers organized a committee following a luncheon at the Hotel Astor Tuesday where details of the campaign were discussed.

It was explained that the general sales managers are acting as individuals and that the program was suggested by Abe Montague, Columbia's general sales manager, who first interested his confreres in other companies and thereafter obtained authority of the hospital's board of directors to work out a method of bolstering the sanitorium's ailing finances.

Although the task was described as one devolving essentially on distribution, Mr. Mochrie said it was the sales managers' opinion that the cause was sufficiently worthy to include exhibition. The luncheon will be followed by one next week in Philadelphia and in Boston later. Sub-committees made up of national sales managers will explain the agenda and as rapidly as possible thereafter visit other exchange cities primarily in the eastern half of the country on the same objective. Mr. Montague, A. W. Smith, Jr., general sales manager of 20th-Fox, and Joseph J. Unger, general sales manager of UA, comprise the subcommittee which has accepted the organizing job.

Annual Cost $170,000

Mr. Grainger appeared as substitute for G. S. Eyssell, managing director of Radio City Music Hall, who is treasurer of the Memorial and who probably will resign that post under pressure of his new duties as executive manager of Rockefeller Center. Mr. Grainger said annual operating costs were about $170,000 and that, currently, the major companies as a group are contributing approximately $7,500 a month. The majors have indicated an intention of maintaining half if the other branches will pay half.

ALBANY

The Palace presented "The Bride Goes Wild" and "Best Man Wins." The Strand booked "Another Part of the Forest" and "Wallflower." The Grand had "The Fugitive" and "My Dog Rusty" while the Ritz showed "Up in Central Park" and "The Argyle Secret." The Mohawk and Saratoga drive-ins, operated by the Fabian-Hellman group, screened "The Jolson Story," the biggest grosser of the 1946-47 season in the Albany territory. . . . Robert Shattuck is currently operating the Uptown, in Rensselaer, by himself. Thomas Heritage was his partner for more than a year. . . . John Free has opened a drive-in, called the Riverside, at Ogdensburg. . . . Starting date for the remodeling of Fabian's Grand, at a cost of $200,000, has not yet been fixed. . . . A large turnout is expected for the annual Variety Club golf tournament at Shaker Ridge Club, June 20.

ATLANTA

Business in local theatres a little above the average this week with fair to hot weather. "I Remember Mama" held over for the second week at the Roxy. Rialto, for the third week, showed "The Mating of Millie." The Tower's double-bill was "South of Tahiti," and "Jungle Woman." Fox played "Fort Apache," also to good business. This picture due for holdover at the Roxy. . . . Joe Dumas, office manager and head booker, Republic Pictures, still confined at home because of illness. . . . Back to Film Row after four months of illness is Walter Hickey. . . . Changes at Universal-International: Jack Benson, formerly in the booking department at Indianapolis, transferred to the Atlanta branch, same capacity; John Dumphy, formerly with RKO and Kay Exchanges, also in the booking department. . . . Roy Mitchell and Mrs. H. C. Adams have opened their new Newton theatre in Mansfield, Ga. It seats 500. . . . The Tower theatre owner, Walter Morris, says he hopes to get his new house open in about 30 days. . . . Visiting in Atlanta were Barney Holenstein, of the Blumenthal theatre in Charlotte; Ed Duncan and Clyde Sampler, Duncan and Richards theatre, Carrollton, Ga., and L. J. Duncan and Sidney Laird, Al-Dun Amusement Co., West Point, Ga. . . . Nelson Towler, former branch manager for Eagle Lion, has been appointed sales representative with SRO, replacing Col. Bert Davis, resigned.

BALTIMORE

Heavy rains at beginning of week starting June 3 but clear over weekend. Business fairly good. Seven new pictures at first runs. "Wreck of the Hesperus," with vaudeville, good at Hippodrome. "Will it Happen Again," good at Keith's. "Anna Karenina," good at the New theatre. "Story of Tosca," okay at the Little. "The Hunted," pretty good at the Mayfair. "Docks of New Orleans," with "The Noose," okay at Times and Roslyn. "Ruthless," good at Town. Century held "Homecoming" for second week. Stanley held "Silver River" for second week. . . . Biddle theatre opened June 4 to good business. It is operated by Samuel Schwartz and partners. . . . A head injury was suffered by Maurice Gloven, Keith's engineer, when he fell recently. . . . Baltimore and Ohio Railroad busy at work on a film production to run about 30 minutes in sound and color which is to cover the 121-year history. It will be shown at the Railroads' World's Fair in July in Chicago.



CHICAGO

Memorial Day weekend boosted grosses to a better level than in many weeks. . . . "Homecoming" was Loop leader with a rousing $69,000. "Duel in the Sun" did a staunch $19,000 for first week of its return Loop run. "My Father's House," Palestine film, was strong at the World Playhouse, with $5,500. . . . Dennis R. Williams was named distribution vice-president of Encyclopedia Britannica Films, succeeding H. R. Lissack, EB vice-president for the past four years, who resigned to enter private business. . . . Columbia Pictures will hold a sales meeting at the Drake Hotel June 14-18. . . . The Film Council of America will hold its first national convention here August 8-9. . . . John Balaban, B&K chief, represented the film industry here at the dinner given for President Truman last Friday night. . . . WGN-TV has adopted film trailers to advertise forthcoming feature films they will televise. . . . "Miracle of the Bells" moves over to the Rialto following the two-week run at the Palace.

WHEN AND WHERE

June 16 – 18: Annual territorial exhibitor-distributor "Round - Up" of the Salt Lake City Motion Picture Club at Salt Lake City.

June 17: Meeting of the New Jersey chapter of the Theatre Owners of America at the Berkeley-Carteret Hotel, Asbury Park, N. J.

June 20 – 23: Theatre Owners of North and South Carolina summer meeting at Myrtle Beach, S. C.

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel in West End, New Jersey.

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

CINCINNATI

William Kaufelt has been promoted from the shipping to the booking department at the local Universal-International exchange. . . . The 191-seat Terminal theatre, located in the Union Railway Terminal, which recently was reopened by Harold Hoffert, is playing foreign product sporadically, the only house here to show pictures of this type. . . . Robert L. Fitzwater, operator of the West Hills theatre, local suburban, is opening a new drive-in theatre, at Forestville, Ohio. . . . Leo Yassenoff, Columbus, Ohio, circuit operator, who took over the old Hippodrome theatre, in Springfield, Ohio, several months ago, and reopened it under name of the Globe, has reduced adult admission from 49 to 39 cents. The top scale was 75 cents when the house originally reopened. . . . Robert R. Rowland, manager of Chakeres Orpheum theatre, in Xenia, Ohio, has been transferred to the State theatre, in Greenville, Ohio. He is succeeded by Donald Flanders, of Erie, Pa. . . . Chakeres' Murphy theatre, in Wilmington, Ohio, is to celebrate its 20th anniversary in mid-July.

CLEVELAND

"Duffy's Tavern," making its stage debut this week at the RKO Palace, is filling the seats and pleasing the customers. Except for "Homecoming" at Loew's State, business at the other downtown first runs was disappointing, with holiday crowds seeking outdoor entertainment rather than the theatres. . . . Herbert Horstemeier, Eagle Lion office manager, is attending the Shrine convention in Atlantic City. . . . Nat Wolf, Warner zone manager, accompanied Ted Minsky, local film buyer, to Philadelphia where Ted's former pals gave him a delayed farewell party. . . . "Will It Happen Again?" distributed by Film Classics, gets a local first run opening June 17 at the Alhambra theatre. . . . Carl Schweikert, 53, a member of Local 160, IATSE, since 1914, and for the past six years a projectionist at Loew's State theatre, died last week. His widow and two daughters survive. . . . Otto Price, of Arrow Theatre Premium Co., has contracted with William S. Shartin, of Theatrical Enterprises, to handle his theatre premiums in the Cleveland, Cincinnati and Pittsburgh exchange areas.

COLUMBUS

"Homecoming," at Loew's Ohio, was the big box office noise of the week with Gable and Turner drawing at a pace that forecast a second week. This is the fifth single feature to play the Ohio within the past two months, indicating that Ohio patrons like solo bills. "Silver River," at the Palace, was the only other new entry, with the Broad having a second week of "The Bride Goes Wild," first time that a Broad bill has gone for an extra session in some seasons. . . . The Grand continued "The Fighting 69th" and "To the Victor." The Palace drew a good house for its midnight "Asylum of Horrors" stage show and a Boris Karloff chiller. The Palace is playing split weeks with revivals occupying the three-day slot formerly held by stage shows. . . . Modern Talking Picture Service, operated by Harold P. Pearrell, has available a number of

(*Continued on page 32*)

ONE OF THE MOST

RUG





BRUTAL and BREATHTAKING

as THE SATURDAY EVENING POST story!

GEO



WESTERN DRAMAS EVER SCREENED!

CORONER CREEK

starring

In CINECOLOR

RANDOLPH **SCOTT**

MARGUERITE **CHAPMAN**

with GEORGE MACREADY · SALLY EILERS · EDGAR BUCHANAN

Screenplay by Kenneth Gamet · Adapted from the novel "Coroner Creek" by Luke Short

Directed by RAY ENRIGHT · Produced by HARRY JOE BROWN

A COLUMBIA PICTURE

(*Continued from page 29*)

16mm films of interest to business groups, lodges, churches and other organizations without charge. . . . Erne Emerling's *Movie Memo* devotes two pages to Norman Nadel, theatre editor of the Columbus *Citizen*. One page quotes Nadel's philosophy of film content in which he says that "the movies have three basic obligations—to inspire, to entertain and to inform."

DENVER

"Canon City," Eagle Lion film of a prison break, will have its world premiere early in July at Canon City, Colo. . . . E. M. Austin, branch manager, making advance arrangements. . . . Harry Huffman, Denver city manager for Fox theatres, named Colorado chairman for "Crusade for Children of World," to relieve plight of children in Europe. . . . P. G. Dikeou tearing down old landmark restaurant, to make way for 1,600-seat, $500,000 theatre, when and is, as he puts it, when he can get first run product. . . . Cecil Pace, former MGM salesman here, now selling for Eagle Lion, San Francisco. . . . William Albright, Cactus manager, made assistant booker at Universal.

DES MOINES

The Pier, Pierson, has been purchased by Mr. and Mrs. Gordin Hartin of Sioux City. . . . The Firemen's theatre, New Hampton, raised $500 for the city of Ionia at benefit showings last week. . . . More than $7,000 has been raised in Glidden toward the erection of the American Legion's new Memorial theatre there. The new house will cost close to $30,000. Work has already begun. . . . Theatre managers of the Fort Dodge district, Central States Theatre Corp., held their annual spring conference at the Ritz Hotel, Clear Lake, during the past week. Fifteen managers attended. . . . The Atlantic Theatre building, Atlantic, has been sold to the Field Brothers, operators of the Pioneer circuit. The company has operated the house since 1930. Making the sale were Mr. and Mrs. R. W. Steen of Spokane, Wash. . . . The Des Moines branch of Variety club has set a picnic at Arlington Hall for June 14. . . . The annual summer policy —no work on Saturdays—has gone into effect at both Tri-States and Central States offices.

HARTFORD

Nicholas Kounaris, Pal Tolis, and George Ulyssis will start construction of a new 1,000-seat theatre in Meriden, Conn., in three or four weeks. Kounaris and Tolis are partners in the Newington theatre, Newington, Conn. . . . A new drive-in theatre, with capacity of 630 cars, is being built on Route 5, between Wallingford and North Haven, Conn., by Charles Lane, formerly an Altec Service representative, and now a drive-in theatre operator in Daytona Beach, Fla.; David Willig, Albany, N. Y., drive-in operator, and Dr. M. N. Kahashin, of Ludlow, Mass. . . . Earl Wright, salesman in the Columbia exchange, Chicago, has been transferred in a similar capacity to the Columbia exchange at New Haven. . . . Harry Schiffrin, formerly with the Warner branch in Buffalo, has joined the UA staff in New Haven as a salesman. . . . A testimonial dinner was held in Waterbury last week for Sam Schoubouf, Loew's Poli, Waterbury, assistant, promoted to manager of Loew's Poli Lyric, Bridgeport, succeeding Bob Carney, now managing Loew's Poli at Waterbury. . . . Mrs. Al Schuman, wife of the general manager of Hartford Theatres Circuit, Hartford, has been elected to the board of directors, Hartford Senior Hadassah. . . . Phil Cahill is new assistant manager, Pike drive-in, Newington, Conn. . . . State Theatre, Hartford, 4,000-seat motion picture-vaudeville situation, now closed for summer, is undergoing alterations. Reopening will be last week in August.

PICTURE PIONEER

Elmore Daniel Heins came to Roanoke, Va., in 1906. Not as a theatreman, but as a pitcher on the Roanoke Club in the Virginia League. Between then and 1913, he engaged in many businesses, among them newspapers, cigars and real estate.



Elmore D. Heins

But he found his real life's love with the opening of the American theatre in Roanoke, October 3, 1913. "I have enjoyed every minute of the almost 35 years," he writes.

The American was an old Y. M. C. A. building. Mr. Heins' friends bought it; he leased it, after convincing them they should convert it into a 700-seat theatre.

The present American theatre has 2,000 seats, was built in 1928, and Mr. Heins has bought out most of the owners of the property. The cost of the building was $575,000; the equipment represents $175,000, and the land value is $600,000. "Nothing like it in the South," says Mr. Heins.

Mr. Heins, born in Cincinnati in 1885, has three children.

INDIANAPOLIS

Harry and Nova Vonderschmitt have bought the old Ritz theatre building at Bloomington for a new 700-seat house planned for a fall opening. The Ritz, now occupied by a grocery store, has been out of operation since 1931. . . . The Cozy, small downtown house dating back to nickelodeon days, has been ordered closed as a hazard by the State Fire Marshal. Manny Marcus, operator, says he will rebuild a larger theatre on the site if lease negotiations with Indianapolis Railways, owner of the property, are successful. . . . Homer Knox, 69, retired film salesman, last with Republic, died this week at his home in Bloomfield. . . . Warners are accepting bids for air conditioning the local exchange. . . . First run business was off Memorial Day week, due to heavy outdoor competition. . . . "Homecoming" was the only big grosser, taking $18,000, good for a holdover at Loew's. "I Remember Mama" scored a mild $12,000 at the Indiana and was sent to Keith's for a second week.

KANSAS CITY

David Honeycutt, from North Carolina, taking GI training at Kansas City, is now managing the Glen. . . . With the opening of the school vacation period, some theatres are directing more attention to the children. The Missouri-side drive-in, having much playground equipment, has added free pony rides every evening. . . . The Roxy is currently showing "The Knockout" and "Jiggs and Maggie in Society." Fox-Midwest moved "The Green Grass of Wyoming" over to the 800-seat Esquire, after a big week at the three-day-and-date first runs, Fairway, 700; Tower, 2,100, and Uptown, 2,000. . . . Recent visitors on Film Row: Ben Adams, El Dorado; Mr. and Mrs. C. E. Musgrave, Wamego; Bob Robison, Grant City; George Nescher, Valley Falls, and Paul Ricketts, Holyrood.

LOS ANGELES

Everett English has been appointed manager of the Boulevard theatre in Belvedere Gardens. . . . Paul Walsh, former SRO salesman, replaces Chet Roder as Eagle Lion salesman. . . . I. Blum, former exhibitor at Mojave, was a visitor on the Row. . . . A. W. Day, manager of the Cairo and Green Meadows theatres, was on the Row booking. . . . Nita Kane is the new receptionist at the Exhibitors Service offices, replacing Gene Dickinson, resigned. . . . Ed Barison, general manager of Cinema International Pictures, has opened offices here.

LOUISVILLE

Construction of the new theatre at Campton, Ky., halted during the war, has resumed. It will be the only theatre in town. . . . The Valley theatre, at Taylorsville, was to open June 10. The house seats 500. . . . For the first time in months, no new films opened in Louisville's first runs during the week. Holding their attractions were Loew's, with "Homecoming"; the Strand, with "Albuquerque" and "Big Town After Dark," and the Mary Anderson, with "Silver River." The Rialto brought back "Unconquered." The National revived "Sahara" and "Destroyer." The Scoop brought back "The Storm." . . . Film Row visitors: J. F. Carnahan, president of the New Manchester theatre; Erwin W. Rau, Leitchfield; C. K. Arnold, Bardstown; Oscar Hopper, Lebanon; M. H. Sparks and Ray Coleman, Edmonton; Don Steinkamp, French Lick; Homer Wirth, Crane; C. O. Humston, Lawrenceburg; Clyde and Bob Marshall, Columbia; R. L. Harned, Sellersburg, and A. N. Miles, Eminence.

MEMPHIS

Temperatures have hit the middle 90's in Memphis and theatres have turned on their air conditioning full blast. Attendance is holding up fine, managers report, in spite of the June heat wave. . . . Loew's State showed "Arch of Triumph." Loew's Palace had "Homecoming." Malco showed "The Fuller Brush Man." Warner opened with

(*Continued on opposite page*)

(*Continued from opposite page*)

"Silver River." All reported steady attendance. . . . Film Row visitors included W. L. Moxley, Blytheville; W. R. Tutt, Tunica; Fitz Farris, Clarksdale; J. J. Rhodes, West Memphis; J. M. Mounger, Calhoun City; Joe Wofford, Eupora; F. V. McRee, Coffeeville; Paul Myers, McCrory; W. R. Lee, Little Rock; Cliff Peck, Covington; W. F. Ruffin, Sr., Covington; C. W. Tipton, Manila; W. C. Newberry, Light; Louise Mask, Bolivar; Amelia Ellis, Mason; Jack Watson, Tunica; Nathan Reiss, Bruce. . . . Variety Club has called a rally meeting for June 14 to plan a summer program. . . . Linden theatre, Linden, Tenn., has been remodeled and named the Buffalo theatre by the new owner, R. L. Brumback. . . . C. F. Bonner, Pine Bluff, has opened his drive-in theatre there for the summer.

MIAMI

The summer lull is being noted by Miamians, although the influx of South American tourists is readily noticeable. . . . "Fury at Furnace Creek" spotlighted the midnight show at the Town, while "My Girl Tisa" was at the Paramount late show. The Flamingo theatre, with its foreign shows, is drawing crowds. The current features are "The Story of Tosca" and "La Boheme." . . . The Miracle theatre in the Gables is near completion. . . . "Black Bart, Highwayman" has made a good boxoffice attraction at the Miami and Lincoln, while "Saigon" plays for large crowds at the Sheridan, Paramount and Beach theatres. . . . The Cinema theatre showed a children's matinee this weekend. . . . "Three Faces West" came to the Florida, while the State is showing "Trapped by Boston Blackie."

NEW YORK

Five new pictures from Hollywood were scheduled to open on Broadway this week. They were Twentieth Century-Fox's "Green Grass of Wyoming" at the Roxy; Columbia's "Lady from Shanghai" at Loew's Criterion; the RKO documentary of the Japanese war pattern, "Design for Death," at the Victoria; MGM's "Summer Holiday" at Loew's State, and Warner's "Wallflower" at the Strand. . . . William B. Jaffe, film industry attorney, has entered into a full partnership with Arnold Grant in the New York law firm of Weisman, Grant and Jaffe. . . . The Association of Motion Picture Advertisers was to induct its new officers, headed by Max E. Youngstein of Eagle Lion, at luncheon at the Hotel Astor next Thursday. Other officers are David Blum, vice-president; Harry McWilliams, treasurer, and Evelyn Coleman, secretary. . . . The Radio City Music Hall has increased its night admission scale from $1.25 to a new top of $1.40, and the matinee scale from 95 cents to $1.00. . . . Recent visitors to New York's Film Row included: Robert F. Pinson, head of Astor Pictures in Charlotte; George Glass, vice-president of Screenplays, Inc., and Don L. Turner, Altec district manager in Atlanta.

OMAHA

Lack of rain has dried all hopes for a bumper Nebraska wheat crop. . . . C. N. Robinson, owner of Home theatre at Blair, will remodel. . . . Edward Gannon reports



the basement has been dug on a new 600-seat house at Schuyler. . . . R. D. Goldberg, head of the circuit bearing his name, says he will go to the west coast this summer to consult an architect on plans for a new theatre in west Omaha. He plans to start construction of the 950-seater next May 1. . . . The Ballantyne Company had an exhibit of its sound and projection equipment here for the Omaha observance of World Trade Week. . . . Adolph Rozanek has a wrecking firm busy tearing down a David City building to make way for a new theatre.

PHILADELPHIA

Settling down for the summer stretch, the downtown theatres are hopeful that the oncoming convention crowds will help perk up activity at the box office. Past week, in spite of the absence of any major competitive factors, was sluggish, with holdovers predominating and "Wallflower" at the Boyd the only major opening of the week. . . . Philco Corporation, which operates the WPTZ television station here, joined with the Claridge Hotel in Atlantic City to establish the Atlantic City Television Broadcasting Company in an application with the Federal Communications Commission for the construction of a television station at the resort. . . . Nat Rosen is now city salesman for 20th Century-Fox with Howard Smith taking over the New Jersey territory. . . . Maurice Rosen, formerly with Monogram, is now selling for Universal-International in the Harrisburg, Pa., territory. . . . Eli Ginsberg, formerly with Eagle Lion, is now Monogram salesman in the Harrisburg, Pa., and Delaware territory. . . . Jack Weiss left his post as salesman for David Moliver's independent Principal exchange and is succeeded by Maury Schwartz. . . . Norman Weitman is a student booker at Universal-International. . . . For the 10th anniversary of the opening of the Senate, Harrisburg, Pa., manager Bob Sidman ran a newspaper ad listing some of the hit pictures shown in each of the previous years and calling attention to forthcoming features. . . . Frank C. Walker, Comerford circuit executive and former Postmaster General, made an honorary member of the IATSE in Scranton, Pa., after doing business with the union for 24 years. . . . Samuel Goldwyn Pictures, Inc., cancelled its corporate certificate as a State business corporation. . . . "The Outlaw" was withdrawn from the Colonial, Harrisburg, Pa., at the request of Bishop George L. Leech, of the Catholic Diocese of Harrisburg. . . . William Goldman closed his center-city Erlanger again.

PITTSBURGH

Fritzie Zivic, former world's welterweight boxing champion, has applied for a permit to transform his boxing arena, seating about 3,000, into a drive-in theatre. . . . Herbert Berman, from California, has been added to the Eagle Lion sales force in this district. . . . Theodore Grance, local theatre owner, has taken over the management of the Rialto theatre. With the change, Bob McCalmont, veteran exhibitor for more than 30 years, will retire and live in Florida. . . . Charley Chaplin's "Monsieur Verdoux," was a box office failure in the Art Cinema. It was replaced with a couple of reissues, "Intermezzo" and "Raffles". . . . Joe Minskey, Eagle Lion district manager for Pittsburgh, Philadelphia and Washington, has had Cleveland and Cincinnati added to his territory. . . . Al Brevac, of the Harris publicity staff, has assumed the managerial duties at the Beechview theatre. . . . "Green Grass of Wyoming" fell apart in the J. P. Harris and was replaced by "The Lady From Shanghai". . . . In addition to the Art Cinema, both the Senator and Ritz houses went for reissues. The former screened "Son of Dracula" and "Ghost of Frankenstein," while the latter filmed "Buck Privates Come Home" and "South of Tahiti." The Stanley held "Silver River" a second week. "Homecoming" was a holdover in Loew's Penn as was "All My Sons" in the Fulton.

SAN ANTONIO

Glasscock Theatre Circuit will build a new house in Dilley, Texas. . . . William Bell has been appointed house manager of the Plaza at Boerne. . . . Tom Wales has joined O. K. Theatres in Houston. . . . "The Iron Curtain" goes into the Aztec June 17. "Tenth Avenue Angel" went into the Texan. . . . The Roxy, Port Isabel, has been opened by R. T. Ramirez. Both American and Mexican product will be played. . . . C. D. Leon's new Grande, Brownsville, is scheduled for an early opening. . . . Both of San Antonio's Mexican film exchanges, the Azteca and Clasa-Mohme, are now on a five-day summer schedule.

SEATTLE

"State of the Union" ended its third week at the Palomar as the city's number one box office attraction. Held over for second weeks were "Homecoming," at the Music Hall; "Fuller Brush Man," at the Liberty, and "Silver River" at the Orpheum. . . . The floods which caused $75,000,000 damage and made 50,000 homeless in Washington and Oregon, made it impossible for the Seattle exchanges to get films to Eastern Washington exhibitors. Several shipments were made by plane to Spokane, as many of the smaller cities in Eastern Washington were completely isolated. . . . Washington's newest drive-in theatre, the Sno-King in Alderwood Manor, opened June 1. The new theatre accommodates 700 cars. C. J. Rockey is manager. . . . Still another drive-

(*Continued on following page*)

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in, the Tower, near Yakima, was to open June 11. Its capacity is 750 cars. . . . John Danz, president of Sterling Theatres, returned from Los Angeles. . . . Out-of-town exhibitors on Film Row included: W. B. McDonald, Olympia; Chester Nilsson and Billy Conners, Tacoma.

ST. LOUIS

Loew's State is jamming them in for "Homecoming." The opus was held over a second week at the State instead of making the usual moveover to the Orpheum. "The Bride Goes Wild" performed very neatly at Loew's box office just prior to "Homecoming" and the run of two hits in succession has everybody whistling. "I Remember Mama" and "The Noose Hangs High" at the Ambassador and Fox, respectively, were the other first run entries of the week. . . The city is expected to reinstate the earnings tax, now the Legislature has remedied the loopholes which got it afoul of the courts. There is a remote possibility it will be accompanied by repeal of the special taxes, including the five per cent amusement tax—very remote. . . . Also an item of city business is a new plaza plan to raze the old residential areas connecting downtown and midtown and rebuild on a new plaza plan with parkways, business and multiple housing projects. Film Row's offices and and the midtown theatres border the proposed plaza.

TORONTO

For the first time since early last fall, not one first line theatre in Toronto held over a picture and the week's situation indicated a little more than a seasonal tapering-off. The International Trade Fair, baseball, horse racing and humidity drew patronage from the theatres. The two Odeon theatres, the Fairlawn and Danforth, turned to double bills for the first occasion since they were opened, the programs being topped by "Love From a Stranger." "The Arch of Triumph" opened at regular prices at Loew's theatre and proved to be the highest grosser, against "The Miracle of the Bells" at the Imperial and "The Lady From Shanghai" at Shea's theatre. At the International Cinema, in North Toronto, the French picture, "Children of Paradise," went into its second week. . . . The J. Arthur Rank Organization is staging a Canadian and British fashion show at the International Trade Fair in the Canadian National Exhibition grounds, Toronto. . . . Monday, June 7, was officially observed as a holiday for the King's Birthday and many theatres in cities other than Toronto, where there is a ban, staged Sunday midnight shows. . . . "Sitting Pretty" ended its fifth week at the Elgin theatre, Ottawa, on June 5. . . . Saturday morning juvenile shows at the Odeon Fairlawn, Toronto, are being piped by telephone to the bedside of crippled children.

VANCOUVER

British Columbia is in the midst of record flood conditions. All rail and bus lines are out of commission. Theatres are being serviced via air to depots in central spots where exhibitors pick them up. Only a few theatres have closed so far, but the 16mm circuits in the interior of the province are out of business. All Vancouver downtown theatres are holding special Sunday shows, entire proceeds being turned over to the B. C. Flood Emergency Fund. All theatre staffs are donating their services. An estimated $10,000 is expected from the theatres. Twenty-five million dollars damage has been done to date to the farming, ranching, lumber, and other industries. . . . First run business still in a slump here because of too much outdoor competition. "Arch of Triumph," at Vogue; "Sitting Pretty," on fifth week at Strand, and a pair of reissues, "Congorilla" and "Borneo Devil Beast," at Paradise, did what little business there was in town.

INTERSTATE HOLDS PARAMOUNT OPTION

Interstate Circuit, Inc., Dallas, and its affiliate, Texas Consolidated Theatres, have an option to purchase the Class B stock owned in the circuits by Paramount, Karl Hoblitzelle, circuit president, announced in Dallas Tuesday. M. Hoblitzelle said he would consolidate all of his holdings if the B stock were acquired from the company. His announcement was the first definite indication that a theatre-owning defendant in the Paramount anti-trust suit was willing to sell out its partnership interests. The decision in the Paramount suit, which still must be handed down, may force the defendants to divest themselves of a considerable portion of their theatre holdings.

WASHINGTON

Washington theatre business was good, aided considerably by the rainy Memorial Day weekend. Holdover was reported at Loew's Palace, with "Homecoming" going into a second week. Carryover for the week was at Loew's Columbia, with "Green Grass of Wyoming." New openings included "Wallflower," at the Warner; "So Well Remembered," at Warner's Metropolitan; "The Pirate," at Loew's Capitol and "River Lady," at RKO Keith's. . . . Torrential rains last weekend hit low areas in the southeast section of Washington. The parking lot behind K-B's Senator theatre was flooded and nearly 150 cars were covered. The theatre management interrupted the program to warn patrons, but most of them were unable to get their cars out in time. . . . The Board of Trade mapped out a three-day program in observance of Independence Day, and Gene Ford, of Loew's Capitol, was named chairman of a committee to plan for a fireworks display. . . . Audrey Smith, MGM biller, was presented a Gold Star Emblem at Memorial Day services in Arlington by Under Secretary of Air Forces. She was chosen to represent the Air Force Widows of World War II by the District Commissioners. Mrs. Smith's husband, a B-25 pilot, was killed in action in the South Pacific. . . . "Henry V" returned to Washington for an indefinite run at the Pix theatre. . . . Loew's theatres have promoted three of their employees: Jack Foxe, former Columbia theatre manager, is now local publicity and advertising director for the three Loew theatres.

Marshall to Get Award Sept. 18

Variety Clubs International will hold its annual Humanitarian Award Dinner September 18 at the Statler Hotel in Washington, D. C.

At that time the 1947 award will be presented to George C. Marshall, Secretary of State, who was unable to attend the Miami Beach convention in April, when the award was announced.

Coincident with the award dinner, the mid-year meeting of Variety Club's national canvassmen, international representatives and international offices will be held in Washington September 16-18, Robert J. O'Donnell, international chief barker, and John H. Harris, big boss, have announced.

Carter Barron, first assistant international chief barker, is making the dinner arrangements. Mr. O'Donnell is expected to be toastmaster, and Mr. Harris will make the presentation of the Award Plaque.

Protestant Film Shows Work of Missionaries

"My Name Is Han," the second documentary to be produced by the Protestant Film Commission and showing in impressive manner the benefits of the work of Protestant missionaries in China to a Chinese farmer, was screened at the Museum of Modern Art in New York last week. The film, running 27 minutes, will have simultaneous openings in 125 American and Canadian cities June 15. It is being released through Religious Film Association in both 35mm and 16mm. Paul F. Heard was executive producer. The picture, which has English narration spoken by a Chinese, tells of a Chin[illegible]rmer and his family returning to their ravaged home and fields. The family has been converted to Christianity, but Han does not believe. Only after the mission's activities open his mind does he accept the faith.

Non-Theatrical Film To Meet In Cincinnati June 25-26

Allied Non-Theatrical Film Association will hold the first in a series of regional meetings June 25-26 at the Netherland-Plaza Hotel in Cincinnati. Alan Twyman and Ralph Haile will be co-chairmen. Dr. Glen Burch, newly appointed executive director of the Film Council of America, will be one of the principal speakers at the meeting.

Artkino Sues Film Classics

Artkino Pictures, American distributor of Russian films, last week in New York Supreme Court sought to restrain Film Classics, Inc., from using Soviet scenes in the picture, "Will It Happen Again?" The suit charges Film Classics does not have the legal right to incorporate into the picture any film footage made in Russia.

Production Total at 37 As Nine Films Start; Colbert Before Camera

by WILLIAM R. WEAVER

Hollywood Editor

Eight companies started nine pictures and eight films went to the cutting rooms, bringing the production index to 37, during a generally uneventful week.

Universal-International started "Family Honeymoon," with Claudette Colbert, Fred MacMurray and Rita Johnson. John Beck and Wayne Griffing are co-producers; Claude Binyon directs.

Enterprise launched "Tucker's People," starring John Garfield with Beatrice Pearson and Marie Windsor. Bob Roberts is producing, Abraham Polonsky directing.

RKO Radio turned cameras on "Baltimore Escapade," produced by Richard Berger and directed by Richard Wallace, with Robert Young, Shirley Temple and John Agar in the cast; and "Outlaw Valley," produced by Herman Schlom and directed by Lesley Selander with Tim Holt, Richard Martin and Martha Hyer.

Allied Artists is represented by the King Brothers' "Last of the Bad Men," presenting Barry Sullivan, Marjorie Reynolds and Broderick Crawford. Kurt Neumann directs.

"Photo Finish" Is New Film Started at Columbia

Columbia's Sam Katzman rolled "Photo Finish," with Gloria Henry, Stanley Clements and David Bruce under direction of William Berke.

Eagle Lion's contribution is "The Million Dollar Weekend," a Masque production, produced by Matty Kemp and directed by Gene Raymond, who is also starred, with Osa Massen and Francis Lederer alongside.

Screen Guild's Robert L. Lippert Productions went to work on "Jungle Goddess," produced by William Stephens and directed by Lew Collins. with George Reeves, Wanda McKay and Armida.

Republic started "Desperadoes of Dodge City," with Gordon Kay producing and Phillip Ford directing. It offers Allan Lane, Mildred Coles and Eddy Waller.

Sees Television as Production Boon

The coming of television as an entertainment medium will be worth whatever it costs the motion picture industry in terms of headache and money, in the opinion of director Joe Newman, for it will directly entail the production of a great many pictures, for television purposes, and will compel producers of theatre attractions to make product capable of out-drawing the free stuff. It will function, somewhat as the reports of diminishing box office returns have begun to function, to shake producers, directors and writers free of shackles acquired in the long era of easy supremacy, and stimulate them to the kind of daring and doing which earned the screen its place of leadership among the public entertainments.

Mr. Newman, at 39 a veteran of 24 years in production, including a stretch of four for the Army, voices these views on completion of some daring and doing of his own which has captured the attention of studio executives throughout Hollywood. He is high in the local news, oral and written, for his direction of "West of Tomorrow," a Frank Seltzer production for Twentieth Century-Fox release, on a 10-day schedule and with a cast of 10 unknowns.

Discounting the excitement about his picture, which he remarks can flop just as hard as a million dollar epic if it doesn't happen to coincide with public whim at the moment of release, the director proceeds to develop his statement about television. He says the quarter- and half-hour films that will be ground out for televising may be good or bad but will of necessity be different, for dozens of manifest reasons, from films made for theatre exhibitions. They will require creation of techniques, some of which may be adaptable, and assuredly they will require exercise of invention, investigation and venturing on the part of their producers. This last, he says, is the requirement which most producers have lost sight of.

Mr. Newman says producers on major studio payrolls too long have sought only to make pictures satisfactory to the big boss in the front office, who too long has been sealed off by pressures and protocol from contact with either the plain people who compose the exhibititor's audience or the exhibitor himself, who presumably knows what the plain people want and don't.

Rely Upon Precedent Instead of New Ideas

He says they too long have relied too steadfastly upon precedent in choosing their subject matter, upon star names to insure the box office return from product in which they themselves have no confidence, and upon the archaic premise that people still "go to the movies" just to see them move, forgetting that people stopped doing that when the admission price crossed the dollar line.

Television, ebbing grosses, law suits, trade barriers and rising costs have put Hollywood squarely on the spot, says Mr. Newman, and the only thing that will take it off the spot is good product. He says good product is a good deal more a matter of work than of worry.

STARTED

COLUMBIA
Photo Finish

EAGLE LION
The Million Dollar Weekend (Masque)

ENTERPRISE
Tucker's People

MONOGRAM
The Last of the Badmen (Allied Artists)

REPUBLIC
Desperadoes of Dodge City

RKO RADIO
Outlaw Valley
Baltimore Escapade

SCREEN GUILD
Jungle Goddess (Robert L. Lippert)

UNIVERSAL-INTERNATIONAL
Family Honeymoon

COMPLETED

COLUMBIA
Blondie's Secret

EAGLE LION
Inside the Wall

MONOGRAM
The Babe Ruth Story (Allied Artists)
Kidnapped
High Tension
The Fighting Ranger

PARAMOUNT
The Accused (Wallis)

REPUBLIC
Homicide for Three

SHOOTING

COLUMBIA
Hearsay
Walking Hills

FBI Meets Scotland Yard (Edward Small)
Undercover Man

FILM CLASSICS
The Unbelievable (Albert J. Cohen)

MGM
Act of Violence
Sun in the Morning
Command Decision
Words and Music
Three Godfathers (Argosy)

PARAMOUNT
Sorrowful Jones

REPUBLIC
The Plunderers

ROK RADIO
Every Girl Should Be Married

Take Three Tenses (Goldwyn)
Weep No More

20TH CENTURY-FOX
Yellow Sky
Burlesque

UNITED ARTISTS
My Dear Secretary (Cardinal)

UNIVERSAL-INTERNATIONAL
You Gotta Stay Happy (Rampart)

Countess of Monte Cristo (Westwood)
The O'Flynn (Fairbanks)

WARNER BROTHERS
My Dream Is Yours (Curtiz)
June Bride
Silver Lining
The Girl from Jones Beach
The Younger Brothers
South of St. Louis (U. S. Pictures)
Fighter Squadron

Unsurpassed leade

ACTION BOX

for tv

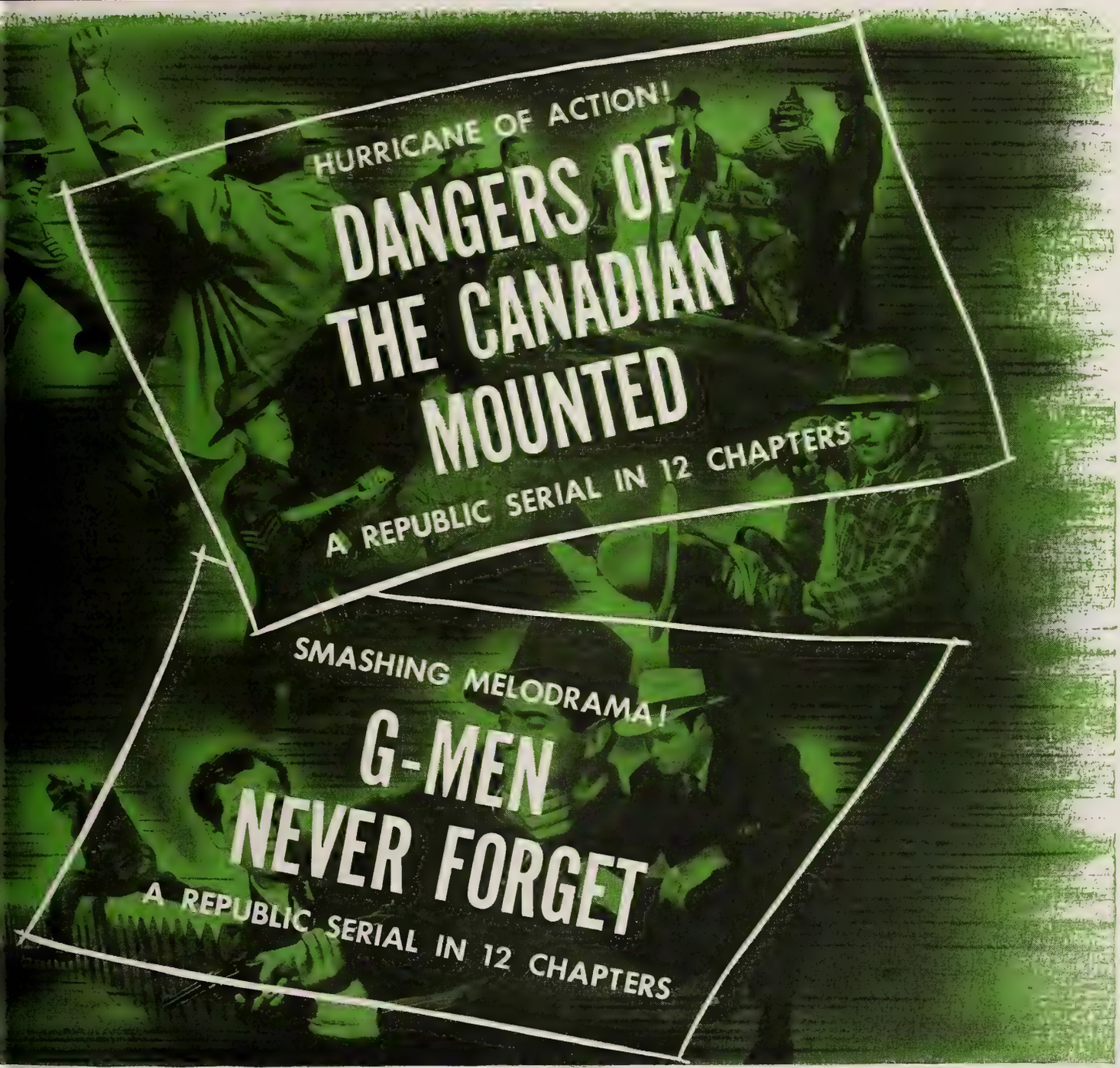


REPUBLIC serials fill seats t

hip in...

OFFICE SERIALS

nty years!



t were never filled before!

MEXICANS ATTACK ARGENTINE POLICY

by LUIS BECERRA CELIS
in Mexico City

Friction between film interests in Mexico and in the Argentine has increased to such an extent that the National Cinematographic Commission has asked the Mexico Government to take diplomatic action in the dispute. Despite the recent exchanges of cordialities between the two countries, Mexican interests charge that while Argentinian pictures enjoy free distribution here, all sorts of obstacles, short of a complete ban on their exhibition, are being put in the way of Mexican pictures in Argentina. The Ministry of Foreign Relations is now considering the request of the Cinematographic Commission.

▽

European productions are achieving increasing popularity here. Immediately after the war British pictures captured increased playing time and now Italian and French features—among them "Rome, Open City" and "Panic"—are playing extended runs.

ITALY

by ARGEO SANTUCCI
in Rome

A record 525,420,000 theatre tickets were sold in Italy during 1947 for 29,000,000,000 lira ($50,000,000). The previous record for theatre ticket sales was set in 1942 when 477,134,079 tickets were sold. There were, however, far fewer theatres in 1942 than in 1947.

In 1946, 411,258,900 tickets were sold for 13,637,345,000 lira. Admission fees for 1947 were almost twice those for 1946; an average of 55 lira (about 10 cents) in 1947; about 33 lira in 1946.

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Dr. Tomaso Fattorosi has been named president of Ente Nazionale Industrie Cinematografishe, Italy's largest theatre circuit. Eitel Monaco and Dr. Alfredo Guarini were named vice-presidents by the circuit's board.

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Fire has partially destroyed the Parioli theatre in Rome. Damages are estimated at $10,000.

▽

A government-appointed inspector is now in the process of planning the reorganization of Instituto Nazionale Luce—the company founded by Mussolini and which once had the monopoly of Italian newsreels. The Government has assigned 100,000,000 lira (about $200,000) to finance the reorganization and to cover the remaining liabilities and debts of the Institute. The inspector is expected to complete his work by June 30. All plans are subject to Government approval.

The action is in accordance with a resolution of the Cabinet Council which recently passed a number of other resolutions affecting the industry.

The Council has increased the capital of the Government's Cinecitta from 50,000,000 to 255,000,000 lira (about $500,000).

The capital of Ente Nazionale Industrie Cinematografiche, the largest Italian circuit and the Government enterprise for distribution and exhibition, has been increased from 200,000,000 to 600,000,000 lira (about $1,200,000). ENIC now owns more than 60 theatres.

The Cabinet granted 11,000,000 lira (about $22,000) for the reconstruction of the Palazzo Del Lido where the next International Motion Picture Exhibit in Venice will be held.

The Council granted 50,000,000 lira ($100,000) to the Biennale Di Venezia, the artistic and cultural organization which handles the Venice festival.

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ENIC's new board of directors, appointed by the Ministry of Treasury, consists of: Comm. Fattorossi, who is also superior inspector of Instituto Nazionale Luce, president; Dr. Alfredo Guarini and Eitel Monaco, vice-presidents; Dr. Vincenzo Calvino, Dr. Gioia, Dr. Pasquali, Dr. Rossi and Dr. Grova, members.

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The Official Journal has published a bill reestablishing the Direzione Generale Dello Spettacolo (General Department for Shows). The Motion Picture Central office is now a branch of that department. Nicola De Pirro has been appointed head of the unit.

▽

Vincenzo Egidi, veteran MGM employee and chief accountant, has been elected president of the Italian MGM Club. Welfare activities are the group's main function.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

According to figures released early this month, there have been more than 58,300,000 paid admissions in Bavarian theatres during the 21 months following the end of the war. Of the 122 features shown during that period, 53 were German, 59 American, two British, five Russian, two Swiss and one French.

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In Munich, an "Emergency Committee" of Sudeten-German producers, directors and others connected with the industry has been formed. The membership is about 200. Erwin Wrzal, who in 1910 opened the first motion picture theatre in the Sudetan territory, is chairman.

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The Soviet-licensed DEFA in Berlin is being reorganized. The company, which occupies the former Tobis Studios in Berlin-Johannestal, has started rebuilding the once famous "Film City" of Babelsberg. DEFA has produced nine full-length features during the two years of its operation. Two more are about to be released and four are in production. Due to the special support DEFA receives from Sovexport, its financial situation is good.

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Production Notes: EMKA Distribution Co., Stuttgart, operating under American and British licenses, will produce "Winter Olympics, St. Moritz, 1948" . . . Fritz Kortner, recently returned from the U. S. will play the leading role in the Objektiv-Film production, "The Call". . . . A new company, Stella-Film, with studios in Berlin-Tempelhof, has begun work on its first production, "Life Lies Before Us". . . . The British Military Government has withdrawn the license it granted to Studio 45 in July, 1946.

TUNISIA

by JAMES ISRAEL
in Tunis

Tunisia's exhibitors have asked to be freed from the obligation of booking a minimum of 12 French pictures a year. They base their argument on the ground that Tunisia is not part of the French territory, but a protectorate, as Morocco is. No quota is applied in Morocco.

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Tunisia operators are threatening to strike again. They ask that their weekly salary be raised to 4,000 francs a week (about $14), which is about a third more than the average weekly salary paid in the country.

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Closely related to the political situation in Palestine, North African Arabs are boycotting American pictures, although they usually are extremely fond of American pictures. The boycott is most effective in those houses owned by Jews.

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The Colisee here, seating 2,200, has been damaged by fire and will be closed for about five months for repairs.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

The Parks and Recreation Commission, which has an annual budget exceeding $400,000, is conducting an extensive motion picture program. It has purchased 120 small projectors, 36 speaker units and a file of more than 700 films of all types, including educational and entertainment films. An average of 50 to 60 films are exhibited each week before audiences of 25,000 gathered at schools, hospitals, base ball parks and similar situations. Equipment is transported by 16 jeeps and trailers; the mobile units visiting all parts of the island. The Commission intends to produce its own educational films.

RKO RADIO PICTURES INC. *Trade Showings* OF FOUR PRODUCTIONS

RKO RADIO PICTURES

	THE VELVET TOUCH	MYSTERY IN MEXICO	RACE STREET	YOUR RED WAGON (tent. title)
ALBANY Fox Projection Room 1052 Broadway	Mon. 6/21 8:00 P.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 8:00 P.M.
ATLANTA RKO Projection Room 195 Luckie Street N.W.	Mon. 6/21 2:30 P.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 2:30 P.M.
BOSTON RKO Projection Room 122 Arlington Ave.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
BUFFALO Fox Projection Room 290 Franklin Street	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
CHARLOTTE Fox Projection Room 308 So. Church St.	Mon. 6/21 2:30 P.M.	Tues. 6/22 4:00 P.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 2:30 P.M.
CHICAGO RKO Projection Room 1300 So. Wabash Ave.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
CINCINNATI RKO Projection Room 12 East 6th Street	Mon. 6/21 8:00 P.M.	Tues. 6/22 9:30 P.M.	Tues. 6/22 8:00 P.M.	Wed. 6/23 8:00 P.M.
CLEVELAND Fox Projection Room 2219 Payne Ave.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
DALLAS Fox Projection Room 1803 Wood St.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
DENVER Paramount Proj. Room 2100 Stout St.	Mon. 6/21 2:30 P.M.	Tues. 6/22 2:00 P.M.	Tues. 6/22 3:10 P.M.	Wed. 6/23 2:30 P.M.
DES MOINES Fox Projection Room 1300 High Street	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
DETROIT Blumenthal Proj. Room 2310 Cass Ave.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
INDIANAPOLIS Universal Proj. Room 517 North Illinois St.	Mon. 6/21 1:00 P.M.	Tues. 6/22 1:00 P.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 1:00 P.M.
KANSAS CITY Paramount Proj. Room 1800 Wyandote	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
LOS ANGELES RKO Projection Room 1980 S. Vermont Ave.	Mon. 6/21 2:30 P.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 2:30 P.M.
MEMPHIS Fox Projection Room 151 Vance Ave.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
MILWAUKEE Warner Projection Room 212 W. Wisconsin Ave.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
MINNEAPOLIS Fox Projection Room 1015 Currie Ave.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
NEW HAVEN Fox Projection Room 40 Whiting Street	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
NEW ORLEANS Fox Projection Room 200 So. Liberty Street	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
NEW YORK RKO Projection Room 630 9th Ave.	—— ——	Tues. 6/22 11:00 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 2:30 P.M.
NEW YORK Normandie Theatre 53rd St. & Park Ave.	Mon. 6/21 10:30 A.M.	—— ——	—— ——	—— ——
OKLAHOMA CITY Fox Projection Room 10 North Lee Street	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
OMAHA Fox Projection Room 1502 Davenport Street	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
PHILADELPHIA RKO Projection Room 250 N. 13th Street	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
PITTSBURGH RKO Projection Room 1809-13 Blvd. of Allies	Mon. 6/21 1:30 P.M.	Tues. 6/22 1:30 P.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 1:30 P.M.
PORTLAND Star Projection Room 925 N. W. 19th Ave.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
ST. LOUIS S'Renco Proj. Room 3143 Olive Street	Tues. 6/22 11:30 A.M.	Wed. 6/23 11:30 A.M.	Wed. 6/23 2:30 P.M.	Thurs. 6/24 11:30 A.M.
SALT LAKE CITY Fox Projection Room 216 East 1st South Street	Mon. 6/21 1:00 P.M.	Tues. 6/22 1:00 P.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 1:30 P.M.
SAN FRANCISCO RKO Projection Room 251 Hyde Street	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
SEATTLE Jewel Box Proj. Room 2318 2nd Ave.	Mon. 6/21 10:30 A.M.	Tues. 6/22 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 10:30 A.M.
SIOUX FALLS Hollywood Theatre 212 No. Phillips Avenue	Mon. 6/21 10:00 A.M.	Tues. 6/22 9:30 A.M.	Tues. 6/22 10:30 A.M.	Wed. 6/23 10:00 A.M.
WASHINGTON Fox Projection Room 932 New Jersey Ave.	Tues. 6/22 10:30 A.M.	Wed. 6/23 10:30 A.M.	Tues. 6/22 2:30 P.M.	Wed. 6/23 2:30 P.M.

AFM May Seek Studio Increase

An indication that the American Federation of Musicians may ask film studios for further wage increases for its members came Monday at the opening session of the week-long AFM convention in Asbury Park, N. J.

Presenting his annual report to members at the Berkeley-Carteret Hotel, James C. Petrillo, AFM president, said that before the advent of sound, musicians in theatres of the United States and Canada earned $48,000,000 annually, whereas such musicians, now numbering only 1,222, earn only $5,000,000 each year. Pointing out that "Hollywood services screens of the world" and that motion pictures, like radio, have served to reduce employment opportunities for musicians, Mr. Petrillo asked the delegates: "How can the situation be remedied?" A committee report on the situation was expected before the convention's end.

The Hollywood studios' contract with the AFM will expire August 31, and J. W. Gillette, the AFM's international studio representative, said at the convention that he and Mr. Petrillo "are anxious to meet soon with the producers' committee on the basic studio agreement."

Two Men Plead Not Guilty In 16mm Copyright Suit

Henry L. Brook and Joseph Albino, both of Brooklyn, N. Y., pleaded not guilty in Federal Court in Brooklyn Monday to a six-count indictment charging them with infringement of copyrights in four 16mm motion pictures. They appeared before U. S. Judge Harold M. Kennedy. The indictment charged the defendants with renting the 16mm films for a fee for the purpose of exhibitions. Columbia's "Gilda" and Twentieth Century-Fox's "Leave Her to Heaven" were each named in two counts. MGM's "Bad Bascombe" and Republic's "Murder in the Music Hall" were each named in one count.

Ward to Reeves Soundcraft

Donald E. Ward, formerly with Audio Devices and Muzak, has been appointed sales manager for Reeves Soundcraft Corporation, New York.

Thad Barrows Dies

Thad Barrows, chief projectionist at the Metropolitan theatre in Boston, died June 2. He was a past president of the Boston operators' local, and had been with the Metropolitan since 1925.

Spencer S. Steenrod

Spencer S. Steenrod, 60, Nelsonville, O., theatre owner, died June 3 of a heart attack in a Columbus, O., hospital. A pioneer in Ohio exhibition, Mr. Steenrod was owner of the Majestic and Orpheum, Nelsonville.

Short Product in First Run Houses

NEW YORK — Week of June 8

ASTOR: Calgary Stampede....Warner Bros.
Teen Age Tars.....RKO
Feature: Melody Time.....RKO

CAPITOL: Little Thinker.....MGM
Souvenirs of Death.....MGM
Feature: The Bride Goes Wild.....MGM

CRITERION: No Holds Barred.....Columbia
Stork Takes a Holiday.....Columbia
Feature: The Lady from Shanghai.....Columbia

GLOBE: Screen Snapshots.....Columbia
Kiddie Car Concert.....United Artists
Feature: Arch of Triumph.....United Artists

MUSIC HALL: Daddy Duck.....RKO
Feature: The Pirate.....MGM

PARAMOUNT: Popular Science, No. 5 Paramount
Unusual Occupations, No. 4.....Paramount
Pre-hysterical Man .....Paramount
Feature: Hazard .....Paramount

RIVOLI: 'Taint So.....Paramount
Feature: Another Part of the Forest.....Universal

ROXY: Hounding the Hares...20th Cent.-Fox
Fashioned for Action.....20th Cent.-Fox
Battle of Greece.....20th Cent.-Fox
Feature: The Green Grass of Wyoming 20th Cent.-Fox

STRAND: Let's Sing a Stephen Foster Song Vitaphone
Living With Lions.....Vitaphone
I Taw a Putty Cat.....Vitaphone
Feature: Silver River.....Warner Bros.

WINTER GARDEN: What a Build...Universal
Feature: Bad Sister.....Universal

CHICAGO — Week of June 8

APOLLO: The Bored Cuckoo.....Paramount
Built for Speed.....Warner Bros.
Feature: Hatter's Castle.....Paramount

CHICAGO: Back Alley Uproar..Warner Bros.
Feature: Silver River.....Warner Bros.

GRAND: King of the Carnival..Warner Bros.
Feature: Dear Murderer.....Univ.-Intl.

MONROE: Make Mine Freedom.....MGM
Feature: The Search.....MGM

PALACE: Double Dribble.....RKO
Feature: Miracle of the Bells.....RKO

ROOSEVELT: Good Boos Tonight..Paramount
Feature: Duel in the Sun.....SRO

UNITED ARTISTS: Screen Snapshots.Columbia
Feature: The Bride Goes Wild.....MGM

SAG to Resume Contract Talks With Producers

Interrupted negotiations between the Screen Actors Guild and the major film producers for a contract to supersede the pact which expires July 31 will be resumed "shortly," the SAG board disclosed in a report to its membership in Hollywood Monday. The report reiterated an earlier statement that talks broke down because the studios refused to bargain with the SAG concerning player rights in films subsequently televised, and declared that the producers recognized this principle in its contract with the American Federation of Musicians two years ago. The board added that the guild is willing to negotiate a separate contract covering the use of films in television.

Warner Publicists Get Retroactive Pay Raise

Under voluntary labor arbitration rules of the American Arbitration Association, publicity, advertising and exploitation employees of the Warner Brothers New York office have received wage increases ranging from $5.50 to $20 weekly. The award was made to the Screen Publicists Guild, Local No. 114, UOPWA-CIO, and is retroactive to September 27, 1947. The new minimum scales are set at $125 for senior publicists; $87.50 for publicists; $62.50 for associate publicists, and $40 for apprentice publicists.

To Charge for Extra Police

The House of Representatives' District Committee approved a bill June 3 allowing the District to collect from Washington theatre owners the cost of any extra police or fire protection called for special events.

Chicago Rialto's Policy Effective

Chicago Bureau

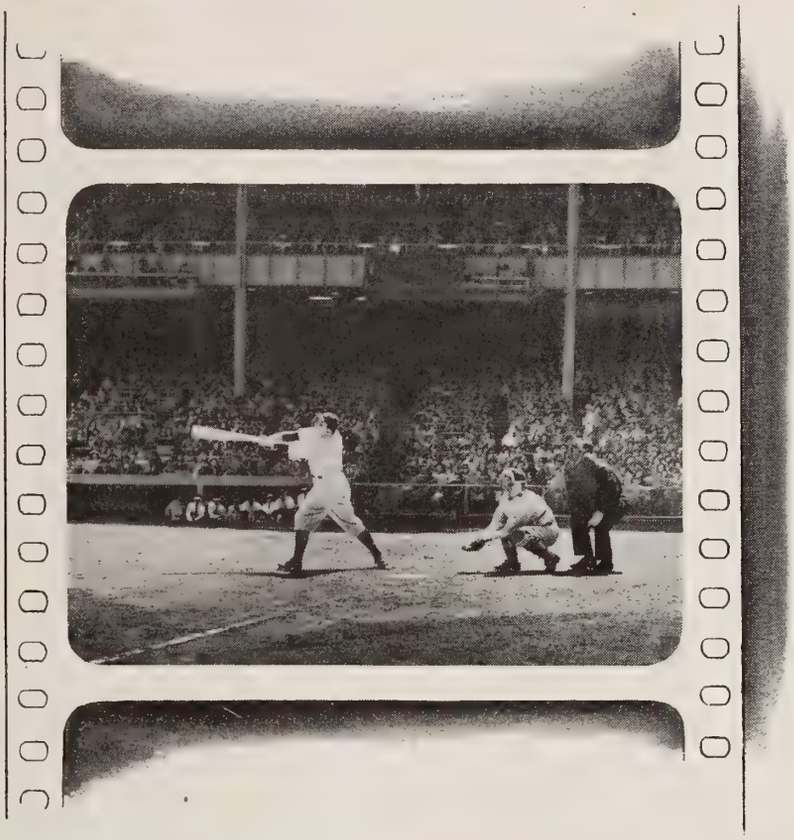
The downtown Rialto theatre's recent policy switch of playing move-over product may prove a lucrative outlet for distributors, whose gross returns on films playing in defendant Loop theatres have amounted to proportionately less since the two-week limit imposed by the Jackson Park decree went into effect.

U-I's "Naked City" was the first film since the decree to play the house under the new policy, having moved from the RKO Palace, after a profitable two-week run.

Since the Rialto is a non-defendant theatre, distributors, whether defendants or non-defendants, are protected in playing move-over product in this house, because they are not compelled, under the decree ruling, to release films to the outlying spots until completion of the run. In this instance, "Naked City," although released by a non-defendant distributor, can play indefinitely before a print is released to the subsequent runs.

Likewise, a defendant distributor, for example, Metro, could move over its "Easter Parade" into the Rialto, were it to play the Chicago Theatre, a B&K defendant house, for a two-week run before the neighborhood theatres could pick it up and use it on their screens.

However, under the decree, should a distributor decide to impose any clearance on a film following a move-over engagement at the Rialto, the clearance must revert back to the time of the original engagement, if it is a defendant house.



The shot that will be seen 'round the world!



On May 29, the cameras stopped turning on Roy Del Ruth's "The Babe Ruth Story," *a film which has excited more exhibitor and fan interest than any production in recent years. Cutting and scoring began immediately and, soon, theatre men can look forward to seeing and selling that Home Run of Hits,* "The Babe Ruth Story," *an Allied Artists Production.*

Ross to Produce "Robe" in 1949

Hollywood Bureau

Lloyd C. Douglas' best-selling novel, "The Robe," will go into production early next year with Victor Fleming directing, Frank Ross, the producer, announced Monday.

The long delayed screen version will be produced for RKO release, Mr. Ross said, and negotiations are under way for Gregory Peck to play Marcellus, the chief character. Maxwell Anderson and Andrew Solt already have been signed to write the screenplay, which may be filmed in Italy.

The screen rights to "The Robe," a novel of the garment worn by Christ prior to the crucifixion, have been owned by Mr. Ross since 1942, but the film project has been repeatedly postponed. Mr. Anderson, Mr. Solt and Mr. Fleming recently completed "Joan of Arc" for RKO. Mr. Anderson arrived in Hollywood last weekend to begin work on the screen adaptation with Mr. Solt.

Jersey TOA Meet Set

The first annual convention of the New Jersey chapter of Theatre Owners of America will be held at the Berkely-Carteret Hotel in Asbury Park, N. J., June 17. Maury Miller of Passaic, N. J., president of the chapter, will preside. National TOA executives have been invited to attend the meeting.

Allied States Convention in New Orleans November 29

Allied States Association will hold its 1948 convention November 29-December 1 at New Orleans. W. A. Prewitt, Jr., president of Allied's Gulf States unit, will be general convention chairman. Allied's autumn board meeting will be held immediately preceeding the convention, November 27-29. In making the announcement, Abram F. Myers, Allied chairman, said the convention had been awarded New Orleans "in recognition of the splendid growth and progress of the Allied Theatre Owners of the Gulf States." Federal and local amusement taxes, television, the anti-trust suit and other industry matters will be discussed at the convention. The southern exhibitor association celebrated its first anniversary June 1.

Legion of Decency Reviews Eleven New Productions

The National Legion of Decency has reviewed 11 new productions. approving all but two. In Class A-1, unobjectionable for general patronage, were: "Big Town Scandal," "Carson City Raiders," "Easter Parade," "Melody Time" and "Trapped by Boston Blackie." In Class A-II, unobjectionable for adults, were "Assigned to Danger," "Close-Up," "Escape" and "The Time of Your Life." In Class B, objectionable in part, were "Red River," because of a "suggestive sequence" and "inadequate moral compensation," and "They Are Not Angels," because it "tends to present illicit killing as justifiable."

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Address_____ Zone No._____

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Disney 6-Month Net Is $68,128

A net profit of $68,128 for the 27 weeks ended April 3 was reported this week by Walt Disney Productions. This was equal to eight cents a share on the 652,840 common shares outstanding and compares with a net profit of $264,383 for the corresponding period in 1947, when the per share earnings amounted to 38 cents.

In a letter to stockholders, president Roy O. Disney stated that "while it is anticipated that earnings during the second half of the 1948 fiscal year will show improvement over those of the first six months, we cannot expect any material improvement until international currency difficulties become less severe."

Total income for the first half of 1948 was $2,543,286, which compares with a total income of $2,984,097 for the first half of

The latest Disney release is "Melody Time." The next will be "So Dear to My Heart," planned for a New York opening in January, 1949.

Columbia Pushes Superman Serial

Columbia's serial, "Superman," based on the familiar comic strip and radio program, will be sold as a special—outside the company's general serial-short subject program. Abe Montague, general sales manager, made this announcement Tuesday in the course of the company's sales meeting at the Hotel Warwick, New York.

"Superman" is being sold to first run houses which have never previously played chapter plays, he announced. Although the serial has been offered for sale only a few weeks, Mr. Montague said that contracts for "Superman" were coming in at a far greater pace than for any other serial. Some situations have booked the serial for a full week, he stated.

"Superman" will receive a large tie-in exploitation. The facilities of the McClure syndicate, which issues the comic strip, and the Mutual Broadcasting System, which carries the radio program are being utilized to publicize the serial. Eleven manufacturers producing "Superman" products will also cooperate.

Settle Percentage Suits

Five suits involving percentage pictures have been marked closed in Providence Federal Court with the filing recently of a stipulation in each action that the defendant exhibitors have accounted to the plaintiff distributors. Separate actions were pending on behalf of the five majors. The theatres involved were the Palace, Gem and Thornton, Artic, R. I., and the Weymouth, Weymouth, Mass.

Daily News Gives Foreign Film Ads The Blue Pencil

Because of the influx of foreign films resulting in "an increase of lurid advertising," the New York *Daily News* has adopted a policy of more stringent requirements for its motion picture advertising.

This was announced Sunday by the newspaper in a by-lined article by Dorothy Masters, one of the *News* film reviewers.

She said: "Increasingly concerned with the type of material submitted for publication of late, the advertising department of the *News* is adopting a clean-up policy in the cinema line by rejecting ads of dubious character. Copy that doesn't adhere to the dictates of good taste and accuracy is getting the blue pencil or the wastebasket. Evoking the campaign were certain ads pertaining to foreign films.

"With everybody and his brother bringing in foreign imports," she continued, "and few of them doing business because too many are scraping the bottom of the barrel for pre-war products, there certainly has been an increase in lurid advertising, some of which is misleading as well."

Miss Masters pointed out to readers that the Motion Picture Association of America has no jurisdiction over imported films.

Compromise Building Code Approved in Washington

Washington Bureau

The District Commissioners last week approved compromised changes in building code requirements for theatres which will cost Washington theatre owners about $50,000. The approval was regarded here as a victory for the owners, who had been fighting proposals made last year by the District's building officials which would have cost them close to $2,000,000. A group of owners worked out a compromise with the District officials and it was this compromise which was approved. Required changes include walling in boiler rooms under stages and lobbies, and enclosing outside fire escapes. If the original proposals had been approved the owners would have been required to make changes in exits and standing space, would have had to remove outside fire escapes and move some of their boiler rooms.

Radio City Music Hall Sets New Top at $1.40

New York City's Radio City Music Hall has increased its evening admissions from $1.25 to $1.40, and its matinee admissions from 95 cents to $1. These increases are the first to be made by the theatre in several years and were put into effect with the current engagement of "The Pirate," according to Russell Downing, executive vice-president.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 45—Some 100,000 homeless as Columbia River rages. . . . Tel Aviv bombed. . . . Mahatma Gandhi assassin on trial. . . . Marshall Plan grain reaches Italy. . . . Truman observes Memorial Day. . . . Byrnes and Vandenberg honored by Columbia. . . . Auto racing. . . . Boxing.

MOVIETONE NEWS—Vol. 31, No. 46—Tension over truce in Palestine. . . . President speaks in Chicago. . . . 410 midshipment say farewell to Annapolis. . . . . Midget auto racing. . . . English Derby. . . . Sweepstakes winners.

NEWS OF THE DAY—Vol. 19, No. 279—UN strives for truce in Palestine. . . . Marines sail for Europe. . . . Columbia honors statesmen. . . . Berlin gets fight fever. . . . Indianapolis speed classic. . . . Northwest's greatest flood.

NEWS OF THE DAY—Vol. 19, No. 280—Truman begins cross-country tour. . . . Benes resigns as Reds tighten grip in Czechoslovakia. . . . Happy day for future admirals. . . . Fair boost world trade. . . . Palestine war news. . . . Long shot wins English Derby.

PARAMOUNT NEWS—No. 82—Pacific Northwest hit by raging flood. . . . South African election. . . . Italy receives aid from U. S. . . . New stamp honors heroic clergymen. . . . Statesmen honored at Columbia. . . . French fleet on review. . . . German boxing.

PARAMOUNT NEWS—No. 83—Heel and toe classic. . . . Canada: Show window of the world. . . . Inside Czechoslovakia. . . . Truman makes speaking tour. . . . English Derby.

UNIVERSAL NEWS—No. 149—Fighting in Palestine. . . . Pacific Northwest floods. . . . ERP shipments arrive in Greece and Italy. . . . Columbia honors statesmen. . . . Pineapple harvest in Puerto Rico. . . . German boxing.

UNIVERSAL NEWS—No. 150—Midshipmen graduate at Annapolis. . . . Truman on midwest tour. . . . Canada's trade fair opens at Toronto. . . . Cops play kids at PAL outing. . . . Long shot wins English Derby. . . . Midget racing in New York debut.

WARNER PATHE NEWS—No. 84—Floods ravage Northwest. . . . Queen Mary is 81. . . . Britain builds little bike. . . . Fishing census. . . . Sports: U. S. and Germany. . . . Great events: William Penn's treaty with the Indians.

WARNER PATHE NEWS—No. 85—Truman on tour. . . . Benes resigns. . . . Report from Palestine. . . . Annapolis graduation. . . . Miss Europe selected. . . . Walking on land; walking on water. . . . English Derby. . . . Midget car races.

TELENEWS DIGEST—Vol. 11, No. 23—Flood waters. . . . Eisenhower at Columbia. . . . Pickets oppose draft. . . . Co-eds from George Washington University picket. . . . Benes resigns. . . . King Gustav. . . . Renounces U. S. citizenship. . . . Funeral of George Polk. . . . French fleet review. . . . Field Marshall Earl Wavell receives key to the Tower of London. . . . Spellman welcomed to Batavia. . . . Palomar telescope in service. . . . America's Olympic hopefuls. . . . Spring ski jump in Oslo's streets. . . . New technique for old water sport.

Diana Productions Seeks New Releasing Outlet

Diana Productions and Universal-International have agreed on mutual abrogation of the releasing contract, by which U-I released Diana productions, and Diana is now seeking another release outlet. Walter Wanger, former Diana vice-president, and Joan Bennett, a former officer, have sold their interests in the company. Fritz Lang, president, will put Diana's next production, "Winchester 73," into production at Nassour Studios by July 1.

Santucci Cabinet Aide

Argeo Santucci, MOTION PICTURE HERALD correspondent in Rome, has been appointed head of the secretary's office of Hon. Alberto Giovanni, Cabinet Minister, with special responsibilities in connection with the Marshall Plan. In order to accept this assignment Mr. Santucci has received a three-month leave of absence from his position with the Association of Savings Banks.

Material Supply For Buildings Shows Increase

Washington Bureau

The production of building materials increased sharply in March over February, the Commerce Department reported last weekend in its latest figures. Department officials believe, however, that some materials used in theatre construction will continue in tight supply throughout the year.

Shortest supplies are steel products. Cuts in European Recovery Plan appropriations may ease this situation a little, but theatre owners, the officials believe, probably will continue to have trouble obtaining steel products for many months.

Although there has been talk of shortages in cement, the Commerce Department discounts such talk, believing any shortages now existing to be the result of temporary dislocations following on the recent Supreme Court decision in the cement anti-trust suit. Cement production, the Department points out, was up nine per cent in March over February to set a new March record.

Theatre builders may have to continue to pay premium prices for cast iron and sewer pipe, but the Government officials believe that electrical fixtures will soon be offered in good supply. The supply of concrete reinforcing bars—up 18 per cent in March over February—and of fabricated structural steel, up 15 per cent, is also improving. Brick production in March was up 22 per cent over February.

Golding to Trans-Atlantic

David Golding, former American publicity contact in London for Sir Alexander Korda's productions, has joined the Alfred Hitchcock - Sidney Bernstein company, Trans-Atlantic Pictures, in a similar capacity.

Mississippi Meeting Set

The annual convention of the Mississippi Theatre Owners has been called for June 20-22 at Buena Vista Hotel, Biloxi, Miss. M. A. Connett, president, will preside.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE IN THE DOUGH: Penny Singleton, Arthur Lake—The farmers are too busy at this season and consequently no midweek business. The picture is about average for this series. Played Tuesday, Wednesday.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

IT HAD TO BE YOU: Ginger Rogers, Cornel Wilde—A very poor attraction. A few more of these and Ginger will be a past memory. Played Wednesday, Thursday, May 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRINCE OF THIEVES: Jon Hall, Patricia Morrison—No attraction. Proved poor at the box office. Played Friday, Saturday, May 28, 29.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

RELENTLESS: Robert Young, Marguerite Chapman—Just another Western but filmed in good Technicolor that just did average business on our best playing time. Played Saturday-Tuesday, May 22-25. —Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

RETURN OF MONTE CRISTO: Louis Hayward, Barbara Britten—A good feature of its kind. However, the original Monte Criste feature took a beating. This was a pretty good imitation of it. Except for the costumes and cast it was pretty well identical. Didn't draw any too well. Played Saturday, May 15.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SON OF RUSTY: Ted Donaldson, Tom Powers—Good. Used on double bill and it pleased.—S. T. Jackson Theatre, Flomaton, Ala.

Eagle Lion

ADVENTURES OF CASANOVA: Arturo de Cordova, Lucille Bremer—One of the best action shows I've had in months which brought in one of the poorest grosses. My competitor had "The Outlaw" and this picture took a terrific beating. Played Sunday, Monday, May 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FIGHTING VIGILANTES, THE: Al "Lash" La Rue, Al "Fuzzy" Knight—This Western seemed to please. Played Friday, Saturday, April 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

OUT OF THE BLUE: George Brent, Virginia Mayo—This picture seemed to please. A few said, "too silly." Not much business on it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

T-MEN: Dennis O'Keefe, Mary Meade—Excellent picture. Many favorable comments, but it did no business. Didn't even earn the guarantee.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

B. F.'S DAUGHTER: Barbara Stanwyck, Van Heflin—Here is a good picture that did no business. The title was poor for the movie trade and not enough small town folks have read the book. Played Saturday-Tuesday, May 15-18.—Ritz Amusements Inc., Park Theatre, North Vernon, Ind.

BRIDE GOES WILD: June Allyson, Van Johnson —Excellent picture and excellent business. This is what the public wants. Played Saturday-Tuesday, May 1-4.—Ritz Amusements Inc., Park Theatre, North Vernon, Ind.

GONE WITH THE WIND: Clark Gable, Vivian Leigh—A great picture but business was not up to expectations. Had we been able to secure a print three months ago when our patrons were asking for this picture, we doubtless would have done much better. Played Wednesday, Thursday, May 26, 27.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

HIGH WALL: Robert Taylor, Audrey Totter—A well acted picture for this type and pleased the few who dropped in to see it. Business far below average for midweek. Played Saturday, Sunday, May 5, 6.—Ritz Amusements Inc., Park Theatre, North Vernon, Ind.

HIGH WALL, THE: Robert Taylor, Audrey Totter —Strictly adult. Our juveniles were absent. A good feature that was enjoyed by a small crowd. High rentals do not help these MGM features. Haven't made money on any of the new releases. Good for those situations which like drama. Played Friday, May 21.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SONG OF THE THIN MAN: William Powell, Myrna Loy—This was used on the top half of a double bill to fair business. The Thin Man series should be allowed to rest in peace. Played Friday, Saturday, May 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THREE DARING DAUGHTERS: Jeanette MacDonald, Jose Iturbi—A picture of this type will not do very well here. Too much opera singing. Take the opera out and this would pass. Played Sunday, Monday, May 23, 24.—Thurston Cooper, Myers Theatre, Nashville, N. C.

Monogram

JIGGS AND MAGGIE IN SOCIETY: Joe Yule, Renie Riano—Pretty good little program picture. Hope they continue to make these.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LOUISIANA: Jimmie Davis, Margaret Lindsay—An excellent production. Small towns cannot go wrong on this picture. It pleases the entire family. Comments by the customers were unusually good. Played Thursday, Friday, May 27, 28.—Mrs. J. M. Forte, Norjan Theatre, Olive Branch, Miss.

ROCKY: Roddy MacDowall, Edgar Barrier—Very good little program picture.—S. T. Jackson Theatre, Flomaton, Ala.

Paramount

GOLDEN EARRINGS: Ray Milland, Marlene Dietrich—This didn't take so well. Opinions were divided. Business below par. Played Wednesday, Thursday, May 26, 27.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

GOLDEN EARRINGS: Ray Milland, Marlene Dietrich—This didn't seem to take. Opinions divided. Some liked it and others didn't. Played Wednesday, Thursday, May 26, 27.—Harland Rankin; Erie Theatre, Wheatley, Ont., Can.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—This is a wonderful picture but we were disappointed in proceeds. It just did not draw the crowd. It is not for small towns. Played Sunday, Monday, May 23, 24.—Mrs. J. M. Forte, Norjan Theatre, Olive Branch, Miss.

WILD HARVEST: Alan Ladd, Dorothy Lamour—Did average over the weekend business. Miss Lamour did a good job in a tough part. Good entertainment but did not hear any raves. Played Saturday-Monday, May 22-24.—Jeff Jefferis, Jefferis Theatre, Piedmont, Mo.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Myrna Loy, Shirley Temple—Well liked. We played this picture late and it still did above average business. Played Sunday, Monday.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

DICK TRACY MEETS GRUESOME: Boris Karloff, Ralph Byrd—This was good. Something different for a change. No business. Adults leave these Tracy pictures to the kids. Played Friday, Saturday, May 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IF YOU KNEW SUSIE: Eddie Cantor, Joen Davis—Very good. Plenty of laughs, good songs. Had a few come back the second day to see it again. The best Eddie Cantor has made, in my opinion. Played Thursday, Friday, May 27, 28.—Thurston Cooper, Myers Theatre, Nashville, N. C.

OUT OF THE PAST: Robert Mitchum, Jane Greer —A good show that failed to bring in any business. I don't know when business will get back to normal. Played Tuesday, Wednesday, May 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SEA DEVILS: Victor McLaglen, Preston Foster—A swell sea story that flopped the one day we played it. Played Tuesday, April 20.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—Lovely Technicolor, fantastic story and much over-acting on the part of Fairbanks. His hand waving and jumping around were very monotonous. A good crowd for this time of the year attended. Not up to the other Arabian Nights productions. Played Monday, May 17.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

TYCOON: John Wayne, Larraine Day—An excellent picture in beautiful Technicolor. Larraine Day was never better. Picture has everything. Business only average. Played Saturday-Tuesday, April 3-6. —Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

WILD HORSE MESA: Tim Holt, Nan Leslie—This is what I call a midget super Western. Holt, as usual, pleases with these swell action Westerns. Played Friday, Saturday, May 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

BELLS OF SAN ANGELO: Roy Rogers, Dale Evans—Up to the usual standard of these features. Some day some producer will get an original idea for these features. Andy Devine was the best of the cast. Drew the usual for this type of film. Played Friday, May 14.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

BILL AND COO: Burton's Birds—Very good for what it is. Personally enjoyed it. Played on Sunday with 50 minutes of shorts. Sunday night we had about 25 walkouts before the feature was half over. This gave me the lowest gross of the year. Watch your step, or you will pay too much for this as I did.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HIT THE SADDLE: Bob Livingston, Ray Corrigan—The advertisement on this is bad, for besides the Mosquiteers there is Rita Hayworth and a swell horse story about killer stallion. Played Friday, Saturday, May 21, 22.—Ralph Raspa, State Theatre, Rivesville, W. Va.

INSIDE STORY, THE: Marsha Hunt, William

(*Continued on following page*)

OF COURSE
you'll make money with...
"TEXAS, BROOKLYN and HEAVEN"
sent from UA

(Continued from preceding page)

Lundigan, Charles Winninger—This pciture will do well and can play for two days. Everyone enjoyed it very much. Try this one and see if it doesn't pay off. Played Wednesday, May 26.—Thurston Cooper, Myers Theatre, Nashville, N. C.

MAGNIFICENT ROGUE: Lynn Roberts, Warren Douglas—A swell comedy that more than pleased all present. Attendance was fair. I wish I could have exploited this in some way for it was a natural for a sleeper. Played Friday, Saturday, May 21, 22.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ON THE OLD SPANISH TRAIL: Roy Rogers, Jane Frazee—Good Western, business fair. Should do well on weekends. Played Friday, Saturday, May 28, 29.—Harland Rankin, Beau Theatre. Belle River, Ont., Can.

PRETENDER, THE: Albert Dekker, Catherine Craig—This was O. K. or the second spot on a weekend double bill. Very little interest shown. Played Friday, Saturday, May 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THAT'S MY GAL: Lynn Roberts, Donald Barry—This was shipped to us by mistake and what a mistake. Didn't go over the second time at all. Played Monday, Tuesday, May 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TRESPASSER, THE: Dale Evans, Warren Douglas—A swell little feature from Republic. Why doesn't some major company grab Warren Douglas. He brightens every feature he is in. He's another Larry Parks—young, handsome and appealing. Played Friday, Saturday, May 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

UNDER CALIFORNIA STARS: Roy Rogers, Jane Frazee—Just another Roy Rogers. They always do good business. Played Tuesday, May 25.—Thurston Cooper, Myers Theatre, Nashville, N. C.

YANKEE FAKIR: Douglas Fowley, Joan Woodbury—A swell little feature set in a Western background. No business. Played Friday, Saturday, April 23, 24. Ralph Raspa, State Theatre, Rivesville, W. Va.

Screen Guild

RUSTLER'S VALLEY: William Boyd, George Hayes—Good Western. Played Friday, Saturday, April 30, May 1. Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

CAPTAIN FROM CASTILE: Tyrone Power, Jean Peters—Average business. Patrons well satisfied. The picture is too long drawn out, is the only complaint. Played Sunday, Monday.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

DRUMS ALONG THE MOHAWK: Claudette Colbert, Henry Fonda—A reissue which is worth playing. Played Friday, Saturday, May 14, 15.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

I WONDER WHO'S KISSING HER NOW: June Haver, Mark Stevens—Wonderful entertainment. Play it by all means. Played Saturday, Sunday, May 8, 9.—M. E. Redeker, M.W.A. Theatre, Morrison, Mo.

JEWELS OF BRANDENBBURG: Richard Travis, Micheline Cheirel—No attraction for this situation. Business definitely off. Played Friday, Saturday, May 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MOTHER WORE TIGHTS: Betty Grable, Dan Daily, Jr.—A down-to-earth musical that really brought them in and it was enjoyed by young and old. Betty Grable and Daily were great. Brought us our best gross in a year. Played Saturday, Sunday, May 22, 23.—M. E. Redeker, M. W. A. Theatre, Morrison, Mo.

NIGHTMARE ALLEY: Tyrone Power, Joan Blondell—Full of booze and carnival bunco. Sorry we played it. We took in film rent but very little more. For such a star as Tyrone Power, what a pity to waste his talents in a shower bath of whiskey and champagne. Played Friday, Saturday, May 21, 22.—N. W. Huston, Liberty Theatre Columbus, Kan.

TOBACCO ROAD: Gene Tierney, Charles Grapewin—Did twice the business we expected. Must be due to the natural sympathy people feel for the poverty stricken, hopeless families portrayed in this stirring story. This is one of the reissues it pays to repeat. The acting of the principals has never been surpassed. Played Friday, May 14.—N. W. Hustin, Liberty Theatre, Columbus, Kan.

WAKE UP AND DREAM: John Payne, June Haver—Didn't take. Business poor. Musicals we find spotty. Played Monday, Tuesday, May 24, 25. —Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

United Artists

CARNEGIE HALL: Marsha Hunt, William Prince—A big money loser for a small town. The few who saw it knew what to expect and praised it to the skies. Those who stayed away do not know what they missed and did not care. Played Wednesday, Thursday, May 26, 27.—N. W. Huston, Liberty Theatre, Columbus, Kan.

SONG OF THE OPEN ROAD: Edgar Bergen, Bonita Granville—A swell musical comedy which I doubled to below average business. It's hard to attract people now that summer is here, especially the farm patronage. Played Tuesday, Wednesday, May 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Universal

BUCK PRIVATES COME HOME: Bud Abbott, Lou Costello—The best Abbott and Costello picture we have played. Played Thursday-Saturday.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

PITTSBURGH: Marlene Dietrich, John Wayne—A swell feature that pleased all present. Business was only average. Played Tuesday, Wednesday, May 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrix—We did no business on this picture. The acting was good and all three actors, Montgomery, Gomez and Miss Hendrix were excellent but our people didn't care for it. Played Wednesday, Thursday, May 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SLAVE GIRL: Yvonne de Carlo, George Brent—The talking camel spoiled what would have been a good picture. Played Tuesday, Wednesday.—M. W. Thompson, Roxy Theatre, Bowbells, N. D.

VIGILANTES RETURN, THE: Jon Hall, Margaret Lindsay—O. K. but not as good as "Michigan Kid." Buy it so you can use it on Saturday. It is not good enough for the two days I gave it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WISTFUL WIDOW OF WAGON GAP: Bud Abbott, Lou Costello—This team is not as popular as they were a year or so ago. We thought it one of their best. Played Sunday, Monday, May 16, 17.—Jeff Jefferis, Jefferis Theatre, Piedmont, Pa.

Warner Bros.

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman—A picture every Missourian will want to see. Plenty of action. Played Friday, Saturday, May 1, 2.—M. E. Redeker, M. W. A. Theatre, Morrison, Mo.

DEEP VALLEY: Ida Lupino, Dane Clark—Swell picture for lovers of action and out of doors. Dane Clark is tops. Played Saturday, Sunday, April 3, 4. —M. E. Redeker, M. W. A. Theatre, Morrison, Mo.

EACH DAWN I DIE: James Cagney, George Raft —An A-I reissue that has everything an audience would want. Cagney and Raft will bring them in. Play it if you have a date open. Played Saturday, Sunday, April 17, 18.—M. E. Redeker, M. W. A. Theatre, Morrison, Mo.

MY GIRL TISA: Lilli Palmer, Sam Wanamaker—A waste of film. Uninteresting story. No star value and definitely not for small towns. Business terrible. Played Wednesday, Thursday, April 7, 8.—Ritz Amusements Inc., Park Theatre, North Vernon, Ind.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—More nice comments from patrons than we have had on any picture in a long time. Did better than average business. Played Sunday, Monday.—Rowell Bros., Idle Hour Theatre, Hardwick, Vt.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—Superb in every respect. This gorgeous musical offsets many lemons exhibitors are forced to play these days. Everybody came and everybody praised this. The cash register wore a broad smile during the three days. Played Sunday-Tuesday, May 9-11. —N. W. Huston, Liberty Theatre, Columbus, Kan.

POSSESSED: Joan Crawford, Van Heflin—Business very poor which was no more than could be expected as Miss Crawford is still no drawing card here. It seemed like this picture was made to demonstrate how well Miss Crawford could imitate an insane woman, as if anyone cared. Played Sunday, Monday, May 16, 17.—A. C. Edwards, Winema Theatre, Scotia. Cal. Small lumber town patronage.

TORRID ZONE: James Cagney. Ann Sheridan—Although we enjoyed this picture, we lacked company. Business was below normal. Played Monday, Tuesday, May 24, 25.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

TREASURE OF SIERRA MADRE: Humphrey Bogart, Walter Huston—Business below average on this one. A good mans' picture and well acted by everyone, especially Walter Huston. Not for your best playing time. Played Wednesday, Thursday, May 19, 20.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind.

UNSUSPECTED, THE: Claude Rains, Joan Caulfield—Took a nose dive on this unpleasant story of murder and crime. No good for Saturday and would have been worse for Sunday. Played Friday, Saturday, April 30, May 1.—N. W. Huston, Liberty Theatre, Columbus, Kan.

Short Features

Columbia

ALL GUMMED UP: All Star Comedies—Pretty good. Without "Curly" the Stooges are not as popular as they were.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FLORA: Color Rhapsodies—Not so good. Fair only. —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HOLLYWOOD COWBOYS: Screen Snapshots—Very good short.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Film Classics

DISCOVERY: Richard Byrd—This is one of the most interesting shorts we have ever played. Business almost doubled. Excellent comment. At least every newsreel theatre should play it.—Lief Sorenson, News Palace, Long Beach, Cal.

Metro-Goldwyn-Mayer

WHAT D'YA KNOW: Pete Smith Specialties—Very good. Tests your I.Q. with some good laughs.—Thurston Cooper, Myers Theatre, Nashville, N. C.

RKO Radio

SAGEBRUSH SERENADE: Western Musicals—Good musical Western.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SKI BELLES: Sportscopes—Good short on water skiing.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

LITTLE ORPHAN AIRDALE: Merrie Melodies Cartoons—A very good cartoon. Play it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SLICK HARE: "Bugs Bunny" Specials—Bugs Bunny at his best. We need more like these. Everybody likes them.—Thurston Cooper, Myers Theatre, Nashville, N. C.

Serials

Columbia

SEA HOUND: 15 Episodes—Chapter one seemed to be O.K. Buster Crabbe should mean something in this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

MYSTERIOUS Mr. M.: 13 Episodes—O.K. serial. Good cast.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

STATE OF THE UNION (MGM)

Final Report:

Total Gross Tabulated	$1,347,800
Comparative Average Gross	1,349,100
Over-all Performance	99.9%

ATLANTA—Loew's Grand, 1st week . . . 95.5%
ATLANTA—Loew's Grand, 2nd week . . . 89.1%
BALTIMORE—Century, 1st wek 128.2%
BALTIMORE—Century, 2nd week 96.1%
BUFFALO—Great Lakes, 1st week 162.8%
BUFFALO—Great Lakes, 2nd week 97.1%
BUFFALO—Hippodrome, MO 1st week . . 68.8%
CHICAGO—Woods, 1st week 119.0%
CHICAGO—Woods, 2nd week 95.2%
CHICAGO—Woods, 3rd week 79.6%
CHICAGO—Woods, 4th week 73.4%
CINCINNATI—RKO Capitol, 1st week . . . 89.6%
CINCINNATI—RKO Capitol, 2nd week . . . 103.7%
CINCINNATI—RKO Capitol, 3rd week . . . 71.8%
CLEVELAND—Loew's State 111.3%
CLEVELAND—Loew's Stillman, MO 1st week 119.4%
CLEVELAND—Loew's Stillman, MO 2nd week 75.2%
DENVER—Orpheum, 1st week 129.8%
(DB) Hollywood Barn Dance (SG)
DENVER—Orpheum, 2nd week 97.4%
(DB) Hollywood Barn Dance (SG)
INDIANAPOLIS—Loew's, 1st week 157.0%
INDIANAPOLIS—Loew's, 2nd week 82.6%
KANSAS CITY—Midland, 1st week 142.8%
KANSAS CITY—Midland, 2nd week 85.7%
LOS ANGELES—Egyptian, 1st week . . . 124.0%
LOS ANGELES—Egyptian, 2nd week . . . 100.7%
LOS ANGELES—Egyptian, 3rd week . . . 69.7%
LOS ANGELES—Fox-Wilshire, 1st week . . . 139.5%
LOS ANGELES—Fox-Wilshire, 2nd week . . 116.2%
LOS ANGELES—Fox-Wilshire, 3rd week . . 85.2%
LOS ANGELES—Los Angeles, 1st week . . 123.7%
LOS ANGELES—Los Angeles, 2nd week . . 79.2%
LOS ANGELES—Los Angeles, 3rd week . . 50.0%
MINNEAPOLIS—Radio City, 1st week . . . 112.5%
MINNEAPOLIS—Radio City, 2nd week . . . 70.0%
NEW YORK—Music Hall, 1st week 103.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 98.7%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 91.9%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 77.8%
(SA) Radio City Music Hall Stage Presentation
OMAHA—Paramount, 1st week 106.7%
OMAHA—Paramount, 2nd week 68.9%
PHILADELPHIA—Goldman, 1st week . . . 163.3%
PHILADELPHIA—Goldman, 2nd week . . . 133.6%
PHILADELPHIA—Goldman, 3rd week . . . 103.9%
PHILADELPHIA—Goldman, 4th week . . . 81.6%
PHILADELPHIA—Goldman, 5th week . . . 79.2%
PITTSBURGH—Penn, 1st week 152.0%
PITTSBURGH—Penn, 2nd week 128.6%
PITTSBURGH—Ritz, MO 1st week 161.2%
SAN FRANCISCO—Warfield, 1st week . . . 131.7%
SAN FRANCISCO—Warfield, 2nd week . . 94.0%
ST. LOUIS—Loew's State, 1st week 118.3%
ST. LOUIS—Loew's State, 2nd week 79.7%
ST. LOUIS—Loew's Orpheum, MO 1st week . 103.4%
TORONTO—Loew's, 1st week 120.4%
TORONTO—Loew's, 2nd week 93.2%

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THE BIG CLOCK (Para.)

Final Report:

Total Gross Tabulated	$903,400
Comparative Average Gross	925,700
Over-all Performance	97.5%

ATLANTA — Fox 83.8%
ATLANTA—Roxy, MO 1st week 93.6%
BALTIMORE—Keith's 1st week 112.0%
BALTIMORE—Keith's, 2nd week 83.6%
BOSTON—Metropolitan, 1st week 109.1%
BOSTON—Metropolitan, 2nd week 93.3%
BUFFALO—Great Lakes 101.6%
(DB) Campus Honeymoon (Rep.)
BUFFALO—Hippodrome, MO 1st week . . . 84.7%
(DB) Campus Honeymoon (Rep.)
CHICAGO—Chicago, 1st week 68.3%
CHICAGO—Chicago, 2nd week 52.1%
CINCINNATI—RKO Palace 91.5%
CLEVELAND—Loew's State 106.4%
CLEVELAND—Loew's Stillman, MO 1st week 110.6%
CLEVELAND—Loew's Ohio, MO 2nd week . 87.0%
DENVER—Denham, 1st week 100.0%
DENVER—Denham, 2nd week 100.0%
INDIANAPOLIS—Indiana 78.7%
LOS ANGELES—Paramount Downtown, 1st week 138.7%
(DB) Speed to Spare (Para.)
LOS ANGELES—Paramount Downtown, 2nd week 81.1%
(DB) Speed to Spare (Para.)
LOS ANGELES—Paramount Hollywood, 1st week 147.7%
(DB) Speed to Spare (Para.)
LOS ANGELES—Paramount Hollywood, 2nd week 102.2%
(DB) Speed to Spare (Para.)
MINNEAPOLIS — State 116.0%
NEW YORK—Paramount, 1st week 130.7%
(SA) Duke Ellington Orchestra
NEW YORK—Paramount, 2nd week 104.5%
(SA) Duke Ellington Orchestra
NEW YORK—Paramount, 3rd week 91.5%
(SA) Duke Ellington Orchestra
NEW YORK—Paramount, 4th week 78.4%
(SA) Duke Ellington Orchestra
OMAHA — Paramount 82.8%
PHILADELPHIA—Karlton, 1st week . . . 159.6%
PHILADELPHIA—Karlton, 2nd week . . . 151.2%
PHILADELPHIA—Karlton, 3rd week . . . 100.8%
PHILADELPHIA—Karlton, 4th week . . . 84.0%
PHILADELPHIA—Karlton, 5th week . . . 67.2%
PITTSBURGH—Stanley, 1st week 110.4%
PITTSBURGH—Stanley, 2nd week 82.8%
SAN FRANCISCO—St. Francis, 1st week . 151.3%
SAN FRANCISCO—St. Francis, 2nd week . 118.4%
SAN FRANCISCO—St. Francis, 3rd week . 75.6%
ST. LOUIS—Fox 101.6%
(DB) Speed to Spare (Para.)
ST. LOUIS—Shubert, MO 1st week 75.3%
(DB) Speed to Spare (Para.)
TORONTO—Shea's, 1st week 115.4%
TORONTO—Shea's, 2nd week 103.8%

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HOMECOMING (MGM)

Intermediate Report:

Total Gross Tabulated	$749,200
Comparative Average Gross	621,600
Over-all Performance	120.5%

BALTIMORE — Century 128.2%
BUFFALO — Buffalo 105.9%
CHICAGO — Oriental 125.2%
(SA) Vaudeville
CINCINNATI—RKO Capitol 169.8%
CLEVELAND—Loew's State 121.2%
INDIANAPOLIS — Loew's 148.7%
KANSAS CITY—Midland 120.0%
NEW YORK—Capitol, 1st week 107.4%
(SA) Xavier Cugat Orchestra
NEW YORK—Capitol, 2nd week 165.7%
(SA) Xavier Cugat Orchestra
NEW YORK—Capitol, 3rd week 133.4%
(SA) Xavier Cugat Orchestra
NEW YORK—Capitol, 4th week 110.9%
(SA) Xavier Cugat Orchestra
NEW YORK—Capitol, 5th week 123.5%
(SA) Xavier Cugat Orchestra
PHILADELPHIA—Stanley, 1st week . . . 162.1%
PHILADELPHIA—Stanley, 2nd week . . . 131.5%
PHILADELPHIA—Stanley, 3rd week . . . 112.3%
PITTSBURGH — Penn 138.8%
SAN FRANCISCO—Fox 130.4%
ST. LOUIS—Loew's State 106.2%

Says Reds Want American Films

The Soviet Union still is interested in the purchase of American pictures and particularly would like to buy a group of 11 films from the Motion Picture Export Association, Nicola Napoli, president of Artkino, said in New York this week.

Mr. Napoli said the Russians, who are willing to pay in dollars providing the deal is made on an outright sale basis, are "not interested in films of social or political significance since, in these respects, nothing that is made in Hollywood pleases them." He denied that the 11 pictures, which already have been seen and approved by Soviet authorities, are films which contain material showing the seamy side of American life and declared that they are mainly musicals and dramas of the "Yearling" type.

Admitting that the Russian demand to have pictures shipped to Moscow for inspection before their sale is discussed, places a severe burden on the American distributors, Mr. Napoli said the Soviets would not approach MPEA any further and that the next step now is up to the Export Association.

Russia has comparatively few 35mm houses, Mr. Napoli said. The Soviets recently bought several French, British and Italian films. Among the many difficulties obstructing the sale of American MPEA films to Russia is the unwillingness of the Soviets to permit MPEA to supervise distribution and to see that prints are not mutilated to distort the story. An MPEA official also has expressed doubt over the wisdom of sending prints to Moscow for inspection since they could easily be duplicated and then shown without control.

Fabian Outing June 24

S. H. Fabian and Sam Rosen have announced that the Fabian Theatres annual golf tournament and party will be held Thursday, June 24, at the Preakness Hills Country Club at Wayne Township, N. J.

Little Rock Theatre Opens

The Garland theatre, Little Rock, Ark., was formally opened June 8. It is under the direction of Floyd B. Peek.



MANAGERS' ROUND TABLE

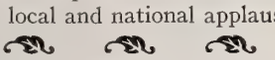
An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

ACCORDING to our guests at the presentation of the Quigley Awards last week, our two prize winners are true to the traditional patten of winners. Charles Hacker and Mildred FitzGibbons made a fine impression with their hosts and admirers here, and we have reason to be proud.

It was part of the presentation program that the winners meet industry leaders personally, on their own premises, and the remark was often passed that these two had plenty to qualify them for the top awards. Charles Hacker has already moved up in his organization to become district manager, and thus becomes an alumnus of the Round Table, no longer eligible as a contender. But his managers will submit their entries in the future. And we should say that Charles planned his own personal campaign of self-improvement, with showmanship.

Mildred FitzGibbons found interested listeners at every interview. One important person said "she had theatre written all over her." Mildred succeeds because she knows her job, and she handles people well because she can do the job herself, and does it. Just for instance, she is a licensed matron, in New York City; she can mix cement, if necessary, or move seats, or act as master of ceremonies, or respond to the official invitation to be a member of the Mayor's Committee, as well as write ads, plan campaigns at the rate of one per month and carry them out to win local and national applause.



QBulletin from Phil Katz, one of our favorite members, who signs this letter as manager of Warner's Enright theatre, East Liberty, Pa., and therein is an item of news. For a long, long while, we've thought that Phil was doing a grand job at the Kenyon theatre, Pittsburgh, where the going was tough and the results he got were obtained the hard way. So, we cheer his appointment as manager of "America's Largest Neighborhood Theatre" and in East Liberty, which is a different, and a better break, for a real showman who deserves this promotion. And he says: "What a place to land!" as he promises to get his feet into the pond of promotion again.

USE MORE POSTERS

Mr. Edward Schrieber gives out with one of his "headitorials" on the subject of posters, notably the 3-sheet, and that reminds us that we have been arguing for a broader appreciation of the 24-sheet for a long time, just hoping to increase the use of this valuable display paper.

Nothing is quite so much bogged down in the ways of the past as the proper use of lithos, and the blame goes all the way down and up from center. The little fellows cannot change and the big fellows will not change. So you find both of them doing the same things they did twenty or thirty years ago — refusing to believe there is anything new in this sales approach.

Edward Schrieber complains that too many three-sheets are a jumble of type, and to that we subscribe. As Ed says, "He who runs must read" — so make them posters and not directories. Bob Gillham told us he did not think the average feature sold as many as 300 copies of a 24-sheet, nationwide, and that is too bad, because the 24-sheet has the best possibilities.

Let us concentrate on using more paper, and using it more intelligently, in the field. Then maybe the home offices will pay some attention and concentrate on turning out better paper so that we can use still more of it. Investigate that standing order you placed a decade or so ago for "one one-sheet" and see if you cannot increase business several ways.

QJim Hardiman, manager of the Odeon-Danforth theatre, Toronto, had an experience with a power breakdown recently, which A. J. Laurie, director of public relations for the Odeon circuit reports as "a great job handling a ticklish situation." The power was off for two hours and forty minutes, on Saturday evening, when it was necessary to keep the audience interested for an indefinite period. Jim had the idea of a "sing-song" and that became an amateur show, impromptu, which filled in with good entertainment and turned the emergency into an attraction.

Incidentally, Monty Salmon was showing us a battery of emergency lights he has built, back stage, at the Rivoli theatre, on Broadway. With a dozen old Ford headlights and a couple of batteries, he can flood his house and the street as well, if there is ever a power shortage. Monty is the sort of manager who is ready for any emergency.

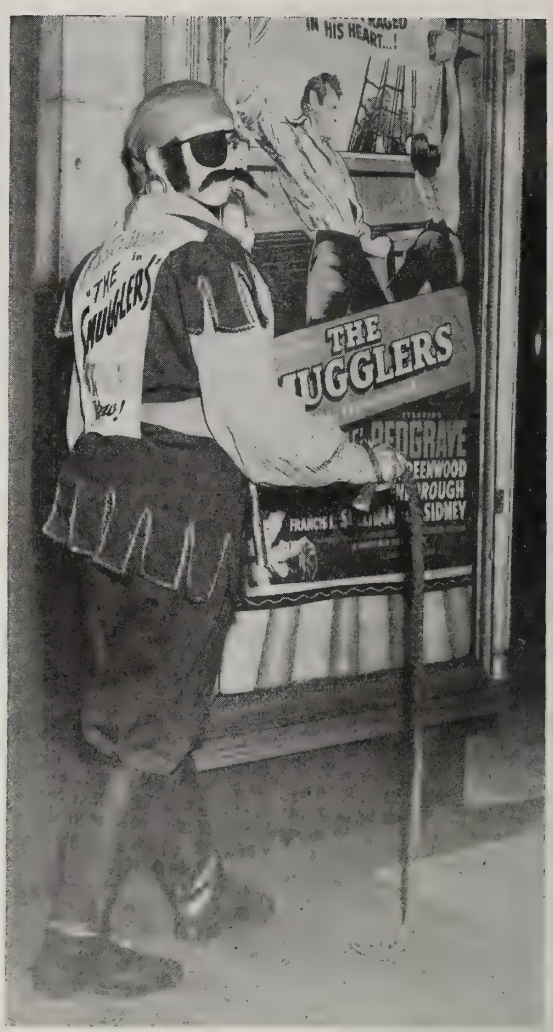


QJames J. Thompson, old friend in this business from way back, as theatre manager and operator, and Sam Kopp, his publicity wise exploiteer, equally well known in these parts, have just opened the new Shore Drive-In theatre, eight miles west of Asbury Park, N. J., and we compliment both on the special edition of the Asbury Park *Evening Press,* which carries pages of complimentary advertising and printed letters of congratulations from civic leaders and political figures in the Jersey Coast area. As Sam puts it, in a penciled note, "this one ad is all we paid for"—so it's a swell example of cooperative advertising. One line in the copy may raise an eyebrow: "No charge for your car"—which means that the average Jerseyite is so used to paying tolls and parking fees, that it almost seems like getting in free to only pay for people! —*Walter Brooks*

There's No Business Like Show Business



Drum majorettes of the Worcester High School band, shown in action during festivities in connection with the New England premiere of "Summer Holiday" at Loew's Poli theatre, where H. H. Maloney is manager (above).



Pirate ballyhoo on the streets of Altoona, Pa., to advertise "The Smugglers" at the Strand theatre. Convincing exploitation for Eagle Lion picture arranged by George Long, manager, and Max Miller, publicist (at right).



Youngsters are attracted by leading characters in "Bill and Coo" in poster display for Ken Murray's color novelty at the Chief theatre, Colorado Springs, Colorado, where the picture drew capacity crowds.



Lester Pollock's advance lobby display for "Lady from Shanghai" at Loew's theatre, Rochester (above) had potential patrons practically surrounded with shoulder-shrugging Rita Hayworth in various sizes. Repetition should convince the toughest customer they can't escape this "Lady."



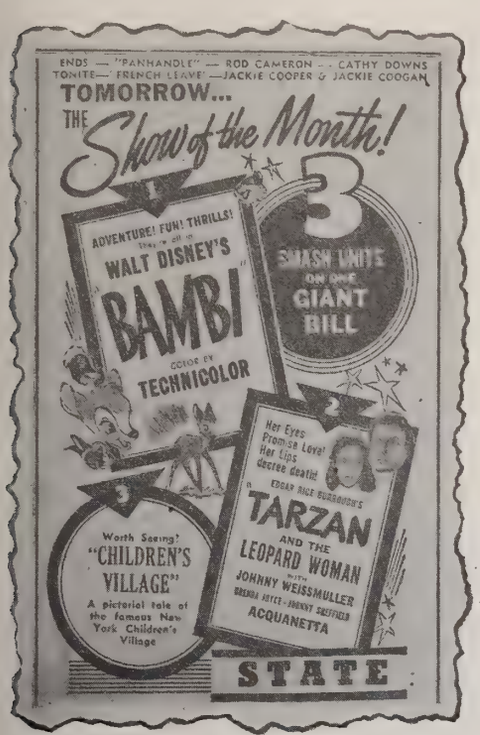
The Brisbane, Australia, showmanship season opened with this original and amusing lobby piece (at right) for "Bachelor and the Bobby Soxer" at Hoyt's Regent theatre, which attracted attention. Use of a laughing record would add a sound effect to this animated display.

Local Sponsors Underwrite 900 Student Tickets

Harry Wiener, manager of Smalley's theatre, Johnstown, N. Y., found his own way to overcome the advanced admission problem. He felt that many young people who would like to see "Henry V" would pay his normal price, but couldn't pay the advanced scale of 75c for matinees. The school authorities wanted students to sell the picture, and were eager to cooperate in any plan that would overcome the price obstacle.

He contacted forty industrial plants in Fonda and Johnstown, suggesting that these local industries underwrite the difference in cost so a greater number of their own people could see this picture. The group of towns is heavily interested in glove manufacture, and there is a community as well as a friendly industrial spirit of cooperation. Some of the plants are very small, others large, but the common interest makes the entire area responsive to local affairs.

As a result, the forty plants sponsored the cost of admission for 900 students of Johnstown public and parochial schools. There were many complimentary letters from principals and teachers who attended with their classes. Furthermore, representatives of United Artists Corporation, distributors of the English film, say this is the first time that any manager has had anything like this original promotion.



Julia Smith is manager of the State theatre, Waterbury, Conn., and this is her way of advertising a three-way combination show, featuring "Bambi", "Tarzan" and the short film, "Children's Village", on one bill. Seems to be an ideal program for both children and their parents, and should make friends for the theatre as well.

SHOWMEN IN ACTION

Jack Foxe, manager of Loew's Columbia theatre, Washington, D. C., named director of advertising and publicity for three Loew's Washington theatres, by Carter Barron, Eastern Theatre Division Manager.

▼

Al Finestone, an old Quigley alumnus, quite excited about the super-colossal premiere of "Emperor Waltz" on the Coast, where they pulled all stops for this one.

▼

Fred Perry borrowed a completely costumed troop of minstrels (all ladies!) from a nearby volunteer fire company to aid in the exploitation of "Black Bart" at the Liberty theatre, Cumberland, Md.

▼

Abe Ludacer's campaign for "Homecoming" at Loew's Valentine theatre, Toledo, Ohio, was an old home week for local Clark Gable and Lana Turner fans.

▼

Sid Kleper imprints shopping bags for local shoe and dress shops, using four-column pressbook mats to advertise coming attractions at Loew's Poli College theatre, New Haven. Bags are numbered serially with winning numbers displayed in theatre lobby.

▼

Harry Rose running an original radio contest in Bridgeport, Conn., to connect name of boy or girl with favorite romantic song and birthday. Prizes for "most appropriate" stimulate interest in "The Sign of the Ram."

▼

Earle M. Holden inviting high school graduates and graduates of Lenoir Rhyne College to be his guests at the Center theatre, Hickory, N. C.

▼

Hugh S. Borland booked in "Doctor Takes a Wife" to take advantage of the advertising Loretta Young won with her Academy Award and it paid off at his last-run Louis theatre in Chicago.

▼

John Bee acknowledges his Quigley Citation for the first quarter and says he'll soon be screening new American films at the Gaumont theatre, Forgate St., Worcester, England.

▼

Hank Harold in with a double handful of those extra good layouts from the RKO theatres in Cleveland, Ohio, where he hits the bull's eye so regularly that it isn't news.

▼

Irving Levin lending active support of six neighborhood houses of San Francisco Theatres to "Public School Week"—sponsored to benefit the community's scholastic projects.

▼

Warner's getting behind 150 first runs of "Silver River" in the midwest and Rocky Mountain areas, with an all-out campaign that ties in with subsequent runs through local radio and newspaper publicity.

Edw. Richardson had an attractive new Spring lobby display at Loew's Granada theatre, Cleveland. He's in his 17th week of the Lakewood *Post* Classified Contest.

▼

Mack Jennings pleased with his campaign for "Gentleman's Agreement" at the Pix theatre, Evergreen, Alabama, which was well attended in spite of short notice booking.

▼

Clarence Gatton, manager of the Crescent theatre, Statesville, N. C., sending out feathers to tickle you with Joe Palooka in "The Knockout." Clarence is another of those young exploiteers who are putting Statesville in the news.

▼

Ansel Winston promoting a "Gay 90's Revue" of old-time stage and screen features, at the RKO Coliseum theatre, in New York, with "Diamond Horseshoe" and "Sunbonnet Sue" on the film side.

▼

Needless to Say Department: Boyd Sparrow had a tieup with the Indianapolis Annual Speedway Classic to advertise "Homecoming" at Loew's theatre. Boyd never misses a bet.

▼

H. D. Gentry, of the Kingsul theatres, Kingsport, Tenn., liked Gilbert Rathman's monthly window card program from Marion, Iowa, so well that he copied the style for a newspaper ad.

▼

Irving Schwartz working up a big cooperative idea for the Allerton Merchants Association, with prizes to be awarded at the Allerton theatre, in the Bronx.

▼

Walter Murphy, manager of Capitol theatre, New London, Conn., putting on a "Denny Dimwit Kiddie Party" with prizes and program suggested in the "Winnie Winkle" comic strip. Martin Branner, the cartoonist, made a personal appearance.

▼

Keith Wilson, manager of the Odeon theatre, Brampton, Ontario, had editorial attention in his local newspapers when he changed the name of Main Street to "Green Dolphin Street" which added up to good advertising for the picture.

▼

Norm Levinson, assistant manager of Loew's Poli College theatre, got his picture in the New Haven papers when he went visiting Henry Fonda.

▼

Murray LeBoss did an outstanding job with his front displays for "Corvette K-225" and "Wings Over Honolulu" at the New Amsterdam theatre, on Broadway.

▼

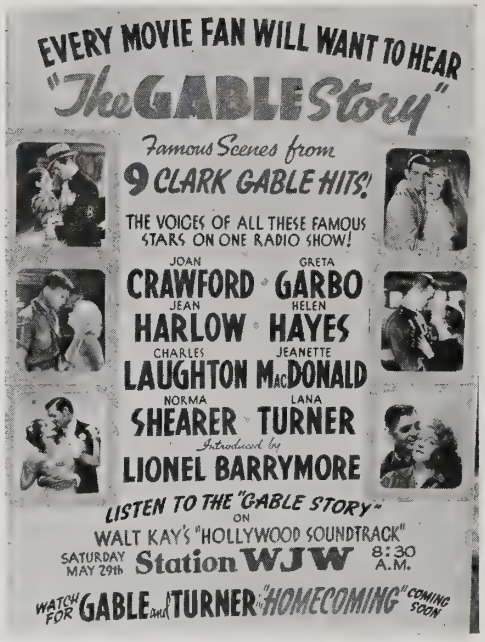
George Kraska, manager of the Kenmore theatre, Boston, took advantage of school interest in a German version of "Die Fledermous" and a short film program of educational films in color, for two nice weeks!

Cooking School Co-Op Campaign Takes the Cake

James G. Davis, of the Paramount theatre, Lynn, Mass., is another New England manager who has taken up the cooking school idea with enthusiasm. The campaign book which he submits is the most extensive exhibit of this particular form of showmanship to reach this desk. He says, "for the first time in eighteen years in this theatre, we conducted a cooking school on three consecutive Tuesday afternoons, with phenomenal success."

The National Presto Pressure Cooker, and the cooking editor of radio station WEEI, Boston, obtained by the Presto Co., started this show with unusual merchant cooperation. An "off-day" was picked, intentionally, and the whole program was so planned that it was additional to all regular business. Lynn's leading newspaper, the *Telegram News,* went all out to support the theatre and the sponsor in obtaining capacity crowds. A score of prizes were awarded at each session, through promotion by the Presto Co., who also placed their pressure cookers on the prize list.

Newspaper response is by far the most extravagant we have seen, running through the entire period, with everything from front page items to full pages in the women's and household section. Entire eight column top banner on the front page was devoted to pictures showing stand-out crowds trying to get into the theatre. Magic Chef gas range was the grand prize for the three sessions, and was built up in the newspapers for maximum effect at the box office of the Paramount in Lynn.



Ted Barker, publicist for Loew's State theatre, Cleveland, devised this clever broadcast idea to exploit "Homecoming", with the soundtrack of nine famous pictures combined to tell "The Gable Story". Could, and should be, a standard exploitation accessory from good old M-G-M.

Desert Twister Exploits "Gone With The Wind"

H. E. Bearden, manager of the Desert theatre, Hawthorne, Nev., had the wind blowing his way for the exploitation of "Gone with the Wind." To his usually windless city came a twister that blew down a tall sign and caused other damage, so the Desert theatre promptly plastered the debris with posters proclaiming "Gone with the Wind," exciting more than ordinary comment around town. The monthly program cards of the Desert and Cactus theatres have unusually distinctive headings.

Two Theatres in Boston Campaign For 'Naked City'

Joe Di Pesa, publicity director for Loew's Boston theatres, submits a campaign for "Naked City" which covers more territory than usual, in that it involves the presentation of the picture in two theatres and the cooperation of two Loew managers, Jack Mercer, of Loew's Orpheum, and Jim Tibbetts, of Loew's State. However, since it is essentially a publicity man's dream, there is ample credit due for the end result.

Beginning with a private screening for police officials, including the Boston Commissioner and the Chiefs of Police from outlying towns, the picture was launched as something special in film attractions. A professor in criminology from Harvard added his theories to the professional skills present, as reporters and radio commentators listened to a discussion of the picture after the private viewing. Then the entire group was thrown into the Black Maria and taken off to lunch where "Naked City" atmosphere prevailed. Another group of 100 Boston University students heard division manager Charles E. Kurtzman keynote the picture after a private screening.

For two weeks prior to the opening, a typical police "dummy" was lowered from the proscenium to stage level, under green spotlights, with appropriate off-stage commentary over the P. A. system. High school students were encouraged in an essay contest, with $150 in prizes, sponsored in two newspapers. Local columnists and by-line writers picked up the theme, and reviewers, on opening day, recorded a terrific hit at Loew's.

The Contenders—And In This Corner—The Winner!





S. R. McManus, manager of the Odeon theatre, Kingston, Ontario, held a "beauty contest" as an added attraction for his Odeon Movie Club on Saturday morning, with all these contenders—and a shy little miss of five years the winner! Steve is known as "The Chief" to his 2,200 junior club members and they like the special Saturday morning shows, the informal club meetings from the stage, and the modest prizes that are offered to contest winners. Judges were three boys and three girls from the Committee of Twelve who run the affair. The winner is pleased with her Odeon crest pin awarded to her by "The Chief" in person.

Sol Sorkin Puts Elbow Grease In Spruce-Up Drive

Sol Sorkin, manager of RKO Keith's theatre, Flushing, N. Y., enlisted the vim and vigor of the community in a spring cleanup drive as part of the borough president's Golden Anniversary program to make Queens a better and cleaner place to live. "Sitting Pretty" was the film attraction that earned its own way as a part of the slogan, "You'll be sitting pretty if you spruce up now."

A broom brigade from the Flushing, Bayside area was formed and they went out in full force to literally clean up the streets. This started the publicity rolling and the campaign was on. Essay and poster contests were held in high schools, with all the teachers and heads of departments cooperating. The Junior Chamber of Commerce headed up over 100 organizations who took part, one way or another, in the neighborhood drive. Special window cards and lobby display tied in with the attraction.

Sol's campaign covers activities which began early in April and extended to the last of May. His cooperation and showmanship, augmented by intense community effort, put over a drive that will make lasting friends for theatre business as something more than just an amusement device on a convenient corner. We're beginning to think that Flushing, N. Y., is the most theatre-minded community, or has the most community-minded theatre managers, in the country.

Monty Salmon Shows His Contests



Montague Salmon, managing director of the Rivoli theatre on Broadway, New York, shows Ann Blythe his clever contest which has constant study from patrons in the lounge, and Ann shows him she can find her own portrait in the collection of photos. Winners identify 50 pictures and it is not as easy as it looks.

New Round Table Member

Hans Walter Peters, assistant manager of the Lichtspielhaus. Jever i/Oldenberg, in the British Zone of Germany. is a new member of the Round Table. He is twenty years old, has had three years in this modern theatre, seating 600. Says his greatest ambition is to acquire a knowledge of showmanship, American style, and a full experience in motion picture industry.

"Sitting Pretty" In Savannah, Ga.

Those gentlemen of the old south, Mr. Holt Gewinner, Jr.; Hudson Edwards, city manager, and A. M. Sullivan, Jr., manager of the Lucas theatre, Savannah, Ga., have good reason to be proud of the results obtained with "Sitting Pretty" at the Lucas. We've had some bulletins from Andy Sullivan, but a longer report from Hudson Edwards tells all. And it looks like one of the best selling campaigns ever.

Full page promotions in Sunday papers were a joint effort of Messrs Edwards and Sullivan, with an editorial in the Morning *News* that Hudson Edwards says was his first big "break" in that paper in nearly fifteen years of show business in Savannah. They also had a nice break in the Savannah Soliloquy column, and in the "City Beat" column. At a sneak preview, Savannah's most popular radio personality, one Windy Herrin, made a tape recording of the laughter and then interviewed several prominent people, for use later on the air.

Newspaper advertising stated "1,000 Savannah People (who saw the sneak preview) Can't Be Wrong!"



L. E. Tully, manager of the Gaumont theatre, Chichester, England, enclosed this picture of his theatre with his fine campaign for "It's A Wonderful Life," and we think members of the Round Table will be interested in the cafe, which seems to occupy the space over the lobby, with the Royal Sussex Regiment Band playing outside. There's a "car park" around the corner, reached through the entrance at the right. (English managers have lots of things to do.)

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

A New Selling Approach
REVIEW OF CURRENT PRESSBOOKS

THE PIRATE — Metro-Goldwyn-Mayer. A treasure chest of magic, in Technicolor. The big M-G-Musical with Judy and Gene together. A swashbuckling musical treasure with nine new Cole Porter tunes. Plenty of good newspaper ads in the pressbook and then a few pages of additional ads in a supplement, if you want still more choice. Some are a little too crowded with type to be effective. The same goes for the posters, with the 6-sheet and 24-sheet the best. Two-color herald looks okay, and the one-color ad mat in same stye is good for newspaper, too. M-G-M's Showmanship Photographic Package has all the stills available by number and you can pick ideas out of the complete selection. Publicity mats look enticing, with Gene Kelly and Judy Garland in costume. Music tie-ins are suggested for both sheet music and record albums. You will find special accessories for music dealers. Pressbook shows a full page of "talking parrots" but with no mats or cuts available. If you have an engraver handy, make this cut for use any time; it is a handy one to have around. Three mats to color, better than the usual, for this subject has color to inspire a contest. Bill Ferguson's exploitation section is up to his usual, with a dozen pirate ideas that will get the swag. Treasure hunt is logical, as well as pirates singing chanteys and buccaneers and cuties on a street float. Free pirate cruise is an idea, if you have a short boat trip that can be promoted as a prize. There is a special Technicolor trailer. We recommend Mat No. 1-G to sell Judy Garland as an attractive pirate.

WOMAN IN WHITE — Warner Brothers. Wait, watch and wonder. The world's No. 1 mystery novel on the screen. Wilkie Collins' famous novel makes suspenseful movie. Better than usual line of teasers in this pressbook. Teasers for your film show, teasers for the radio tie-in show. Look them over carefully and you will find some to start your campaign. Larger display advertising is more ordinary, but one series lets you mortise in the name of your town as part of the exciting copy. Posters are strong, with 24-sheet the best for practical use. The teaser window card —"Wait! Watch! Wonder"—can be combined with other teaser copy to hold up throughout. The herald goes along on this theme also. Radio promotion is beyond the usual and really gives you a chance to set a campaign with your local station, including their newspaper advertising mats keyed to correspond with your teasers. Repetition of the line, "Who Is She?", is bound to get accumulative results. Free scripts and transcription records are for your station. Sample transcription sells your station on the complete result, which is carried over a six-day schedule. It is costless, new and different. Book of the picture is available in $1.00 edition, which keeps it in the bookstores and out of your own theatre sales. Good newspaper contest, order mat No. 671-301-X, has mystery angle and should land easily with your editor as a co-op. There is a national tie-in with Royal Crown Cola which usually responds locally. Pressbook shows you how to build a cut-out standee for the lobby.

Eagle Lion Gets Much Promotion At Wholesale

Another major series of national tieups will create local newspaper and store advertising on a cooperative basis for theatres throughout the country, as aids to the promotion of four Eagle Lion pictures coming up. "Raw Deal," "Mickey," "Ruthless" and "The Spiritualist" will have the benefit of an advance "fix" to make things easier for the man on the box office front.



Above, Max Youngstein, in charge of advertising, publicity and exploitation for Eagle Lion, explains the big campaign on "Raw Deal" which has been sponsored by the Emerson Radio people. Newspaper advertisements measuring six columns wide will run in 125 major cities, and special 24-sheet poster displays in at least 75 cities, with more than 15,000 Emerson dealers prepared and waiting for the theatre manager to walk in with his proposition.

Manufacturers of handbags and cameras, wallets and leather goods, sports wear and cosmetics, are all primed to cooperate and all you have to do is to look up these advance tieups in the pressbook when you book a picture, put the pressbook under your arm and go scouting for cooperative merchants. The average dealer is glad to have your help in getting up his ads and the ice is already broken when you bring in the pressbook.

Love Us . . . Love Our Competitor!

WE WANT *Everybody to Come to the* ASTOR *This Week to See*

The *FABULOUS TEXAN*

BUT WE ALSO *Hope Everyone Will Attend Our Friendly Competitor's Presentation of*

The **IRON CURTAIN**

At the EMBASSY. *It's one of the finest and most important pictures of the year.*

ASTOR THEATRE

A new high in intra-industry good will was shown by the Astor theatre, Reading, Pa., in its announcement of the showing of "The Iron Curtain" at a competitive house,

Sponsored Radio Stage Show Builds Theatre Patronage

Bob Harris, manager of the Ritz theatre, Sanford, Florida, says he hasn't written to the Round Table in several years, but he's interested in the idea of getting together in area meetings if a monthly or quarterly schedule could be worked out down there. Bob has a radio show of which he is proud, an advertising stage show, fully sponsored and producing both income and business at the box office, with plenty of good publicity over station WDBO, twenty miles away. The program is piped from the Ritz stage, has lots of local appeal.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS.

HURST BLDG. BUFFALO, N. Y.

BEST IN QUALITY

FILMACK *Special* TRAILERS

BEST IN SERVICE

THREE COMPLETELY EQUIPPED PLANTS

NEW YORK 245 West 55th St. • LOS ANGELES 1574 W. Washington • CHICAGO 1327 S. Wabash

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

WEBER MODEL 400 SOUNDHEADS, REBUILT, $325 pair; pair Simplex 1 KW. lamphouses with rectifiers, rebuilt, $575; Series II lenses $35 pair; Weber Syncrofilm portable projectors complete and rebuilt, $745 pair; RCA rotary stabilizer soundheads, reconditioned, $400 pair; pair Peerless lamphouses with rectifiers, excellent, $250. What do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

THEATRE CHAIRS—3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

OUTDOOR THEATRES MAKE SOS YOUR headquarters—complete sound projection outfits starting at $1,995; new 500-watt Western Electric booster Amplifiers, $650; new deal In-car Speakers with junction box and transformer, $14.95; new driveway entrance & exit signs, illuminated, $18.75; Burial Cable, 7½c ft.; Generators 70/140 amperes, $525; Super Snaplite fl.9 lenses increase light 25%, from $150. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St.. New York 19.

FOR SALE—300 THEATRE CHAIRS, EXCELlent condition, used 2 years. Upholstered backs, spring filled seats. Also some booth equipment, Simplex, upper and lower magazines 16". BOX 6, Middleburgh, Pa.

ECONOMIZING? HERE'S THE SPOT—DAYTIME Shadowbox beaded screens, Collapsible, 39" x 52", worth $125, now $44.50; Soundfilm Amplifiers, $29.50 up; Coinometers, $49.50; Portable 35mm Sound Projectors, $89.50 up; 16mm Sound Projectors, $109.75 up; complete PA Systems, $44.75; rebuilt General two unit electric Ticket Machines, $139.50. Send for Sales Bulletin. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BE SAFE—CHOOSE CHAIRS CAREFULLY—20,000 available—Priced $3.95 up and condition is right. Ideal, Stafford, Andrews, American, Heywood. Veneers, panel backs, fully upholstered. Send for latest list. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

COMPLETE BOOTH EQUIPMENT, TWO Simplex projectors with rectifiers, C.T.C. Sound, 300 veneer seats. Bargain price. LYRIC THEATRE, Hamilton, Ohio.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER, $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

THEATRES

WANTED: TO LEASE A SMALL THEATRE anywhere in New York State or New Jersey. Will purchase existing lease or will negotiate with owner. BOX 2244, MOTION PICTURE HERALD.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIPAIRE MFG CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

NEW RCA 30-WATT THEATRE AMPLIFIERS $125; beaded screens 45c square foot; Superlite 39c; Splicers $4.69; Aluminum reels $2.49; 11,000 cfm. blower $122.50; automatic enclosed rewinder complete $69.50; changeovers complete $47.50; Series II coated lenses $115 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

RENEW YOUR SOUND NOW—BLUE SEAL Rotary Stabilizer Soundheads, less motors, $195; Soundfilm Amplifiers, 30 watt with record player, $124.75; Jensen heavy duty 12" PM Speakers, $18.95; 2,000' safety film cabinets, $3.95 section; automatic Curtain Controls, $129.50; Exhaust Fans, 10"—$10.79; 12"—$13.75; 16"—$18.75; water fountain filters, $35.50. Send for Sales Catalog. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

VENTILATING EQUIPMENT

AIR WASHERS TO FIT YOUR PRESENT BLOWers at 1946 prices. 5,000 cfm—$138; 7,000 cfm—$168; 10,000 cfm—$204; 15,000 cfm—$240; 20,000 cfm—$276; New Blowers with motors & drives, 8,500 cfm—$172.50; 11,000 cfm—$229.90; 13,500 cfm—$276; 22,500 cfm—$348. Beat the heat—wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon, Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., New York.

AURICON SINGLE SYSTEM 16MM RECORDING outfit, worth $2,500, special $1,695; Western Electric Preview Magazines, $395; Bodde Process Screens, $2.40 sq. ft.; W. E. 35mm Sound Moviola, $795; Bell & Howel Eyemo motorized Bombspotter Cameras, $119.50; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Bardwell McAlister Portable Floods for four R40, $29.50; Art Reeves type 35mm Soundfilm Recorder with new Modulite, $1,995; Neumade Automatic Film Cleaners, $159.50. Send for latest Catalog. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO FOR SALE

FAMOUS FILMCRAFT EDISON STUDIO FOR television production. Completely equipped sound stages, Mitchell Camera equipment. Process projection, heavy generators, RCA sound channels, lights, film vaults, executive offices, dressing rooms, shops, props. Long term lease, reasonable rental or sale. Wire or phone for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

PROJECTIONIST WITH TWO YEARS' EXPERIence desires position with independent or small circuit. Available immediately. ERNEST A. BURROWS, Randolph Center, Vt.

PROJECTIONIST, AGE 36, WHITE, DESIRES position as projectionist, manager, or projectionist-manager. 15 years' experience as a projectionist, no experience as a manager, but willing to learn. Only a permanent position and not less than $50 per week considered. Address all replies to P. O. BOX 153, Lebanon, Pa.

THEATRE MANAGER DESIRES POSITION, married. 15 years' experience, will travel anywhere. BOX 2243, MOTION PICTURE HERALD.

THEATRE MANAGER, LIFETIME IN THEAtre business, fully experienced in all phases, exploitation, booking and buying. Married, will travel anywhere. References. BOX 2245, MOTION PICTURE HERALD.

POPCORN AND SUPPLIES

"TIP POP" CORN IN BULK FOR VENDING machines, warmers. Also full line 5c & 10c Cellophane packages. Quality, service, lowest prices. POPCORN SERVICE CO., 304 E. 94 St., New York 28, N. Y. AT. 9-3820.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

BUSINESS OPPORTUNITIES

SOUTHERN CALIFORNIA THEATRE SUPPLY. Exclusive contracts and dealerships. Yearly gross $80,000. Cash down $18,500. 4237 THIRTIETH ST., San Diego, Cal.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

U. S. Theatre Equipment Leads Canadian Market

In the face of a serious U. S. dollar shortage, U. S. distributors of film and equipment have maintained their leadership in the Canadian market, according to the government's report on imports for the first two months of 1948, issued at Ottawa. Canada imported during that period $232,241 worth of projectors from the U. S., compared with $1,303 from Switzerland and $514 from England; cameras and camera parts, $85,315 from the U. S., $14,122 from Germany, $2,278 from England; positive films, $140,210 from the U. S., $21,801 from France, $15,710 from England; negative films, $18,144 from the U. S.

Cooperate on Safety Drive

Washington, D. C., theatre owners will cooperate with the city's summer safety drive by showing a special safety trailer and by distributing 250,000 copies of a four-page safety booklet.

April Studio Employment Betters March Record

Studio employment here rose in April to 79.5 per cent from March's 77.3 per cent on the index kept by the California Labor Statistics Bureau. This was the first rise noted since last September when a steady decline in employment began. The April, 1948, figure compares with an index of 101.1 per cent for April, 1947. Average weekly earnings in April this year were $96.69, as compared with $95.55 average in March.

This will answer any questions regarding the boxoffice potency of

DUEL IN THE SUN

at regular admissions:

QUIGLEY PUBLISHING COMPANY, INC.
ROCKEFELLER CENTER
NEW YORK

MOTION PICTURE HERALD
MOTION PICTURE DAILY
BETTER THEATRES
THEATRE SALES
MOTION PICTURE ALMANAC
FAME

OFFICE OF
MAURICE KANN

June 2, 1948

Mr. Milton Kusell
Selznick Releasing Organization
400 Madison Avenue
New York 17, N. Y.

Dear Milt,

Motion Picture Herald on Friday will report "Duel In The Sun" as a Box-Office Champion for five months—May through August of last year when the film played at advanced prices and May of this year when it played in general release.

Yours,

SELZNICK RELEASING ORGANIZATION

THE SELZNICK STUDIO

IN A TRADITION OF QUALITY

PRODUCT DIGEST

SHOWMEN'S REVIEWS
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Coroner Creek

***Columbia*—Super Western**

Occasionally there comes to the screen a picture which incorporates the basic plot of all Westerns but has the advantage of a high budget, excellent production, a better than average cast, and a rapid-fire pace in dialogue and action which will keep the audiences perched anxiously on the edges of their seats. Such a picture is "Coroner Creek."

Photographed in much improved Cinecolor, there is the name of Randolph Scott to decorate the marquee. Herein, Scott portrays the drifting cowboy relentlessly seeking the murderer of his fiancee. Months later he finds it is George Macready, a shrewd, suave, unscrupulous rancher who has murdered and robbed to build his western empire. With the aid of Wallace Ford, a bewhiskered cowhand, Scott seeks revenge first by slowly destroying Macready's empire and then the man.

In telling the story, producer Harry Joe Brown and director Ray Enright have utilized every trick of Western film production, and, in addition, have added further realism to a story of that period by incorporating scenes of viciousness and brutality seldom associated with Westerns.

In one scene the bloodied, unconscious body of Scott is dragged to a log and his trigger finger stomped to a fleshy pulp. In another, Scott uses an outlaw as a human shield in a gunfight while the man pleads for his life.

Lending capable support are such players as Marguerite Chapman, as the hotel keeper attempting to dissuade Scott from his mission of hate; Sally Eilers, a pretty ranch owner fighting the outlaws, and Edgar Buchanan, the sheriff who changes his way of life and is murdered.

The screenplay, by Kenneth Gamet, has kept intact the excitement and thrills of Luke Short's *Saturday Evening Post* story, while the photography of the rugged Arizona countryside by Fred H. Jackman, Jr., is of the best.

Reviewed in the Columbia projection room in New York. Reviewer's Rating: Excellent.—GEORGE H. SPIRES.

Release date, not set. Running time, 90 min. PCA No. 12880. General audience classification.
Chris Danning .....Randolph Scott
Kate Hardison .....Marguerite Chapman
Younger Miles .....George Macready
Della Harms .....Sally Eilers
Edgar Buchanan, Barbara Reed, Wallace Ford, Forrest Tucker, William Bishop, Joe Sawyer, Russell Simpson, Douglas Fowley, Lee Bennett, Forrest Taylor, Phil Schumaker, Warren Jackson

16 Fathoms Deep

***Monogram*—Marine Melodrama**

In addition to the exploitable names—Lon Chaney, Arthur Lake, John Qualen—this first feature-length production in Ansco Color offers an advertising-minded showman a good deal to talk about. It is a story of the sponge-fishing trade, centering in Tarpon Springs, Fla., the scene of the filming, which is interesting enough in itself and more so as background for a melodramatic story which takes its time about getting to a climax but clicks solidly when it gets there. It is a thing of beauty, shot exclusively out of doors, with magnificent under-sea and surface sequences on the Gulf of Mexico, and it is distinctly a change of diet for melodrama fans.

The script by Max Trell, from a story by Eustace L. Adams, establishes the sponge-fishing industry as background for a plot in which Chaney, as a hard dealer in sponges and not above financing a murder for profit, seeks to deprive an honest fishing boat captain, Eric Feldary, of his boat and his girl at the same time. The murder is accomplished, but when it is found out about, the fishermen close in on Chaney and, in a terrific fight, he meets his end.

It's an Arthur Lake production, with Lake supplying the comedy relief, and was produced by James S. Burkett and Irving Allen and directed by the latter.

Previewed at the Academy Award Theatre, Hollywood, where it was pleasantly received. Reviewer's Rating: Good. — WILLIAM R. WEAVER.

Release date, July 25, 1948. Running time, 83 min. PCA No. 12957. General audience classification.
Dimitri .....Lon Chaney
Pete .....Arthur Lake
John Qualen, Lloyd Bridges, Eric Feldary, Tanis Chandler, Ian MacDonald, Dickie Moore

Romance on the High Seas

***Warners* — Good Fun, in Color**

The versatile director, Michael Curtiz, tries a musical this time and delivers a resoundingly commercial show in "Romance on the High Seas." That's conclusion No. 1. Doris Day, song-bird, who once gave out with Les Brown and his orchestra, makes her debut and establishes herself as a potential personality of stature. That's conclusion No. 2.

The story is somewhat on the silly side, but proves staunch enough to provide backgrounds and situations justifying the tuneful and tinkling array of numbers from the competent workshop of Jules Styne and Sammy Cahn. This is how it goes:

From her wedding day onward, Janis Paige is jealous of her husband, Don De Fore, who returns the compliment. When he is compelled to cancel the South American cruise signalizing their third wedding anniversary, Miss Paige hires Miss Day to take her name and her cruise while she checks up on De Fore in New York. Simultaneously, De Fore employs private investigator Jack Carson to check on his cruising wife, or so he believes.

With this central situation and its opportunity for mistaken identities and misunderstood motives, the film gets under way. Carson falls for Miss Day, and she for him. Oscar Levant already has fallen. Miss Paige, De Fore and the others finally come together in Rio, where the business is straightened out with love triumphant. Since Cuba, Trinidad and Brazil are ports of call, the chance for Technicolor to blaze forth is apparent. So, too, the opportunity for rhumba, calypso and romantic numbers.

The net result is a top-grade musical with preponderant performance honors going to the pert and blonde Miss Day. Other principals are compelled to lag. Specialty numbers keyed to the terrain are provided by Avon Long, Sir Lancelot, the Page Cavanaugh Trio and the Samba Kings. Individual high spot of the entire show, however, goes to Johnny Berkes, a drunk who depends on situation and pantomime solely to put across a very clever and uproarious routine at the expense of Carson and Levant. Eric Blore, as the ship's doctor, is effective, and S. Z. Sakall is S. Z. Sakall, which is all that is required.

Julius J. and Philip G. Epstein wrote the script from a story by S. Pondal Rios and Carlos A. Olivari, while I. A. L. Diamond provided additional dialogue. Production values are aces and most attractive all the distance. Alex Gottlieb produced and herewith is entitled to bows.

Reviewed at home office projection room in New York. Reviewer's Rating: Very Good.—RED KANN.

Release date, July 3, 1948. Running time, 99 min. PCA No. 12521. General audience classification.
Peter Virgil .....Jack Carson
Elvira Kent .....Janis Paige
Michael Kent .....Don De Fore
Georgia Garrett .....Doris Day
Oscar Levant, S. Z. Sakall, Fortunio Bonanova, Eric Blore, Franklin Pangborn, Leslie Brooks, William Bakewell, Johnny Berkes, Kenneth Britton, Avon Long, Sir Lancelot, The Samba Kings, Page Cavanaugh Trio

Mine Own Executioner

Korda - 20th Century - Fox

Psychological Thriller

That there are in a psychiatrist's daily routine the makings of interesting screen drama is proved in "Mine Own Executioner," a well-turned story sent us by Alexander Korda. What sets this one apart is its freedom from the artificial plot premises that deprive most psychological thrillers of their reality.

The narrative proceeds leisurely and believably, at times taking tumultuous turns, but not excessively so. Burgess Meredith is the

(*Continued on page* 4199)

RELEASE CHART

by companies

This Chart lists feature product tradeshown or released during the 1947-48 season. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
905	Key Witness	Oct. 9,'47
961	Buckaroo From Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 13,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
931	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
962	Six-Gun Law	Jan. 9,'48
932	The Swordsman	Jan. 9,'48
933	Prince of Thieves	Jan.,'48
907	Glamour Girl	Jan. 16,'48
934	I Love Trouble	Jan.,'48
906	Mary Lou	Jan. 23,'48
910	The Woman from Tangier	Feb. 12,'48
965	Phantom Valley	Feb. 19,'48
937	Relentless	Feb. 20,'48
935	To the Ends of the Earth	Feb. 27,'48
920	The Return of the Whistler	Mar. 18,'48
902	Adventures in Silverado	Mar. 25,'48
966	West of Sonora	Mar. 25,'48
952	Song of Idaho	Mar. 30,'48
936	The Sign of the Ram	Mar.,'48
940	The Mating of Millie	Apr.,'48
914	My Dog Rusty	Apr. 8,'48
909	Port Said	Apr. 15,'48
938	The Lady from Shanghai	May,'48
901	Best Man Wins	May 6,'48
921	Trapped by Boston Blackie	May 13,'48
963	Whirlwind Raiders	May 13,'48
....	The Fuller Brush Man	June,'48
....	Blondie's Reward	June 3,'48
....	The Black Arrow	Not Set
....	The Strawberry Roan	Not Set
....	The Lost One	Not Set
....	Coroner Creek	Not Set

EAGLE LION

Prod. No.	Title	Tradeshow or Release Date
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
804	Return of Rin Tin Tin	Nov. 1,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love From a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
808	Linda Be Good	Jan. 3,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers (Brit.)	Jan. 31,'48
812	Adventures of Casanova	Feb. 7,'48
854	Tornado Range	Feb. 21,'48
814	Take My Life (Brit.)	Feb. 28,'48
815	Man From Texas	Mar. 6,'48
855	The Westward Trail	Mar. 13,'48
818	The October Man (Brit.)	Mar. 20,'48
817	The Enchanted Valley	Mar. 27,'48
848	Seven Sinners (R)	Mar. 27,'48
849	Sutter's Gold (R)	Mar. 27,'48
816	Ruthless	Apr. 3,'48
856	The Hawk of Powder River	Apr. 10,'48
819	The Noose Hangs High	Apr. 17,'48
820	The Cobra Strikes	Apr. 24,'48
813	Open Secret	May 5,'48
857	Prairie Outlaws	May 12,'48
821	Assigned to Danger	May 19,'48
822	Raw Deal	May 26,'48
823	Sword of the Avenger	June 2,'48
824	Close Up	June 9,'48
858	The Tioga Kid	June 17,'48
825	Mickey	June 23,'48
826	Canon City	June 30,'48
827	The Spiritualist	July 7,'48
828	Oliver Twist	July 14,'48
829	Shed No Tears	July 21,'48
830	Northwest Stampede	July 28,'48

FILM CLASSICS

Prod. No.	Title	Tradeshow or Release Date
....	Spirit of West Point	Oct. 4,'47
....	Furia	Dec.,'47
....	For You I Die	Jan.,'48
....	Discovery	Jan.,'48
....	Women in the Night	Jan.,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48
....	Devil's Cargo	Apr. 1,'48
....	Money Madness	Apr. 15,'48
....	The Argyle Secrets	May 7,'48
....	Blonde Ice	May 20,'48
....	Sofia	June,'48

MGM

Prod. No.	Title	Tradeshow or Release Date
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov. 5,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
3000	Gone With the Wind (R)	Feb.,'48
816	Tenth Avenue Angel	Feb.,'48
817	Three Daring Daughters	Mar.,'48
818	Alias a Gentleman	Mar.,'48
819	The Bride Goes Wild	Mar.,'48
....	The Search	Apr. 23,'48
820	B.F.'s Daughter	Apr.,'48
822	Tarzan's Secret Treasure (R)	Apr.'48
823	Tarzan's N. Y. Adventure (R)	Apr.,'48
824	State of the Union	Apr. 29,'48
821	Summer Holiday	May 20,'48
826	Homecoming	May 27,'48
....	Big City	June 3,'48
825	The Pirate	June 10,'48
....	On an Island With You	June 24,'48
....	Easter Parade	July 8,'48
....	A Date With Judy	July 29,'48
....	Julia Misbehaves	Aug. 5,'48
....	A Southern Yankee	Aug. 12,'48
....	The Three Musketeers	Sept.,'48
....	Piccadilly Incident (Brit.)	Not Set
....	A Night at the Opera (R)	Not Set
....	Camille (R)	Not Set

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
4703	Louisiana	Nov. 1,'47
AA3	The Gangster (Allied Artists)	Nov. 22,'47
4706	Betrayed (R)	Dec. 27,'47
4704	Jiggs & Maggie in Society	Jan. 10,'48
AA4	Song of My Heart (Allied Artists)	Jan. 31,'48
4751	Overland Trail	Jan. 31,'48
4709	Joe Palooka in Fighting Mad	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
AA7	Panhandle (Allied Artists)	Feb. 22,'48
4705	Rocky	Mar. 7,'48
4710	Rose of the Rio Grande (R)	Mar. 14,'48
4708	Angel's Alley	Mar. 21,'48
4761	Oklahoma Blues	Mar. 28,'48
4712	Docks of New Orleans	Apr. 4,'48
AA5	The Hunted (Allied Artists)	Apr. 7,'48
4755	Crossed Trails	Apr. 11,'48
4713	Campus Sleuth	Apr. 18,'48
4714	French Leave	Apr. 25,'48
AA6	Smart Woman (Allied Artists)	Apr. 30,'48
4711	Sign of the Wolf (R)	May 2,'48
....	Partners of the Sunset	May 6,'48
4756	Frontier Agent	May 16,'48
4716	I Wouldn't Be In Your Shoes	May 23,'48
AA8	The Dude Goes West (Allied Artists)	May 30,'48
4766	Range Renegades	June 6,'48
4715	Stage Struck	June 13,'48
4752	Triggerman	June 20,'48
4717	Jinx Money	June 27,'48
....	Sixteen Fathoms Deep	July 25,'48
4719	Joe Named Palooka, A	Aug. 8,'48

PARAMOUNT

Prod. No.	Title	Tradeshow or Release Date
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
4711	Caged Fury	Mar. 5,'48
4710	Saigon	Mar. 12,'48
4712	Mr. Reckless	Mar. 26,'48
4725	Unconquered	Apr. 2,'48
4713	The Big Clock	Apr. 9,'48
4714	The 'Sainted' Sisters	Apr. 30,'48
4715	Speed to Spare	May 14,'48
4716	Hazard	May 28,'48
4717	Shaggy	June 11,'48
4718	Hatter's Castle (Brit.)	June 18,'48
4719	Waterfront at Midnight	June 25,'48
7-3508	The Crusades (R)	June,'48
4720	The Emperor Waltz	July 2,'48
4721	Dream Girl	July 23,'48
4722	Big Town Scandal	July 30,'48
4723	So Evil My Love	Aug. 6,'48
4724	A Foreign Affair	Aug. 20,'48
4726	Beyond Glory	Sept. 3,'48

REPUBLIC

Prod. No.	Title	Tradeshow or Release Date
751	The Wild Frontier	Oct. 1,'47
752	Bandits of Dark Canyon	Dec. 15,'47
701	The Main Street Kid	Jan. 1,'48
702	Slippy McGee	Jan. 15,'48
703	Campus Honeymoon	Feb. 1,'48
753	Oklahoma Badlands	Feb. 22,'48
704	Madonna of the Desert	Feb. 23,'48
705	The Inside Story	Mar. 14,'48
706	Lightnin' in the Forest	Mar. 25,'48
728	Bill and Coo	Mar. 28,'48
754	The Bold Frontiersman	Apr. 15,'48
707	Heart of Virginia	Apr. 25,'48
708	Old Los Angeles	Apr. 25,'48
731	Under California Stars	May 1,'48
709	King of the Gamblers	May 10,'48
755	Carson City Raiders	May 13,'48
710	I, Jane Doe	May 25,'48
711	Secret Service Investigator	May 31,'48
....	Train to Alcatraz	June 28,'48
....	Eyes of Texas	July 1,'48
....	Code of Scotland Yard	July 5,'48
....	The Gallant Legion	July 25,'48
....	Daredevils of the Sky	July 26,'48

RKO-RADIO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Le Silence est D'Or	
866	Tycoon	Dec. 27,'47
852	The Bishop's Wife	(T)Feb. 16,'48
....	Melody Time	Aug.,'48
....	Good Sam	Sept.,'48
865	Mourning Becomes Electra	Not Set

REISSUES

Prod. No.	Title	Tradeshow or Release Date
892	Bambi	Feb. 2,'48
885	Trouble In Sundown	Mar. 2,'48
819	Bring 'Em Back Alive	June,'48
805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47
809	Dick Tracy Meets Gruesome	Dec. 6,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered (Brit.)	Jan. 10,'48
806	Night Song	Jan. 17,'48
812	Western Heritage	Jan. 24,'48
811	If You Knew Susie	Feb. 7,'48
867	The Pearl	(T)Feb. 10,'48
868	I Remember Mama	(T)Mar. 17,'48
869	The Miracle of the Bells	(T)Mar. 1,'48
....	Design for Death	Mar.,'48
814	Arizona Ranger	(T)Mar. 23,'48
870	Fort Apache	Apr.,'48
815	Berlin Express	May,'48
819	Guns of Hate	June 18,'48
813	Tarzan and the Mermaids	June,'48
816	Fighting Father Dunne	June,'48
817	Return of the Badmen	July 17,'48
....	Your Red Wagon	July,'48

SCREEN-GUILD

Prod. No.	Title	Tradeshow or Release Date
4702	Killer Dill	Aug. 2,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
4708	Trail of the Mounties	Feb. 21,'48
4705	The Prairie	Apr. 30,'48
X-3	Miracle in Harlem	May 14,'48
S-3	Runaway Daughter (R)	May 21,'48
S-4	King of the Turf (R)	May 21,'48
S-5	Flirting with Fate (R)	May 28,'48
S-6	That's My Boy (R)	May 28,'48

SELZNICK REL. ORG.

Prod. No.	Title	Tradeshow or Release Date
....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Duel in the Sun	Apr.,'48
206	Mr. Blandings Builds His Dream House	June,'48
....	Portrait of Jennie	Not Set

20TH CENTURY-FOX

Prod. No.	Title	Tradeshow or Release Date
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
733	Forever Amber (Spcl)	Oct. 22,'47
720	Thunder in the Valley	Nov.,'47
734	Roses Are Red	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
802	You Were Meant for Me	Feb.,'48
804	Dangerous Years	Feb.,'48
805	Call Northside 777	Feb.,'48
806	Gentleman's Agreement	Mar.,'48
807	The Challenge	Mar.,'48
808	Half Past Midnight	Mar.,'48

Prod. No.	Title	Tradeshow or Release Date
809	An Ideal Husband (Brit.)	Mar.,'48
810	Sitting Pretty	Apr.,'48
811	Scudda Hoo, Scudda Hay	Apr.,'48
812	Meet Me at Dawn (Brit.)	Apr.,'48
813	Let's Live Again	Apr.,'48
814	13 Lead Soldiers	Apr.,'48
817	Arthur Takes Over	May,'48
815	Fury at Furnace Creek	May,'48
816	The Iron Curtain	May,'48
820	Anna Karenina (Brit.)	May,'48
819	The Counterfeiters	June,'48
818	Green Grass of Wyoming	June,'48
827	Give My Regards to Broadway	June,'48
822	Escape	July,'48
823	Street With No Name	July,'48
824	Mine Own Executioner	July,'48
825	The Checkered Coat	July,'48
826	The Walls of Jericho	Aug.,'48
821	Deep Waters	Aug.,'48
828	Fighting Back	Aug.,'48
829	The Winner's Circle	Aug.,'48
....	The Snake Pit	Not Set

UNITED ARTISTS

....	Personal Column	Sept.,'47
....	Montana Mike	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story (Special)	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil (Brit.)	Jan.,'48
....	Arch of Triumph (Special)	Mar.,'48
....	So This is New York	Apr.'48
....	Silent Conflict	Apr.,'48
....	Here Comes Trouble	Apr.,'48
....	Who Killed Doc' Robbin	Apr. 9,'48
....	The Dead Don't Dream	Apr. 30,'48
....	Kings of the Olympics	Apr.,'48
....	Four Faces West	May,'48
....	The Time of Your Life	May,'48
....	On Our Merry Way	June,'48
....	The Vicious Circle	July 30,'48
....	Texas, Brooklyn and Heaven	Not Set

UNIVERSAL-INTERN'L

624	Frieda (Brit.)	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
637	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
635	Bush Christmas (Prestige)	Dec.,'47
628	The Lost Moment	Dec.,'47
629	Black Narcissus (Brit.)	Dec.,'47
633	The Senator Was Indiscreet	Jan.,'48
652	Captain Boycott (Brit.)	Jan.,'48
679	Holiday Camp (Brit.)	Jan.,'48
634	A Woman's Vengeance	Feb.,'48
627	Secret Beyond the Door	Feb.,'48
651	The Naked City	Mar.,'48
650	A Double Life	Mar.,'48
654	Jassy (Brit.)	Mar.,'48
653	Black Bart	Apr.,'48
655	Casbah	Apr.,'48
656	Are You With It?	May,'48
658	Dear Murderer	May,'48
677	The Brothers (Brit.)	May 6,'48
657	All My Sons	May,'48
660	Another Part of the Forest	June,'48
659	A Letter From an Unknown Woman	June,'48
661	River Lady	June,'48
....	Feudin', Fussin' and A-Fightin'	June,'48
....	Bad Sister	June 10,'48
662	Up in Central Park	Not Set
....	Tap Roots	Not Set
680	Tawny Pipit (Brit.)	Not Set
....	Hungry Hill (Brit.)	Not Set

WARNER BROTHERS

701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
713	Always Together	Jan. 10,'48
714	The Treasure of the Sierra Madre	Jan. 24,'48
715	My Girl Tisa	Feb. 7,'48
716	Voice of the Turtle	Feb. 21,'48
717	I Became a Criminal (Brit.)	Mar. 6,'48
718	Adventures of Robin Hood (R)	Mar. 13,'48
719	April Showers	Mar. 27,'48
720	To the Victor	Apr. 10,'48
721	Winter Meeting	Apr. 24,'48
722	Valley of the Giants (R)	May 8,'48
723	The Fighting 69th (R)	May 8,'48
724	The Woman in White	May 15,'48
725	Silver River	May 29,'48
726	Wallflower	June 12,'48
727	The Big Punch	June 26,'48
728	Romance on the High Seas	July 3,'48
....	Embraceable You	Aug. 21,'48

(*Continued from page* 4197)

one name for the marquee. Others in the cast include Kieron Moore and Dulcie Gray. Previous experience with British product should be a factor in evaluating it as box office material.

In the course of his profession, Meredith finds himself treating personalities in all stages of maladjustment. Highlighted is a case history of a schizophrenic who eventually kills his wife and himself, and thus throws Meredith into a crisis with the courts. Along with the difficulties with the patients runs the story of Meredith's own life, in love with his wife, but infatuated with another woman.

The screenplay fashioned by Nigel Balchin from his own novel sees to it that things eventually turn out right. Bits in the soundtrack as well as some plot developments may run counter to the grain of some tastes. Anthony Kimmins directed and handled production along with Jack Kitchin.

Seen at the home office in New York. Reviewer's Rating: *Good.*

Release date, July 7, 1948. Running time, 105 mins. PCA No. 12930. Adult audience classification.
Felix Milne ..... Burgess Meredith
Patricia Milne ..... Dulcie Gray
Peter Edge ..... Michael Shepley
Christine Norden, Kieron Moore, Barbara White, Walter Fitzgerald, Edgar Norfolk

Bad Sister

***Universal-International*—**

They Suffered

"You tell me your story," says Margaret Lockwood to Joan Greenwood, "and I'll tell you mine." That's the basis of the most tearful screen story seen for a long time.

Margaret had wealth, beauty, position. But her husband wasn't very much of a lover and she was unhappy. Joan had none of those things and she was unhappy, too. When the father of her child refused to marry her she tried to gas the baby. As a consequence she landed in a Home for Juvenile Delinquent Girls which Margaret ran.

The two sit down over a cup of tea and Joan tells her story for five minutes in flashback and then Margaret tells her story for five minutes in flashback and so they alternate for the 90 minutes of the film.

Margaret's husband, Ian Hunter, a lawyer, was as dry as dust. He hired a nurse to take care of her child. She divorced him for that and other reasons and married a romantic sort of guy, Dennis Price, but he was drowned, so Margaret took over the Home.

Joan, her parents and many children lived in squalor. She ran away to the city, and fell in with the wrong kind of man. He talked a good love. story, but he didn't want to make it legal.

Joan's and Margaret's stories come together at the end of the film when Margaret goes to court to get Joan's baby back for her. The judge who gives the baby back is Ian.

This J. Arthur Rank presentation is a John Corfield production from the novel, "The White Unicorn," by Flora Sandstrom. Harold Hutch produced; Bernard Knowles directed. It should appeal to those women who weep easily.

Seen at the home office projection room in New York. Reviewer's Rating: *Fair.*—RAY LANNING.

Release date, June 10, 1948. Running time, 90 mins. PCA No. 13090. Adult audience classification.
Lucy ..... Margaret Lockwood
Lottie ..... Joan Greenwood
Philip ..... Ian Hunter
Richard ..... Dennis Price
Eileen Peel, Guy Middleton, Catherine Lacey, Paul Dupuis, Bryl Wakely, Joan Rees, Elizabeth Maude.

Feudin', Fussin' and A-Fightin'

***Universal - International* —**

Comedy with Music

Written for the screen by D. D. Beauchamp from his *Collier's* magazine story, "Feudin', Fussin' and A-Fightin'" is an unpretentious but mildly amusing comedy of a village which bets its meager wealth on the annual foot-race.

Heading the cast is Donald O'Connor as the fleet-footed, fast-talking patent medicine salesman who arrives in town at the turn of the century; is held prisoner for the big race, and, finally, after many slapstick comedy adventures, not only wins the race but also the girl.

In supporting roles are Marjorie Main, as the mayor of the town; Percy Kilbride, her assistant; Penny Edwards, her pretty niece, and Joe Besser, the local sheriff. Also there have been interwoven several musical numbers, including "S'posin'," "Me and My Shadow," and the title piece. In addition, producer Leonard Goldstein and director George Sherman have provided O'Connor with the opportunity to present several of his dance routines.

Aaron Rosenberg was associate producer, and Irving Glassberg directed the photography.

Reviewed at the Universal-International projection room in New York. Reviewer's Rating: *Fair.*—G. H. S.

Release date, June, 1948. Running time, 78 min. PCA No. 13108. General audience classification.
Wilbur McMurtry ..... Donald O'Connor
Maribel Matthews ..... Marjorie Main
Billy Caswell ..... Percy Kilbride
Penny Edwards, Joe Besser, Hary Shannon, Fred Kohler, Jr., Howland Chamberlin, Edmund Cobb, Joel Friedkin, I. Stanford Jolley

The Wreck of the Hesperus

Columbia — **Seafaring Western**

With the rugged New England coast as the locale and the year 1830 as the time, Columbia's "The Wreck of the Hesperus" is an interesting and adventure-filled picture containing many of the elements which have made Westerns popular with many audiences. There are the law-abiding citizens fighting the forces of evil; gang fights; a cleverly contrived jail-break, and even a cross-country dash on horseback in pursuit of a stagecoach.

Suggested by a story by Edward Huebsch and based upon the poem of the same title by Henry W. Longfellow, the story concerns Willard Parker, a seafaring captain, beached for losing his ship, who turns to selling salvage from wrecked vessels and leading the forces opposing the erection of a lighthouse. When his brother dies in a shipwreck, Parker immediately suspects his business partner, Edgar Buchanan, of causing that and previous wrecks by misdirecting the vessels. Eventually, the partner is proved guilty and the state starts building the light. Throughout a hint of romance has been incorporated by the presence of Patricia White.

Produced by Wallace MacDonald and directed by John Hoffman from a screenplay by Aubrey Wisberg, the picture, although boasting no big star names, maintains sufficient action and interest to provide an hour's entertainment.

Reviewed at Loew's Metropolitan in Brooklyn. Reviewer's Rating: *Good.*—G. H. S.

Release date, February 5, 1948. Running time, 68 min. PCA No. 12752. General audience classification.
John McReady ..... Willard Parker
George Lockhart ..... Edgar Buchanan
Deborah Allen ..... Patricia White
Holmes Herbert, Wilton Graff, Boyd Davis, Jeff Corey, Paul Campbell, Paul E. Burns, Trevor Bardette, Herbert Heywood

CRISIS IN ITALY (20th Century-Fox)

March of Time (*Vol.* 14-8)

This March of Time indicates that Italy has more Communists in proportion to its population than any other country in the world, even Russia. The chances of Russian success in Italy are carefully weighed by Emmet Hughes, *Time* and *Life* correspondent. In bringing out the seriousness of the situation, the film points out that the Communists control the CGIL, the powerful Italian Confederation of Labor. They have moved into management councils at Turin's Fiat factory and concentrated on breaking up large estates in the agricultural South.

Release date, March 19, 1948 18 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4166-4167, issue of May 15, 1948.

Feature product listed by Company on pages 4198-4199, issue of June 12, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	.....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	....
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	....
Argentine Nights (R)	Realart	....	Ritz Bros.-Andrews Sisters	Mar.,'48	74m	May 22,'48	4174	....	....
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	....
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	....
BAD Sister (Brit.)	Univ.	....	Margaret Lockwood-Ian Hunter	June 10,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	....	.....	....	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4175
Big City	MGM	....	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	....
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4175
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	.....	....	4165	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	67m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4175
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	....
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4071
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Canon City	EL	826	Scott Brady-Charles Russell	June 30,'48	83m	.....	....	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953		4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079		
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	.....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Coroner Creek (color)	Col.	....	Randolph Scott-Marguerite Chapman	Not Set	90m	June 12,'48	4197	4190	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds (formerly Daredevils of the Sky)	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	....	.....	....	4175	....
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July 29,'48	....	.....	....	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	....	.....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	June,'48	....	.....	....	4039	....
Design for Death	RKO	....	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	...
Dick Tracy Meets Gruesome (Bl.&)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	...
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	....
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	.....	....	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	....
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
Escape (Brit.)	20th-Fox	....	Rex Harrison-Peggy Cummins	July,'48	78m	May 29,'48	4183	....	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Feudin', Fussin' and A-Fightin'	Univ.	....	Donald O'Connor-Marjorie Main	June,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	....	.....	....	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	....
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	...
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	....	.....	....	4139	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4175
Four Faces West	UA	....	Joel McCrea-Frances Dee	May 15,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	...
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	....	.....	....	4175	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	....	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gangster, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	...
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	Aug.,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	....		3992	
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	4146	...
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	....
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Hellzapoppin' (R.)	Realart	....	Olsen-Johnson-Martha Raye	Mar.,'48	84m	May 29,'48	4183	....	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4190
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4190
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4175
Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Named Palooka, A	Mono.	4719	Joe Kirkwood-Elyse Knox	Aug. 8,'48	....	.....	....	4174	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	.....	....	4165	....
KEY Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY from Shanghai, The	Col	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	...
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	...
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	.....	....	3919	....
Man of Evil (Brit.)	UA		James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	....	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	.....	....	4155	....
Mine Own Executioner	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	.....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Money Madness	FC		Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4190
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB		Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	...
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	....	.....	....	4095	...
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	....	.....	....	4127	...
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way (formerly Miracle Can Happen)	UA	...	Paulette Goddard-J. Stewart-H. Fonda	June,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	....	Jimmy Wakely-Dub Taylor	May 6,'48	....	.....	....	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	...	...
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	.....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050		
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	....	.....	....	4146	....
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov. '47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	.....	....	3931	...
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	....
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl (T)	Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. I)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	.....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	...	..
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4175
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	....	Lon Chaney-Arthur Lake	July 25,'48	....	.....	....	4155	....
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	...
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4071
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	June,'48	....	.....	....	4183	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

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So This Is New York	UA	....	Henry Morgan-Virginia Grey	Apr.,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	.....	....	4139	...
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	.....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4190
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	....	.....	....	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4131
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	....	.....	....	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	Not Set	....	.....	....	4190	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893		3983
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4190
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	.....	....	4189	....
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	Not Set	....	.....	....	4165	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	May,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	...
Train to Alcatraz	Rep.	....	W. Phipps-D. Barry-Janet Martin	June 28,'48	....	.....	....	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4139	..
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	...	....
Velvet Touch, The	RKO	....	Rosalind Russell-Leo Genn	Aug.,'48	....	.....	....	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	....	.....	....	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	....
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	..	4069	..
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	..
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4190
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOUR Red Wagon	RKO	....	Cathy O'Donnell-Farley Granger	July,'48	...	.....	...	4146	...
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

FEATURE PRODUCT, LISTED BY COMPANY, IN ORDER OF RELEASE, ON PAGES 4198-99

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NATIONAL Screen SERVICE

PRIZE BABY OF THE INDUSTRY

Portrait of a Star!

by DR. GEORGE GALLUP

AUDIENCE RESEARCH, INC.

PRINCETON NEW YORK HOLLYWOOD PRINCETON, N. J.

May 7, 1948

DR. GEORGE GALLUP
DIRECTOR

Mr. David O. Selznick
The Selznick Studio
9336 West Washington Boulevard
Culver City, California

Dear Mr. Selznick:-

I know you will be interested to learn that, in our last Audit, Miss Jennifer Jones was in second place in the rating of box office drawing power of all female players in motion pictures.

This poll includes all the stars and feature players in the business. It measures the percentage of motion picture goers who will attend a given film because of the presence in the cast of a particular player.

In a special survey covering the upper price bracket, that is, theater goers who spend 60 cents or more for a ticket and, therefore, comprise the bulk of the first run audiences, Miss Jones is again second, being out-ranked only by Miss Bergman. Miss Jones' percentage rating is actually higher amongst first run audiences than in the regular Audit which is based on all movie goers.

Only two other actresses in the history of our polls - Ingrid Bergman and Greer Garson - have achieved as rapid a rise as Miss Jones. Her record is especially notable in that she has achieved second place in box office drawing power with only five pictures and that the fifth of these pictures is not in general release.

Sincerely yours,

George Gallup

George Gallup

GHG/jb

Miss Jones is also **NUMBER ONE** *in Variety's annual poll of box-office stars, and* **NUMBER ONE** *in Boxoffice Digest's poll.*

Jennifer Jones will soon be seen co-starring with **Joseph Cotten** in

"PORTRAIT OF JENNIE"

directed by
WILLIAM DIETERLE

produced by DAVID O. SELZNICK

Fame's "all-time champion of champion producers"

SELZNICK RELEASING ORGANIZATION

THE SELZNICK STUDIO

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Beyond Glory

Gay Intruders

Mickey

A Date with Judy

Lulu Belle

Michael O'Halloran

A Foreign Affair

BRITISH BOOST QUOTA TO 45%; CEA DEFIANT

Rank Announces Rental Increase

COURT DENIES INJUNCTION ON THEATRE BUYING; TRUST CASE OFF UNTIL OCTOBER

THE EXHIBITOR
of
ITAMAR BEN YEHUDA

In this issue —

THEATRE SALES

VOL. 171, NO. 12; JUNE 19, 1948

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CLASS

READY TO GO TO WORK FO



MGM GREA

APRIL 29

SPENCER TRACY, KATHARINE HEPBURN, VAN JOHNSON, Angela Lansbury, Adolphe Menjou, Lewis Stone in FRANK CAPRA's "STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY" (*Technicolor*). MICKEY ROONEY, GLORIA De HAVEN, Walter Huston, Frank Morgan, Butch Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE, LANA TURNER, Anne Baxter, John Hodiak in "HOMECOMING" Ray Collins, Gladys Cooper, Cameron Mitchell.

JUNE 3

"BIG CITY," Starring Margaret O'Brien, Robert Preston, Danny Thomas, George Murphy, Karin Booth, Edward Arnold, Butch Jenkins, Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in "THE PIRATE" (*Technicolor*). Walter Slezak, Gladys Cooper, Reginald Owen.

JUNE 24

ESTHER WILLIAMS, PETER LAWFORD, RICARDO MONTALBAN, JIMMY DURANTE, CYD CHARISSE, XAVIER CUGAT in "ON AN ISLAND WITH YOU" (*Technicolor*).

OF '48!

OU ALL SUMMER LONG!



48!

JULY 8

IRVING BERLIN's "EASTER PARADE" (*Technicolor*). Starring JUDY GARLAND, FRED ASTAIRE, PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY" (*Technicolor*). Starring WALLACE BEERY, JANE POWELL, ELIZABETH TAYLOR, CARMEN MIRANDA, XAVIER CUGAT, ROBERT STACK.

AUGUST 5

GREER GARSON, WALTER PIDGEON in "JULIA MISBEHAVES" PETER LAWFORD, ELIZABETH TAYLOR, CESAR ROMERO, Lucile Watson, Nigel Bruce, Mary Boland, Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY in "A SOUTHERN YANKEE" Arlene Dahl, George Coulouris, Lloyd Gough, John Ireland, Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS" (*Technicolor*). LANA TURNER, GENE KELLY, JUNE ALLYSON, VAN HEFLIN, ANGELA LANSBURY, Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young.

* * *

LASSIE in "HILLS OF HOME" (*Technicolor*). Co-starring EDMUND GWENN, DONALD CRISP, TOM DRAKE, JANET LEIGH.

JACK JANIS

CARSON · PAIGE · D







Warner Bro

ROM

ON THE HIG

A

A **MICHAEL CURTIZ** PRODUCTI









with **OSCAR LEVANT · S.Z. SAKALL** · FORTUNIO BONANOVA

directed by **MICHAEL CU**

Screen Play by Julius J. & Philip G. Epstein • Additional Dialogue by I. A. L. Diamond • Orchestral Arrangements by Ray Heindorf

A WA

ON DORIS

ORE and DAY

The Raves Begin!





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ALL THE FUN, GIRLS, SONGS AND SPLENDOR IN COLOR BY

TECHNICOLOR!



produced by ALEX GOTTLIEB

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SUCH SONGS!! All New-All Hit-Paraders!

"IT'S MAGIC" "IT'S YOU OR NO ONE" "PUT 'EM IN A BOX" "I'M IN LOVE" "RUN, RUN, RUN" "THE TOURIST TRADE"

THE Film DAILY

"Romance on the High Seas"

with Jack Carson, Janis Paige, Don Defore, Doris Day, Oscar Levant.
(Technicolor) 99 Mins.

Warners

DEVASTATING DORIS DAY SOCKO IN FIRST STANZA; THIS ONE WILL HAVE THEM BUYING HEAVILY INTO RICH SHARES OF SUMMER ENTERTAINMENT; AND SHOULD GO $ PLACES.

In the first place it must be reported here that Doris Day, making her initial screen appearance in this musical comedy, travelogue, song and dance production and what have you is no less than devastating as a comedienne and singer. Not only is she the Warner answer to the effect of Summer meteorology on the box office and its attendant slump but her next, and the still more to come—appearances, that is—are undoubtedly going to be eagerly awaited and well patronized. Day is going to be spelled dough at the box office, from here on out.

The whole show has been draped around Day and she not only looks good in she is good. Completely at ease in hael Curtiz show, Miss Day makes appearance register and gives the hat she's out to devastate the ... And she does, too.

It a bright, gay, comical and colorful bus ss that drives this light yarn along from New York to Rio de Janeiro, with stops along the way. Supporting players who are featured with La Day have lent themselves skillfully to the task and almost equivalent laurels should be dealt out all 'round. First a singer and then a gal with a glib tongue, Miss Day occupies a solo singing spot from time to time delivering lines and lyrics with equal zip and punch.

If it be probed to its rock bottom the basic theme of the story might not prove a gem of high originality but it has been polished, spiked and stimulated with a wealth of the light touch to set it off anew on a delightful whirl.

Once aboard the cruise ship after things get perking in the matter of plot development the narrative is studded with interludes that include a rhythmic Cuban do, a session of Calypso and of course Miss Day meeting and having a session with the Page Cavanaugh Trio. She's smooth, that girl is, and she makes the reaction tick at the right time and place.

First thing you know they get more than warm as they romance through the tropics and at Havana Oscar Levant, frustrate piano playing sweetie to Miss Day come aboard, having hocked his shirt for passag

As they roll down to Rio no one tells other the truth and once in Brazil the ceedings boil up into a potable brew bedroom farce and kindred elements w conclude with all the principals meeti a hotel and an understanding by all cerned. Not, however, before the T colored setting erupts in a wild kaleid of song, dance and general merrimen

Well, what it's all Paige, married to Don Defore, a magnate, wants to go on a belated moon every year but the press of keeps her spouse tied to his desk ing with S. Z. Sakall, uncle to D engages travelstruck Miss Day cruise to SA while she has a loo husband for she thinks he has ing around with his secretary. L Defore in turn suspects Miss hires Jack Carson to trail he trails Miss Day who plays a Elvira Kent."

CAST: Jack Carson, Janis Pa Doris Day, Oscar Levant, S. Z Bonanova, Eric Blore, Franklin Brooks, William Bakewell, Jo neth Britton, Avon Long, Sir L Kings, The Pace Cavanaugh

CREDITS: Producer, Alex Michael Curtiz; Screenplay, G. Epstein; Additional dia mond; From a story by S. A.Olivari; Photography, Anton Grot; Editor, Rudi A. Brown, David Forrest; bottom; Music, Jule Styne trations, Ray Heindorf; Berkeley; Musical direct

DIRECTION: Tops.



NOT SINCE THE WORD ON
"THE HOUSE ON 92nd STREET"
WILD-FIRED THROUGH THE INDUSTRY
HAS THERE BEEN SUCH EXCITEMENT
ABOUT A PICTURE!

"This motion picture was adapted from the files of the F B I. Wherever possible it was photographed in the original locale and played by the actual F B I personnel involved!"

FROM THE FILES OF THE F. B. I.

THE STREET WITH NO NAME

"THE STREET WITH NO NAME" Starring MARK STEVENS
RICHARD WIDMARK with LLOYD NOLAN • BARBARA
LAWRENCE • Ed Begley • Donald Buka • Joseph Pevney
John McIntire • Walter Greaza • Howard Smith • Directed
by WILLIAM KEIGHLEY • Produced by SAMUEL G. ENGEL
Original Screen Play by Harry Kleiner

20th CENTURY-FOX
MEANS BUSINESS

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 171, No. 12 — June 19, 1948

MR. RANK DECLARES

WITH this week's announcement of the new British government quota of 45 per cent for domestic features, the motion picture industry comes to a sharp about-face on the part of Mr. J. Arthur Rank. Also is manifest, in effect, an order of coalition between the great English industrialist and Mr. Harold Wilson, president of the Board of Trade and exponent of the totalitarian nationalization program of the Labour Government.

The most immediate concern of the motion picture industry is the effect to be had upon it, both within the United States and Britain and on the total world screen.

In substance, the British have decided by ukase that their exhibitors and the public they serve are to be required to expect and accept somewhat more than twice the number of British features the prior unworkable quota prescribed — and that in the face of demonstrated, experienced incapacity to produce them. The rights and interests of both the showmen and the customers are thereby simultaneously invaded and ignored.

Automatically, and by design, this excludes a like number of pictures from America and other sources in the growing world industry.

The daring presumptions of the Wilson-Rank programs inevitably bring reactions, notably swift and sharp with challenge and dynamic defiance.

In unprecedented direct action the executive committee of the Cinematograph Exhibitors Association, now in convention, declares for battle, a refusal of the Rank picture terms and a turn to relief clauses of the Quota Act which permit default by "economic necessity."

Sir Alexander King, exhibitor leader and vice-president of the CEA, denounces the new quota as a "farce" and predicts wholesale default by thousands of screens.

On this side the first comment has come from Mr. Barney Balaban, who somewhat reservedly remarked that he did not consider that the British "are acting in good faith." Plain words, those.

¶ Concurrently, Mr. Rank abandons his long designed and tentatively pursued program of winning a place for British pictures on the world screen, admittedly in competition with Hollywood, with product of ambitious top quality and ambitious address. He has now announced an inflation of his output to some sixty pictures a year, and obviously decidedly less demanding of creative art. Those, in effect, it is said, the British theatre must present, or else.

All in all, this is a declaration of economic isolationism — not alone for the motion picture, but as a patterning for all of British industry — this from a nation built into an empire on considerable practice, and much avowal, of a principle of "free trade".

The move tends to cancel out a deal of what has been so dearly won in seeking a place in the great American theatre market and before the great friendly American public for the British picture.

Also, further, the British example cannot but have its influences upon the tenderly self-conscious and jealous governments of many the minor nations. The effect is corrosive of the effort toward healthy and expanding world relations of both commerce and culture.

Mr. Rank demands more money for his pictures. By his theatre controls he reduces playing time to limit the income of other producers. He announces, incidentally, and somewhat gratuitously, that he wants but few theatres in the United States and he says he can make more money with British pictures than with American product. It is to be observed that he now has two American theatres, the Winter Garden and the Park Avenue, neither of which is delivering notable performance.

¶ While regarding this British Curtain, one is to be reminded of an example of a like order of isolationism essayed by Fascist Italy and Mussolini. A closely similar program was put into effect there. The result was the destruction of the Italian picture industry and a sharp depreciation of its cinema theatre, to the acute disservice of the people. With the passing of the Fascist regime, the Italian industry has been reborn out of the native resources of an artistic people and has been delivering pictures of note by their acceptance on screens around the world, including the Americas.

There are many products of the evolving civilization, rooted in the needs, the tastes and the skills of the people, which are not to be controlled successfully by legislation, politics or self-seeking economic devices. The motion picture, the art of the whole people, and the whole world, is one of them.

■ ■ ■

"EYE APPEAL" DOES IT

SOME months ago, in recognition of the expanding market for incidental tidbits and gala hour snacks, Motion Picture Herald set up a special section entitled *Theatre Sales*, as the only national medium of service to this sector of picture show operation. Significant figures of special bearing come to hand just now in a release from the National Confectioners Association, which shows that the movie house candy counter delivers 28.6 per cent of the total sales of sweets.

Special point is made of the "eye impulse" in candy sales. "During 1947 the retail candy sales in the United States were approximately $1,750,000,000. . . . During 1947 movie houses in America enjoyed a $500,000,000 retail candy business.

"For example, one movie house with 5,000 seats averaged $4,000 in weekly candy sales."

Last year the per capita candy sales were $12, with seven retail outlets per thousand persons. It looks like there will be more. A survey shows that 78 per cent of sales now are made by eye appeal. That's the motion picture theatre's business, all the time — eye appeal.

■ ■ ■

¶ The Modern Library, reprints, is out with an edition of "Uncle Tom's Cabin," with an advance sale, it is said of some ten thousand copies. The last pass at that story by the screen, according to our records was a state's right picture in 1922. After reading Mr. Red Kann's survey of television materials now being exhumed, we can expect Uncle Tom over the ether any day now.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Star of Tomorrow

Hollywood Bureau

HOWARD HUGHES, who recently purchased a controlling interest in RKO, would like Senator Owen Brewster on the RKO payroll as an actor. He's offered the Republican Senator from Maine a $300-a-week job, because, he said, the Senator has proved himself to be such a good actor. The Senator and Mr. Hughes have been feuding ever since the Senator's War Investigating Committee began looking into Mr. Hughes' wartime airplane contracts. Last week Mr. Hughes released to the press this letter to Mr. Brewster: "I hereby offer you a job as a motion picture actor at a salary of $300 a week. This is twice the usual starting salary, but you are no amateur; your ability as an actor has been well demonstrated."

Trouble?

Mexico City Bureau

SOME LABOR trouble is coming up here that may close Mexico's newest and one of her best studios—t' at at Churubusco opened November 1, 1945, by RKO and its Mexican partner, Productores Asociados Mexicanos. The studio has asked the Federal Board of Conciliation and Arbitration for authorization to reduce wages by 40 per cent and to eliminate several of the costly economic benefits its employees currently enjoy. The studio contends that it lost $500,000 from the time it opened to June 1. At the time the studio was making its request, the National Cinematographic Industry Workers Union asked a 60 per cent wage rise.

Television Setback

"I WOULD like to have done it, but certain complications arose and now I've discarded the idea," General John Kilpatrick, president of Madison Square Garden Corporation, said in New York this week, when asked for comment on whether the Louis-Walcott bout would be televised in theatres. "It would have been a good idea and I've thought about doing it with Twentieth Century-Fox, Paramount and NBC," the General said. At the same time he scotched a report that the fight might be televised into the Garden.

This was Paramount's second setback within a week. Up to 5 P.M. the evening of the day of the Zale-Graziano fight, Paramount had hoped to bring the bout into its theatre via television. At first the promoter refused. Then there was a ray of hope and equipment was moved to New Jersey.

At the last minute RKO, which had a contract with the promoter for its theatres to get first shot at any fight film, relented and agreed to let Paramount use the telecast, providing the television transcription was rushed to the RKO Palace. Paramount said yes, but it never came off—because they couldn't find the promoter, who would have had to give his consent.

MOTION PICTURE HERALD

for June 19, 1948

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MAJOR company executives like court decisions, Myers insists Page 17

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AN EXHIBITOR of Itamar Ben Yehuda Street in Jerusalem Page 20

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WE MUST tighten our belts, Barney Balaban tells stockholders Page 30

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Candid T-V

NOW THEY'VE GOT a portable television set. The thing has a three-inch direct view cathode ray tube, giving a picture one and three-quarter by two and three-quarter inches. It weighs only 15 pounds and its plastic cabinet measures 14 inches wide, nine and one-half inches high and 13½ inches deep. It's not portable in the sense that it will run on batteries—so that you can take it to the beach with you on a Sunday afternoon—but it can be moved around the house at will. It runs on alternating current, has reception on all 13 television channels and will cost you only $99.50. Pilot Radio Corporation demonstrated the set last week in its factory showrooms in Long Island City, New York.

In the Air

Washington Bureau

WESTINGHOUSE and the Glenn L. Martin Aircraft Company have a plan to blanket the entire U. S. with television broadcasts by using airplanes as relay stations. They figure that only 14 airplanes, each circling over strategic spots on the map, could supply continuous service to at least 78 per cent of the population. The plan has been in the works for about two years and the scheme already has reached the stage where last week an experimental "stratovision" station, installed in a coverted B-29 flying at 25,000 feet above the Allegheny Mountains, successfully relayed a Washington sports program as far west as Cleveland. That's almost 300 miles from the Washington-Baltimore area where the telecast originated and far beyond the usual limits of such transmission. The Westinghouse and Martin people think that by a simple coordination of the retelecasting hookup it would be possible to put on a nation-wide telecast from any point in the country—sending the program up to those 14 airplanes and down again to your television set.

On Ice

YOU'RE GOING to get the show on ice from now on at the Roxy. That New York theatre will open its first ice show Wednesday—playing it on a newly installed rink that measures 60 by 38 feet. The new ice stage, planned by A. J. Balaban, executive director, and his associates for some two years, has been under construction for about three months. It cost $80,000. Each new ice revue will be presented in addition to a complete variety revue on the regular Roxy stage. All this, of course, in addition to a couple of hours of screen entertainment.

The Horses

Hollywood Bureau

JOSEPH M. SCHENCK, Twentieth-Century-Fox production executive, has purchased a controlling interest in the Del Mar race track. The undisclosed purchase price is reported at $2,000,000. That purchase gives the industry back some of the horses it lost when MGM's Louis B. Mayer sold his stable.

Fire and Water

AN ASSOCIATED Screen News, Montreal, camera crew went up to Trail, British Columbia, last week to get some shots for an industrial film of one of Canada's largest mining and smelting organizations. What the crew came back with was a lot of shots of a lot of water. The Columbia River had gone on a rampage during their visit, the water breaking dikes and seawalls and causing millions of dollars of damage. Director Jack McDougall and cameraman Bob Martin filmed each move of the flood workers, making a photographic record of every phase of the flood. The crew's two carloads of powerful lighting equipment were loaned to the city's flood committee for the emergency.

Globe Deflated

THE GLOBE, at Springfield, O., has reduced its adult admissions for the second time. When Leo Yassenoff of Columbus first acquired the house several months ago, he reduced admissions from the then current 75 cents to 49 cents. Last week he took another whack at those admissions, lopping off another 10 cents, down to 39 cents.

Labor Relations

THAT gay and gala Monte Carlo night spot, a Webb & Knapp—which is to say Rockefeller—interim real estate enterprise at the corner of Madison Avenue and Fifty-fourth street in New York, abruptly dropped the final curtain Tuesday night with a dramatic final flourish. For rather a while the management had been wondering what to do with the place. Everything about it was fine except the business. Tuesday the employes struck over an issue that began with the bartenders' union. Flash-quick came the decision to forget the whole thing. The place shut down and the management, with warm cordiality, invited the 160 workers involved to an evening of open house with executives serving the drinks.

A few weeks ago John A. Abbott, for years a figure in the conduct of the Museum of Modern Art, went over to see what to do with Monte Carlo and sought to revive the establishment as a motion picture rendezvous. The atmosphere was elegant but the location remote.

Anyway the building is a glorified "taxpayer" holding the site for a part of greater plans, not unrelated to the big Manhattan canvas on which Rockefeller designs are being painted in steel and stone. They have left the strikers with a taste of goodwill.

The other day Gloucester House, a Fifty-first Street all-fish restaurant and motion picture meeting place, celebrated the first year of its waiter organization strike by serving the marching pickets with cocktails—appreciatively accepted. Perhaps a new jolly policy in labor relations is evolving.

Set Sail

TRAVELERS don't have to be without motion picture fare while traveling these days —whether by boat, plane or train. There's so much business right now in serving the different transportation media with pictures that RKO has set up a special department to book features that travel. Twentieth Century-Fox, through Films, Inc., is also on its own in the field. Movies-on-Route books a number of the steamship lines for many of the distributors and RKO is serving the Holland - America Line, the Swedish Line, and the U. S. Lines' *America,* charging a flat price based on the number of passengers carried and the length of the voyage. There are now about 25 ship lines operating approximately 100 ships and there are more ships coming off the ways which means an increasingly large market for these foot-loose features. Although little has been done to show films to air travelers, since it's an expensive proposition putting the necessary equipment into the planes, features are being shown on trains and we wouldn't be surprised to find one of these days a small screen in the dash board of our new automobile.

Boston Smoke

BOSTON FIRE Commissioner Russell S. Codman has ordered that the signs in local theatres forbidding the patrons to smoke be taken down. And why? His facsimile signature is on them and he doesn't have any jurisdiction over who smokes what or how much in how many theatres. The city is now, however, studying a couple of laws that, if approved, will make the commissioner's signature on those signs legal and then those signs go back up and then don't try to light up before reaching the sidewalk.

PEOPLE

ROBERT B. WILBY, president of Wilby-Kincey Theatres, Atlanta, Ga., was presented the Georgia Tech Distinguished Service Award for civic leadership at the college's graduation exercises in Atlanta last week.

EDWARD P. "TED" CURTIS, vice-president of the Eastman Kodak Company, has been made Honorary Companion of the Military Division of the Most Honorable Order of the Bath, one of Great Britain's highest awards. Mr. Curtis served in World War II with the rank of major general.

MAURY ORR, United Artists western division manager, has resigned his post, effective July 1, to become president of the Orr Blanket Company at Piqua, Ohio.

HENRY ANDERSON, manager of the insurance department of Paramount, spoke on "Insurance and Allied Loss Prevention in Savings Banks" at a meeting of the Savings Banks Insurance Forum at the Shelton Hotel in New York last Thursday.

WILLIAM M. GIRDEN has been named president of the Trans-Lux Corp., to succeed PERCY N. FURBER, who becomes chairman of the board of directors.

RUTGERS NEILSON, RKO Radio publicity manager, has been reelected a governor of the Circus Saints and Sinners, New York.

WILLIAM GOETZ, Universal - International production chief, and Mrs. Goetz, sailed Wednesday for London to confer with J. ARTHUR RANK and Rank executives.

ABRAHAM M. ELLIS, Philadelphia and Southern New Jersey exhibitor, has endowed a chair in Hebrew culture and education at Temple University, Philadelphia.

ROBIN WIGHTMAN, manager of the Royal and Radio theatres at Arkadelphia, Ark., has been elected president of the local Lions Club.

GEORGE CORCORAN was named general manager of the Allied Motion Picture Theatre Owners of Western Pennsylvania at the organization's meeting in Pittsburgh last Saturday. He succeeds JAMES ALEXANDER, resigned.

PAUL DODSON, manager of the Ritz theatre, Russellville, Ark., is the new president of the Junior Chamber of Commerce in that city.

ALFONSO VALADES has replaced JORGE OLLER, resigned, as manager of Monogram's Mexican office.

THOMAS BENGE, maintenance supervisor of Redwood Theatres at Eureka, Cal., is celebrating 15 years' service with the circuit.

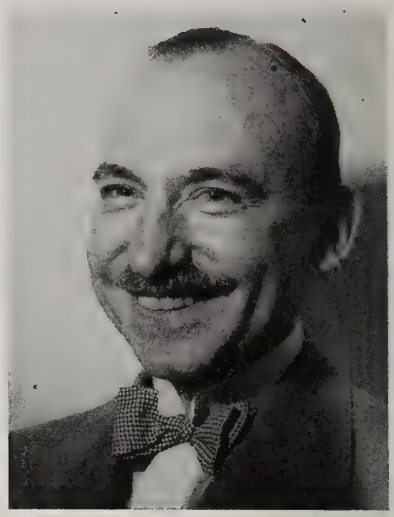
EDWARD F. O'CONNOR, regional director of the Far East for Loew's International, returned to New York last week from a six-month business trip through his territory.

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THIS WEEK the Camera reports:



FIRST ANNIVERSARY, at New Orleans, for the Gulf States Allied Theatre Owners. Assembled above are William L. Ainsworth, National Allied president; Trueman Rembusch, national treasurer; W. A. Prewitt, Jr., president of the regional unit; Colonel H. A. Cole, president of Texas Allied, and Abe Berenson, Gulf States secretary-treasurer. The affair at the Lakewood Country Club drew 100 exhibitors. Birthday cakes from Manley, Inc.



H. M. BESSEY this week was named executive vice-president of Altec Service. The announcement was made at a board meeting in New York by George L. Carrington, president. All members were re-elected to the board of directors.





MILTON E. COHEN, new eastern division sales manager for Eagle Lion Films. He will supervise ten branches.



By the Herald

AT EAGLE LION's regional sales meeting in New Orleans, L. C. Montgomery, president of Delta Theatres Corporation, and owner of the Joy theatre in that city, was host to the company's exchange and promotion personnel. Above are Jack Schlaifer, Mr. Montgomery, William Heineman and Max Youngstein.

GAEL SULLIVAN, left, new executive director of the Theatre Owners of America, was introduced to trade and news writers in New York, Tuesday, at luncheon in the Hotel Astor. With him is S. H. Fabian, TOA executive committee chairman, who made the introduction.



By the Herald

DOUBLE INTERVIEW. Orton Hicks, MGM 16mm supervisor, left, and Edward O'Connor, MGM Far East supervisor, as they were interviewed last week in New York. Mr. Hicks had returned from six weeks in western Europe — Mr. O'Connor from nine months in the Far East.



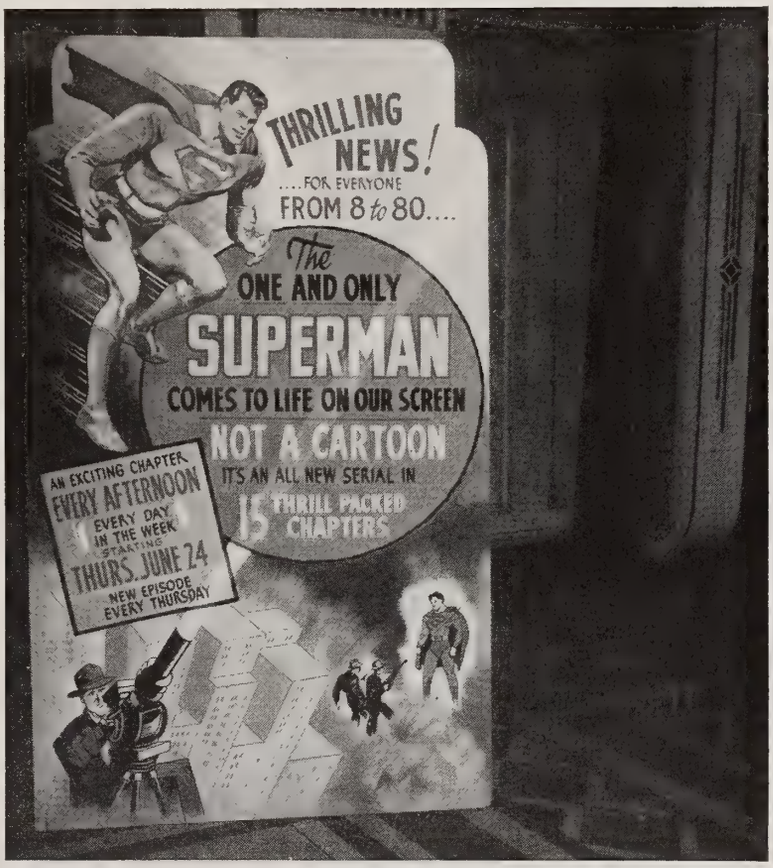
JACK MATLACK, Shriner. The J. J. Parker circuit executive and indefatigable publicist, was chairman a fourth year for the Oregon Boys All-Star Baseball Game, adding $10,000 to the Shriners' Portland Crippled Children's Hospital.



EN ROUTE to Hollywood: Sir Ralph and Lady Richardson arrive in New York. Sir Ralph will appear in Paramount's version of "The Heiress".



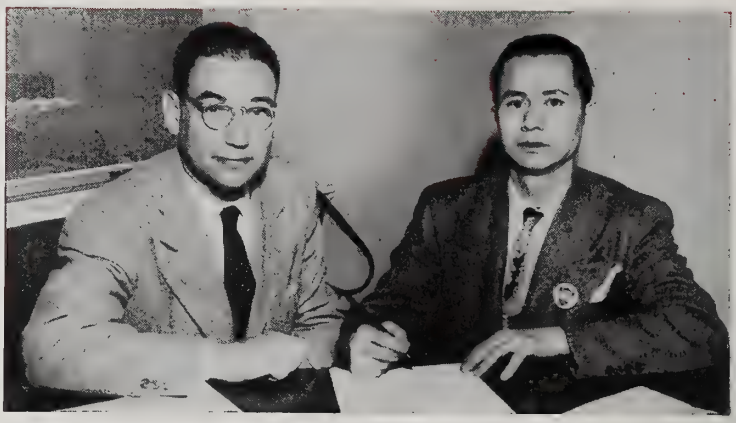
AT THE PINEWOOD STUDIOS, Britain, Wannie Tyers, left, manager for the Odeon, Toronto, visits on the set of "The Blue Lagoon" with actress Jean Simmons. Mr. Tyers' house, when completed in September, will be the Odeon circuit's Canadian "showcase".



FIRST RUN SERIAL. Columbia's "Superman" series is so well liked by Minneapolis fans that the RKO Orpheum, a first run house, will play it every afternoon. The house never before booked serials. The appeal, says the sign, is for everyone, "8 to 80".



IN NORWAY, RKO's sales staff plans the final weeks of the Phil Reisman Drive, ending July 3. Left to right, Eivind Andersen, office manager; Carl Wallman, Scandinavia general manager; Oivind Rikheim, manager, and Odvar Hagenas, sales manager.



IN NEW YORK, David Horne, foreign manager of Film Classics, closes a deal with C. Y. Tom, president of the Chinamerica Film Exchange, Hong Kong, for distribution in China. Mr. Tom, a former cinematographer, is in exhibition as well as distribution.



AMONG THOSE ATTENDING the preview of MGM's "Easter Parade" at the Astor theatre, Cleveland, the other day, were the exhibitors above: Marvin Arent, Skirball circuit; Joseph Goldstein, Schine circuit, and Joseph Lissauer, Skirball.



DEBUT, before the cameras, for California's Governor Earl Warren, left. The occasion: filming of the two-reel "California's Golden Beginnings" at Paramount. Squinting through the finder is the company's veteran at such productions, Cecil B. DeMille, who supervised the Governor's acting.



WM. C. MACMILLEN, JR., new vice-president in charge of operations for Eagle Lion Films, and a vice-president of Eagle Lion Studios. Mr. MacMillen was formerly assistant to Robert Young, controlling Pathe Industries.

PLAY BRITISH—OR ELSE: RANK AND WILSON TELL THEATRES

Exhibitor Quota Set at 45% As Rank Boosts Rentals; CEA Defiant, Sees Default

From now on the British screen is for British pictures.

That is the effect of orders from the British Government and statements of policy from J. Arthur Rank this week.

Monday, Harold Wilson, president of the Board of Trade, announced in the House of Commons that he had made an order setting the new exhibitors' quota at 45 per cent for first features, 25 per cent for supporting program pictures. That percentage goes into effect October 1 and remains in effect for 12 months. It almost doubles the official exhibitors' feature quota of last year.

J. Arthur Rank, head of two of England's largest circuits, Gaumont-British and Odeon, announced he intended to play 60 per cent and more of British pictures, mostly Rank-made. Also, he announced, British exhibitors will have to pay more for his productions.

A battle against the quota was in preparation at midweek on the Isle of Man where the Cinematograph Exhibitors Association was meeting in convention at Douglas. The CEA predicted wholesale quota defaults. Sir Alexander King, vice-president, called it a "farce."

Barney Balaban, Paramount president, was the first U. S. company official to express his dissatisfaction with the quota. He told the company's annual stockholders meeting in New York Tuesday that he did not think the British "are acting in good faith" and that Paramount would seek to have the quota changed.

Eric Johnston, MPAA president, was to meet in New York Thursday with company presidents and foreign managers to discuss the quota situation.

These actions and announcements of intentions climax the uneasy relationship existing between Hollywood and London since the end of the war—a relationship violently disrupted by the British tax and American embargo of last August—a relationship still in the process of being painfully and tentatively patched into something resembling the pre-war expressions of cooperation.

The new quota figures drew immediate and angry comment from American distribution and production interests, which felt that the long-negotiated and intricately contrived tax agreement had been "sabotaged."

The American exhibitor was anxiously awaiting a "peace" or "war" declaration, knowing from experience that his box office depended in part on England's box office —that his financial arrangement with his distributor depended in part upon his distributor's financial arrangement with London theatres. In "peace" time, the exhibitor has complained he was asked to play too many British features. In "war" time, he has complained that the distributor was trying to inrcease his rental as a means of getting back revenues lost in England.

London Bureau

Mr. Wilson's announcement of the 45 per cent quota (the distributors' quota was only 15 per cent in 1939; 20 per cent in 1942-43) does not restrict the importation of American features. Importation was officially resumed Monday, June 14, when the recently negotiated, but still being argued, settlement of the *ad valorem* tax went into effect. But since the quota means, in effect, that the average British theatre must now show British product every other week in the year, Hollywood spokesmen in London have protested that the new order makes it impossible for American features to get worthwhile playing time. This, they say, is particularly true in view of Mr. Rank's booking intentions.

The Films Council had recommended to Mr. Wilson on Friday that British theatres be required to play native product 50 per cent of the time—a percentage favored by Mr. Rank. Although Mr. Wilson cut this figure five per cent on the following Monday, it must be remembered that it was Mr. Wilson who last month took off the Films Council its only American representative.

It was Mr. Rank who was happiest about the new quota—and the one most determined to see the new quota enforced.

He held a press conference in London Monday in which he jubilantly announced the quota news to the trade press.

"I am going to take my coat off," he said, "to see to it that everybody plays 45 per cent quota."

And then: "I want this new Films Act to be carried out and no excuse to be made that the films are not obtainable. This Films Act has got to be fulfilled without any one deliberately sabotaging it from the commencement."

He declared that it was "scandalous" that with the greater number of British pictures available there was still a large number of exhibitors defaulting on their quota. He was, he stated, going to prepare statistics for Mr. Wilson and the Board of Trade to prove that pictures were available for these defaulters.

He had little sympathy for the independent exhibitor. "I would like," he said, "more

(*Continued on page* 16)

DON'T BUY, SAYS CEA

by PETER BURNUP
in Douglas, Isle of Man

J. Arthur Rank, who successfully lobbied for a higher exhibitors' quota, now declares himself dissatisfied with his present rental arrangements with the Cinematograph Exhibitors Association. He has notified the exhibitors he expects higher percentages. In a London press conference Monday he said: "Exhibitors desiring my pictures have to abide by this system." The CEA, meeting in convention here, Tuesday adopted a resolution recommending that the organization's General Council advise all independents to refuse to book Mr. Rank's films. Members were persuaded to delay definite action until July, when W. R. Fuller, CEA secretary, said he would arrange that Mr. Rank meet the general council. The council, however, believes independents should default quota if Mr. Rank insists on high terms.

THIRTY YEARS OF BRITISH QUOTA

British exhibitors have been forced by law to play an increasingly large number of British features during the 30 years covered by the three Cinematograph Film Acts. As a consequence, American product has been and will be more and more severely restricted.

Herewith is a summary of the three acts:

The first, operative January 1, 1928, set a sliding quota for distributors from 7½ per cent the first year to 20 per cent the tenth. Exhibitors' quota ran from 5 per cent the first year to 20 per cent the tenth. There were no separate quotas for short and feature product.

The second act, effective April 1, 1938, set a distributors' quota of 15 per cent for features and 15 per cent for shorts for the first year to 30 per cent for features and 25 per cent for shorts in the tenth. The exhibitors' quota was 12½ per cent for features and shorts in the first year to 25 per cent for features and 22½ per cent for shorts in the tenth year.

The third act, effective April 1, 1948, and running for 10 years, requires the Board of Trade to determine by July 1 the quota percentages for a 12-months period, the quota to be operative the following October 1.

NATURE BOY

Lightning Leo brings you another Big M-G-M Trade Show following exciting "Easter Parade"!



"A DATE WITH JUDY"

The Most Unusual Musical In Years!

M-G-M's TECHNICOLOR DELIGHT!

"A DATE WITH JUDY"

STARRING

WALLACE BEERY
JANE POWELL
ELIZABETH TAYLOR
CARMEN MIRANDA
XAVIER CUGAT AND HIS ORCHESTRA
ROBERT STACK

COLOR BY TECHNICOLOR

Screen Play by Dorothy Cooper and Dorothy Kingsley
Based on the Characters Created by Aleen Leslie

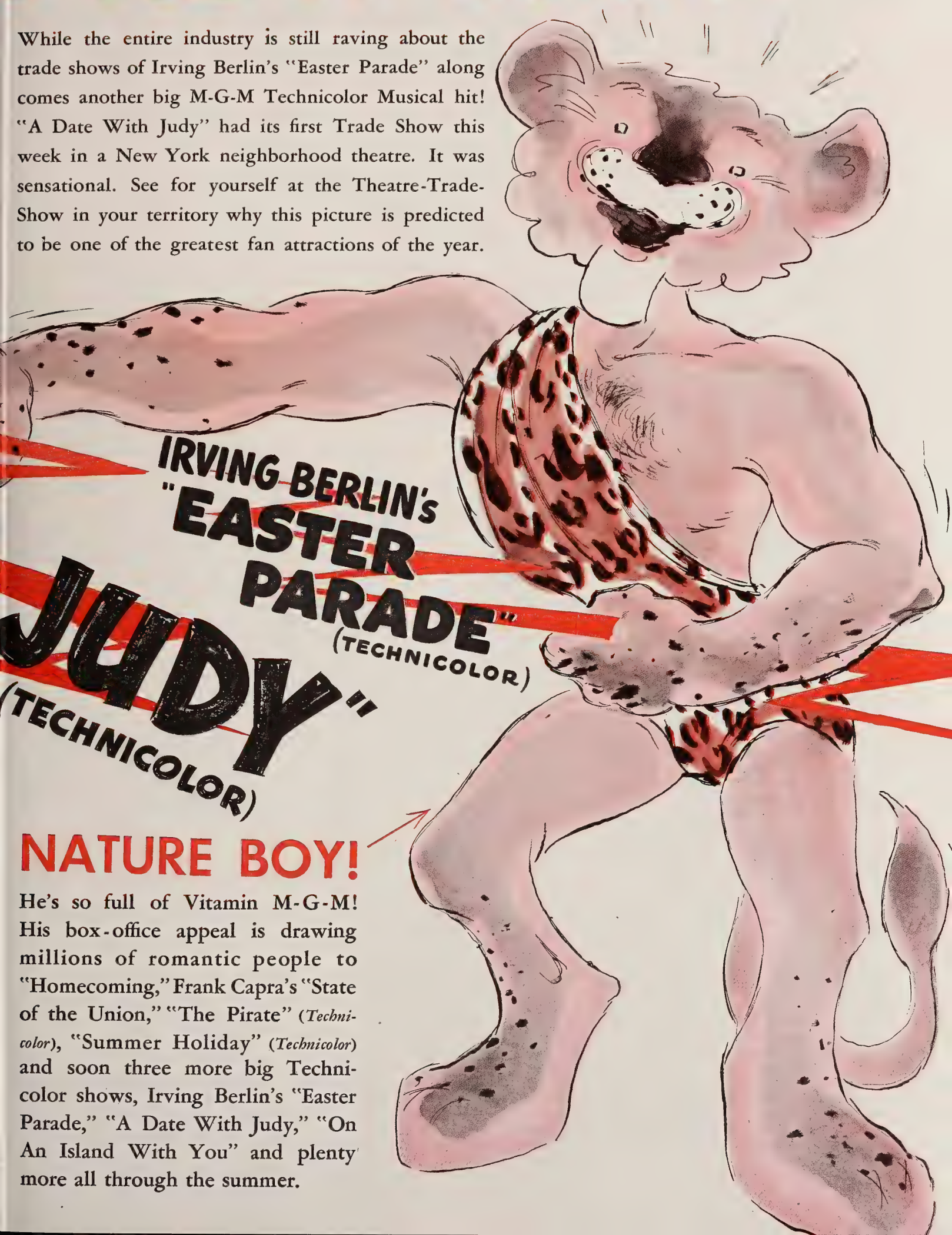
Directed by RICHARD THORPE • Produced by JOE PASTERNAK

Carmen Miranda sings "Cooking With Glass" by Ray Gilbert and Luis Oliveira, and "Cuanto Le Gusta" by Ray Gilbert and Gabriel Ruiz.

CITY	PLACE AND ADDRESS	A DATE WITH JUDY
ALBANY	Palace Theatre, Clinton Square	TUES. 7/6 8:30 P.M.
ATLANTA	Loew's Grand Theatre, 157 Peachtree Street	MON. 6/28 8:30 P.M.
BOSTON	Loew's State Theatre, 205 Massachusetts Ave.	MON. 6/28 8:30 P.M.
BUFFALO	Shea's Buffalo Theatre, 646 Main Street	WED. 7/7 8:30 P.M.
CHARLOTTE	Imperial Theatre, 124 South Trayon Street	MON. 6/28 10:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 So. Wabash Ave.	THUR. 6/24 2 P.M.
CINCINNATI	Capitol Theatre, 700 Vine Street	MON. 6/28 8:30 P.M.
CLEVELAND	Loew's State Theatre, 1515 Euclid Avenue	MON. 6/28 8:30 P.M.
DALLAS	Palace Theatre, Elm and Ervay Street	MON. 6/28 6:30 P.M.
DENVER	RKO Orpheum Theatre, 1527 Welton Street	MON. 7/12 8 P.M.
DES MOINES	Des Moines Theatre, 517 Grand Avenue	MON. 6/28 8:30 P.M.
DETROIT	Max Blumenthal's Screen Room, 2310 Cass Ave.	THUR. 6/24 1:30 P.M.
INDIANAPOLIS	Loew's Theatre, 35 North Pennsylvania Street	MON. 6/28 8:15 P.M.
KANSAS CITY	Loew's Midland Theatre, 1228 Main Street	TUES. 7/6 8:15 P.M.
LOS ANGELES	Fox Wilshire Theatre, 8440 Wilshire Blvd., Beverly Hills	MON. 6/28 8:30 P.M.
MEMPHIS	Loew's State Theatre, 152 South Main Street	MON. 6/28 8:30 P.M.
MILWAUKEE	Warner Screen Room, 212 West Wisconsin Ave.	THUR. 6/24 1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	THUR. 6/24 2 P.M.
NEW HAVEN	Loew's Poli Palace, 23 Church Street	TUES. 7/6 8 P.M.
NEW ORLEANS	Loew's State Theatre, 1180 Canal Street	MON. 6/28 8:30 P.M.
NEW YORK NEW JERSEY	Previously tradeshown	Previously tradeshown
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	THUR. 6/24 1 P.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport Street	THUR. 6/24 1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	THUR. 6/24 11 A.M.
PITTSBURGH	Loew's Penn Theatre, 6th Street and Penn Avenue	MON. 6/28 8:30 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N. W. Kearney St.	THUR. 6/24 2 P.M.
ST. LOUIS	Loew's State Theatre, 715 Washington Street	MON. 6/28 8:15 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, South	THUR. 6/24 1 P.M.
S. FRANCISCO	Warfield Theatre, 988 Market Street	MON. 6/28 8:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Ave.	THUR. 6/24 1 P.M.
WASHINGTON	Loew's Palace Theatre, 1306 F Street, Northwest	TUES. 7/6 8:30 P.M.

DOES IT AGAIN!

While the entire industry is still raving about the trade shows of Irving Berlin's "Easter Parade" along comes another big M-G-M Technicolor Musical hit! "A Date With Judy" had its first Trade Show this week in a New York neighborhood theatre. It was sensational. See for yourself at the Theatre-Trade-Show in your territory why this picture is predicted to be one of the greatest fan attractions of the year.



IRVING BERLIN'S "EASTER PARADE" (TECHNICOLOR)

"JUDY" (TECHNICOLOR)

NATURE BOY!

He's so full of Vitamin M-G-M! His box-office appeal is drawing millions of romantic people to "Homecoming," Frank Capra's "State of the Union," "The Pirate" (*Technicolor*), "Summer Holiday" (*Technicolor*) and soon three more big Technicolor shows, Irving Berlin's "Easter Parade," "A Date With Judy," "On An Island With You" and plenty more all through the summer.

PLAY BRITISH

(Continued from page 13)

proof that the independents are unable to profitably show British pictures."

The independents, he insisted, have got to have a change of heart about British pictures; they have got to realize that if it were not for the British producers they would have been in a bad way the past year.

The unworried Mr. Rank was optimistic, even about the American market. When questioned at his press conference as to whether he was bargaining for greater U. S. playing time by making American playing time difficult to obtain in England, he told the reporters that "you might find Americans taking their coats off to push British pictures within the next few months. It's in their interests to do so."

And then he wished aloud for a few theatres in America, claiming that if he could show in them two British pictures a month he could make more money than the Americans. He intends to acquire those theatres.

Sir Alexander King, leading independent exhibitor and vice-president of the CEA, told London reporters Wednesday the high quota has "reduced the Films Bill to a farce. Last year 1,300 cinemas defaulted on their quota. I forecast double that number of defaulters by 1950."

Sir Henry French, director-general of British Film Producers Association, sees the quota as "great encouragement and incentive to the producers." Sir Alexander Korda considered the quota "realistic."

EXHIBITORS DEFY QUOTA AND RANK

London Bureau

The British exhibitors' quota is "unworkable"; the Board of Trade has "sold the industry into the hands of the monopolistic Mr. Rank."

This was the reaction to the 45 per cent quota of the majority of Cinematograph Exhibitors Association members, meeting in convention this week at Douglas, coupled with J. Arthur Rank's announcement here of Monday that he proposes stiffening his rental terms, the CEA members were stunned; their first reaction being that a general strike and refusal to play any British product at all would force the Board of Trade to change its mind about the quota.

Opening a specific attack against Mr. Rank on Tuesday, the CEA executive meeting roundly criticized Rank product, alleging that a high proportion of it is "plain box office poison ivy." The executive recommended that the CEA general council refuse to consider terms exceeding 50 per cent, then added, significantly, that a considerable portion did not justify even 35 per cent.

The CEA adopted a resolution condemning the 45 per cent quota.

Said Charles Medcalf: "Rank is turning out rotten things." Leslie Hill observed: "There's not one top flight showman in the Rank organization."

TAX AGREEMENT IN EFFECT; BUT BY NO MEANS EFFECTIVE

The Anglo-American tax agreement went into effect Monday. Or did it?

The agreement between Harold Wilson, president of the British Board of Trade, and Eric A. Johnston, president of the Motion Picture Association, operates, officially, from Monday, June 14. But questions of interpretation are still the subject of involved discussion between Government officials and MPA's representatives. There is still no indication of when these talks will end.

Revisions in the film tax agreement being requested by British Government officials have increased to such an extent, involved such basic questions, that American interests feel that the agreement itself is being altered.

Moreover, the day the agreement officially went into effect was the day Mr. Wilson announced a 45 per cent exhibitors' quota effective for 12 months from October 1. That quota, almost doubling the previous quota, was attacked this week by London representatives of Hollywood firms as violating the spirit of the agreement and as "sabotaging" the agreement.

Present indications are that America will stand pat on the agreement, but persistent London rumor has it that the whole question of the tax settlement will be revived.

The House of Commons was scheduled to debate the film agreement Thursday.

The agreement provides that American companies can take $17,000,000 out of Britain each year, plus an amount equal to the earnings of British film in the U. S. Monies in excess of the $17,000,000 must be spent in Britain according to a complicated schedule of "permitted uses." It is the interpretation of these uses which is one of the major stumbling blocks in the current tax discussions.

RANK MERGES G-B AND ODEON CIRCUITS

London Bureau

The completion of pooling arrangements between his Odeon and Gaumont-British circuits and the fact that these two circuits will play 60 per cent British product in 1948, was announced Tuesday by J. Arthur Rank.

Seizing on the occasion of the trade press being at his elbow to learn the details of the new 45 per cent quota, Mr. Rank told reporters: The most successful theatres should show a balanced program of British and American pictures, but the successful theatre today depends to a large extent upon the number of quality British films available. It is commercially better to show British than foreign films.

Thus, he told reporters, he will play 60 per cent of British programs in his two circuits, now merged into Circuit Management Association, Ltd. The merger, he said, was made with the full approval of the Board of Trade. The new company, though booking for both circuits, will have one management, with from 300 to 400 personnel leaving Mr. Rank's organization.

Mr. Rank is chairman of the pooled groups; John Davis, managing director, and J. A. Callum, L. W. Farrow, Lawrence Kent and Mark Ostrer, directors. Circuit Management includes 564 theatres and 20 companies in the Odeon-G. B. groups.

As long ago as last January, Mr. Rank announced that programs at his Odeon and Gaumont-British theatres were satisfactorily filled for the ensuing nine months—and without benefit of Hollywood. The Rank bookers shrewdly blended acceptable reissues with the increased product from the Rank plants. Extended playing time, hitherto refused any American picture, was experimented with.

The arrangements, in view of the ban on American shipments, were looked upon as an exercise in prudence by the watchful Mr. Rank. But in the march of events, it has developed into an extremely efficient instrument to the detriment of American trade interests.

Rank's people claim that they have proved that the Odeon—G. B. theatres want nothing like the volume of American product which once was regarded as necessary.

Early this month, the Rank offices stated that for the 12-month period beginning October 1, a record number of 60 new British full-length features would be distributed by the Rank Organization.

For the previous similar period, the total was 26.

Study of Bookings Shows Threat to U. S. Interests

Analysis of the known bookings either definitely arranged or pencilled in on Odeon's and G-B's books for the six months commencing July 1 reveals the dimensions of the threat to American trading interests.

Thirty-three of the 52 weeks there available are already reserved for Mr. Rank's General Film Distributors' offerings; five weeks being earmarked for reissues. It is probable that not more than 12 to 14 new American features will be given first-run screen time on the two circuits during the six months.

The American trading position is easier on Sir Philip Warter's Associated British Circuit, due to the circumstance that Sir Philip's production is not so large as Mr. Rank's. But even there it will be found that American play dates will be well below average.

COURT DENIES U. S. PLEA FOR THEATRE BUYING BAN

2 Trust Suit Judges Find Jurisdiction Lacking Without Third Judge

Contending they had no jurisdiction in the case until a third judge was appointed, Judge Augustus N. Hand of the U. S. Circuit Court of Appeals and Judge Henry W. Goddard of New York District Court declined to make any findings Tuesday in the Paramount, et al, anti-trust suit and denied for the present the Department of Justice's application for an injunction barring the theatre-owning defendants from buying or selling their theatres.

The court set further hearings for October 13 on the Government's proposed order to implement the Supreme Court's Paramount decision and suggested that the Department of Justice rewrite its order. No date for submission of the order was set.

To Seek Third Judge Before October 13

Judge Hand announced that an attempt would be made between now and October 13 to name a third judge to replace the late Judge John Bright who, with Judges Hand and Goddard, wrote the June 11, 1946, decision of the District Court.

The possibility of having only one judge hear the case, remanded May 3 to the lower court by the Supreme Court, was suggested by Judge Hand, but if a three-judge court were mandatory, he said, perhaps an outside jurist could be called in.

With a smile, he questioned whether an outside judge would want to sit in on the case even if he were young.

U. S. Wants Theatre List Within 60 Days

The Government was seeking these things in its proposed order: defendants to prepare within 60 days of the hearing statements listing joint theatre ownerships claimed to involve investments by persons not actual or potential theatre operators; that the defendants be temporarily enjoined from selling or acquiring any theatre interests and enjoined from making or enforcing franchises covering theatres affiliated with the defendants.

The Supreme Court decision set aside the District Court's ban on theatre expansion and the lower court's order enjoining the making or further performance of any franchise. This was done so that the problems of monopoly might be re-examined.

Robert L. Wright, Justice Department attorney, argued that a third judge was not necessary. Attorneys for the defense told the court that it might be necessary to take their fight all the way up to the Supreme Court again.

Hearings on the Government's proposed order in the Schine anti-trust suit were postponed from June 14 to June 21. The decision of the U. S. Supreme Court returned the suit to the Buffalo District Court for the rewriting of a more "appropriate" decree and a re-examination of the divestiture order directed against Schine. The Government is seeking to have the court order the defendants to prepare within 45 days after the hearing a listing of all company theatre interests of any description.

The Government's anti-trust suit against the Griffith interests will be reopened July 1 in Oklahoma City District Court, according to Federal Judge Edgar Vaught, who will hold hearings to determine the extent of the circuit's monopoly power. The Supreme Court found a monopoly existed where the District Court found none, and the suit was returned to Oklahoma City for the fashioning of a decree.

Two Decisions Strengthen Un-American Group

Washington Bureau

The legal position of the House Un-American Activities Committee was strengthened this week with the decision of two courts in the cases of Gerhart Eisler and of officials of the joint anti-fascist refugee committee. With contempt of Congress charged in both instances, they may set an important precedent in the case of the 10 Hollywood writers, producers and directors, two of whom already have been convicted of contempt.

The first case was that of Gerhart Eisler. Here the U. S. Court of Appeals for the District of Columbia upheld Mr. Eisler's contempt conviction for refusing to be sworn in or to answer the committee's questions unless he could make a statement first. The two-to-one ruling of the court said Mr. Eisler had been summoned by lawful authority and was bound to conform to the procedure of the committee.

The U. S. Supreme Court refused to hear the appeal of Edward Barsky and other officials of the joint anti-fascist refugee committee who had refused to produce certain books and records for the House group.

Edmonton Managers Meet; To Aid in "Clean-Up"

The Edmonton, Alberta, Theatre Managers' Association, meeting June 2 at the Club Roosevelt, approved a plan to aid the city's Junior Chamber of Commerce in its "Clean-Up" campaign. The Association will open several of its theatres for free shows for those youngsters who participate in the campaign. Walter Wilson presided. Attending were: Jay Lieberman, Edward Pomerleau, Everett Ethridge, Scott Beggs, Fred Varlow, Sam Binder, Michael Ruptash, William Fedoruck, Arnold and Clarence Entwisle, Morris Rice and William Wilson.

Leaders Happy Over Decisions, Myers Insists

Washington Bureau

Major company executives and independent exhibitors are pleased with the Supreme Court's decisions in the Paramount, Schine and Griffith anti-trust suits, according to Abram F. Myers, counsel for Allied States Association.

In an Allied bulletin last weekend Mr. Myers wrote that top production-distribution executives with whom he had conferred "privately admit that the decisions will be good for the entire industry." Independent exhibitors, he wrote, "feel that at last a code of conduct has been prescribed for the producer-distributors which will end the most serious abuses. . . . In this great chorus of approval, we have yet to hear a dissenting voice."

Mr. Myers sees a "healthier, happier, more vital industry" within a few years. "While the rewards will be more evenly distributed, the industry as a whole will be on a more profitable basis, with all its now bound-up energies released."

Urging exhibitors to banish their fear of retaliation, Mr. Myers insists that the independents "in the future must be bold in their thinking and bold in the assertion of their rights. . . . The courts have been so clogged with motion picture cases in recent years that they will be intolerant of any further efforts by the distributors or by the circuits to continue their monopolistic practices or to retaliate against exhibitors who assert their legal rights."

Walsh Asks I.A. Members To Aid Juvenile Drive

Theatre Owners of America's drive against juvenile delinquency received further aid last week when Richard F. Walsh, president of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, asked IATSE members to volunteer their services at special screenings of "Report for Action." The two-reel film was produced by TOA as part of its juvenile delinquency program.

Clark Baker Promoted

Clark Baker, city salesman in Columbia's Detroit branch for the past three years and a Columbia employee for ten years has been named manager of the company's Des Moines exchange.

ON THE MARCH

by RED KANN

THE boys forever after that hot buck are flirting dangerously with a first-class opportunity of making it very hot for themselves and their industry.

They are those Metropolitan New York exhibitors seeking to attract attention for imported films through the sensationalism and taste identified with the long-departed carnival days. This is how they are doing it in daily newspaper advertising:

For "Passionnelle" and "Torment," Brandt's Pix on West 42nd St. uses "2 'Forbidden Theme' Hits" as its keynoter, thereafter resorting to such lines culled from newspaper reviews as "A Tale of Illicit Love" and "A Study of Sex and Sadism" to get across its "13th Record Week."

For this same combination program, supported graphically by an illustration reminiscent of the *Police Gazette,* a group of six Brooklyn and Queens houses operated by the Randforce circuit has been using identical copy.

For "Open City," Joelson and Interboro theatres in the Bronx are ignoring the many fine critical comments made about this Italian film which won the New York Critics' Circle award last year for a line used before. It is from *Life* Magazine and reads: "Violence and Plain Sexiness" [*this in display*] project a feeling of dangerous struggle Hollywood seldom approaches."

The Siritzky Brothers, operating the Majestic in Brooklyn, advertise "Carmen" and "Lucrezia Borgia" as "2 Daring Hush-Hush Hits" about "The Two Wickedest Women in the World."

It is interesting that one of the prominent importers of European-made films acknowledges matters have gone too far and that something ought to be done about it. He isn't quite sure what.

No one can be. There is always the chance that persuasion, privately undertaken, can get over the magnitude of the error and the extent of the danger. There is another method; such as naming names and places in a spotlight of words where all who read may form their own conclusions. No guarantees go with either one.

It is a source of considerable regret that the reputation of an industry and the current reaching out for improved public relations must be marred by this kind of catch-and-run performance. Good public relations begin with a good reputation, and a good reputation must be established from within.

The inclination to "blame it on the movies" applies no less in the case of foreign films than in the instance of films produced in Hollywood. Few on the vast outside will take the time, nor will they trouble themselves, to learn the fact within the facts—that no major producing, distributing or exhibiting interests are guilty of these transgressions in basic good taste—but will attach the inevitable opprobrium developing from this situation to "the movies" and let it go at that.

THE situation would be deplorable at any point on the calendar, but perhaps more particularly now when New York is crowded with visitors from all over the nation and from overseas. An impression, unsupported by over-all performance, may be formed, leading to consequences which cannot be predicted.

Already the New York *Daily News,* in whose news columns scandal and gory detail are never whitewashed, has called a halt. "Increasingly concerned with the type of material submitted for publication of late" its advertising department "is adopting a clean-up policy in the cinema line by rejecting ads of dubious character. Copy that doesn't adhere to the dictates of good taste and accuracy is getting the blue pencil or the wastebasket." What launched the campaign, according to the *News,* were "certain ads pertaining to foreign films."

Earlier this week, excitement ran high in Greater New York exhibitor circles because the General Welfare Committee of the City Council, without prior warning, reported out a censorship bill introduced in April by Edward A. Cunningham of the Bronx. The inspiration for that measure broadening censor powers over stage plays, films and all advertising is believed to be traceable to one legitimate stage play. But there is reason to credit the inside report that one reason why motion pictures were included reverts to the situation so brazenly focused by out-of-bounds copy on foreign films.

Thus, the crimping hand of restrictive legislation is never long absent when the boundaries are exceeded. Where one Cunningham bill is defeated, others may rise in its stead. The objective ought to be, in fact must be, a sustained performance so impeccable in good taste that there can be no justification for the encouragement of legislation.

This is a task which no one person or no one group should be called upon to undertake. It is a responsibility clearly for all to recognize and to meet.

Those who, by their actions, imperil the many for the temporary benefit of the few play with a dynamite which will draw no distinctions when the point of explosion is reached.

◆ ◆

Correspondents assigned to 6th, 8th and 9th Avenues report tavern owners are somewhat morose about their television installations.

Seems the customers dawdle too long over a single beer these nights.

Metro Asks Bids On New Product

MGM has invited independent neighborhood exhibitors in Minneapolis and St. Paul to bid for its product, establishing a sales precedent in the area. Operators of the Richfield and Boulevard theatres were notified MGM would accept bids on future releases. "The State of the Union" is expected to be the first picture sold under the new policy.

Formerly an MGM account, the Boulevard is zoned for a 56-day clearance after first run, and the Richfield, less than two miles away, has not used MGM product since the theatre opened last year. The latter has been buying product on a 42-day clearance after Minneapolis Loop runs.

Under the MGM offer, bidding between the two theatres will be on a 42-day clearance schedule. Recently, the Boulevard demanded of MGM and other major companies better clearance than the 56-day policy, and stipulated that rentals not be raised.

MGM recently made the surprise announcement that the semi-legitimate Lyceum theatre was successful bidder for three pictures against the Minnesota Amusement Amusement Company, the RKO Orpheum and Pantages, and the World theatre.

Senate Group Votes $10,000,000 for Media

Washington Bureau

The Senate Appropriations Committee early this week recommended that a fund of $10,000,000 be set aside as part of the Marshall Plan to guarantee the convertibility of the costs to producers and publishers incurred through their service of Marshall Plan countries. The committee, while voting $5,000,000 less than originally fixed for that purpose, further recommended that the money be stretched only over a year rather than the 15 months proposed in the beginning. Senate approval of the committee's recommendation is considered a certainty. After that the measure goes to conference with the House. The committee also earmarked $125,000,000 for a Far Eastern recovery program in Japan, Korea and the Ryukyus.

Park-in Files Damage Action Against Fabian

Park-In Theatres, Inc., of Camden, N. J., last week filed a treble damage suit in Wilmington, Delaware, Federal Court against Fabian Securities, Inc., and its subsidiary, Fabian Enterprises, charging infringement on the Richard M. Hollingshead patent in the construction of drive-in theatres. No amount of money was specified. The complaint charged the defendants, who operate the Fabian circuit, by reason of their conventional theatres, had preference in the rental and booking of films and that they used this buying power to discourage the plaintiff's licensees and prospective licensees.

UTRY'S BOW IN COLOR WILL PAY FF HANDSOMELY!"—*Variety* • "Has everything!"—*Showmen's Tr. Rev.* • "Should click with fans and make new ones!"—*Film Daily* • "Geared for profit!"—*Hollywood Rep.*





in CINECOLOR!



COLUMBIA PICTURES presents

GENE AUTRY

and his famous horse, CHAMPION

The STRAWBERRY ROAN

with

GLORIA HENRY · JACK HOLT · DICK JONES · PAT BUTTRAM

Screenplay by Dwight Cummins and Dorothy Yost

Directed by JOHN ENGLISH • Produced by ARMAND SCHAEFER

A Gene Autry Production





COLUMBIA PICTURES

THE EXHIBITOR *of* ITAMAR BEN YEHUDA

By JAMES D. IVERS

[*Ezra Mizrachi came into the* MOTION PICTURE HERALD *offices early last Thursday afternoon, June 10, and asked for the circulation department. He wanted to change the address of his subscription from Itamar Ben Yehuda Street, Jerusalem, to* 2084 *62nd Street, Brooklyn. He explains why.*]

EZRA MIZRACHI was tired. It was quarter after four on the morning of February 22, 1948, and the chill wind from the hills of Olivet east of Jerusalem bit deeply into his fatigued body. For four months he had worked nearly every evening at the Jewish Agency, helping with relief work and with the thousands of chores which fell to the citizens of the strife-torn city.

For the past three weeks, when he finished his work at the Agency he had usually taken the four to six o'clock turn at guarding his Orion cinema. Ezra was proud of the Orion, a 1,400-seat house built of steel and concrete in 1938 as the key house in what he hoped would be a circuit covering all of Palestine. He had previously operated the Edison, begun by his father in 1928 in the Zichron Moshe Quarter, east of the city, and another smaller theater in Haifa.

The Orion occupies the northern end of an irregular plot of land which Ezra owns on the Street of Itamar Ben Yehuda, a narrow side-street off the Street of Ben Yehuda, a block from Zion Square, where Ben Yehuda joins the Jaffa Road and about a mile from the Jaffa Gate to the west of the old city. Itamar Ben Yehuda makes a dog-leg turn off the main street and the theatre is located about 50 yards up from this turn. The intervening ground was used as a parking lot.

The building faces a narrow alley leading out to Ben Yehuda Street and on both sides of this alley are, or were, four-story apartment buildings which have their entrances on Ben Yehuda Street.

Early in December the Rex theatre on Princess Mary Street, about half the distance between the Orion and the old city walls had been bombed, and Ezra, who had many friends among the Arab business men of the city, had been quietly warned by some of them that his theatre was to be next. Accordingly, he had asked his staff to take turns mounting guard during the night after the last show and he himself had usually taken a two-hour trick in the early morning.



EZRA MIZRACHI

Having sent his wife and five children to New York early in 1947, he had fitted up one of the offices behind the stage as an apartment for himself. This was on the first floor, an oblong room with windows on two sides and with the bed in the corner away from the windows. The accountant's and bookkeeper's offices were above this room and one of these, also, he had fitted out as an apartment for a family whose home had been destroyed.

In addition to posting the guards Ezra had installed a heavy iron gate at the point where Itamar Ben Yehuda turns off the main street, and across the alley which faces the theatre he had fitted a one-inch steel wire cable with a heavy padlock, in the hope that these would block the approach to the theatre to the light trucks commonly used by the demolition squads. These trucks were loaded with powerful explosives, parked hastily in front of the gang's objective and then detonated by a fuse.

Now, as Ezra returned wearily from the Agency, he was prepared to relieve Jacob, 16-year-old usher on the theatre staff. Jacob, however, urged him rather to get some sleep and offered to stay on watch. Ezra reluctantly agreed. After telling Jacob that an American who was staying in one of the rooms in the apartment house had asked him to call him at six o'clock to make the bus for Jaffa, he went to his room and to bed.

At six o'clock Jacob was relieved by Shlomo Usi, the regular watchman, and having called the American went off with him for coffee. At twenty minutes after six the watchman, sitting in the parking lot, heard a car stop on Ben Yehuda Street out at the end of the alley. He walked out and saw that three light trucks had stopped, one on each corner and one directly at the end of the alley. He raised his Sten gun but before he could fire at the fleeing drivers he was blown to bits by the blast from the exploding trucks.

The blast crumbled the brick walls of the apartment houses and, sweeping down the alley, blew the roof off the theatre, crumbling partitions and shattering windows, but leaving the steel framework and much of the outside walls intact.

When the blast awoke Ezra he had a feeling of great weight on his head and shoulders and for minutes was not sure that he was alive. His head seemed to be hanging down and his back seemed paralyzed. He could see nothing. After a few minutes he found that he could move his legs from the knees down and turning his head experimentally he saw a glimmer of light under one arm through a hole in his pajamas.

Tentatively he tried lifting himself by pushing his hands against the mattress and then realized that the weight on his shoul-



"There were 64 dead and 120 wounded in the ruins. . . ."



"The blast blew the roof off the theatre, crumbling partitions and shattering windows."

ders was the plaster and bricks from the walls and ceiling. Slowly and tortuously he wriggled downward and backward expecting every second that the debris would collapse further and crush him, until he was free and found that he could stand. Blood from a deep head wound covered his face and his left leg was almost useless.

Limping to the street, he saw the shattered apartment buildings. In front of him a young girl lay half buried in rubble. By the time he had dug her out he realized she was dead. A few yards away was the torn body of a baby. Unmindful of his own injuries he set to work digging out the dead and wounded.

By now, others had reached the scene and organized rescue work had begun. At about half past nine Ezra gave in to weakness and went off to rest and to have his injuries treated. By that time he and his friends had taken 64 dead and 120 injured out of the ruins of the apartments.

Two days later, since ordinary labor was unobtainable Ezra began, with friends, to restore the theatre. The work was largely a matter of cleaning up the interior. Material to re-roof the building was unobtainable, but Ezra, by a singular feat of diplomacy and persuasion, secured sufficient tarpaulins from British Army headquarters to cover the area. These he laced to the steel arches and on March 7 the theatre reopened with "The Long Night".

Early in April it became apparent that the withdrawal of British troops on May 15 would precipitate a full scale war and Ezra reluctantly decided to leave the city. Haganah at that time was evacuating all civilians from Jerusalem who were not able to fight and Ezra made arrangements to leave in an armored truck convoy on April 7. That day, however, the Arabs blockaded the road to Jaffa by taking the Castil, site of Roman fortifications on a hill overlooking the Arab village of Dir Yesin, about four miles west of Jerusalem.

All during the day of April 8 the waiting civilians could hear heavy gunfire and early in the evening news came that Haganah men had retaken the Castil hill and the road was again open.

At 5:00 o'clock on the morning of April 9 the convoy set out for Jaffa. Ezra was riding in the third truck which was armored only in the sense that steel sheathing had been welded around the driver's cab. The body of the truck was an open platform and here Ezra and about a dozen fellow civilians rode.

The going was slow because every few yards the trucks had to stop while the men filled holes in the road, and it was full daylight, hot and dusty, when they approached Dir Yesin. The road here starts climbing out of the valley of the Kedron and just past the village it is cut into the side of the hill of the Castil. The top of the hill was occupied by the Haganah forces but as the trucks started the climb Arabs behind the rocks and scrub bushes on the downhill side opened fire with rifles on the trucks. The range was under 25 yards. Guards and the drivers returned the fire with Sten guns and grenades but the casualties among the civilians on the truck platforms were heavy.

All of the trucks got through, however, and shortly after noon they reached a Trappist monastery near Er-Ramle where they stayed the night, reaching Jaffa the next day.

Ezra now had determined to join his family in New York and succeeded in obtaining passage on the U. S. S. Marine Carp, but he was unable to make the sailing. He then tried to get a ticket for a TWA airliner but, although he had a transit visa from the American consulate in Jerusalem, he was unable to obtain one from the Italians, a necessity because all flights stop over in Rome.

With the military situation more menacing hourly, he resolved to go to the airport anyway in the hope of getting passage on another line. By now the territory between Tel Aviv and Lydda, site of the airport and a short distance inland, was occupied by the Arabs and all regular transportation was shut off. Ezra persuaded a young Jewish civilian who owned a light car which he had armored with automobile spring steel, to attempt the drive.

Each of them carried a revolver and two hand grenades but, although scattered shots hit the car, they made the airport in safety. Ezra persuaded the officials of the South African Airways that he would not leave the field when the plane landed at Rome and on April 24 he reached New York.

Ezra now is living with his family. He is going back to Jerusalem. The men of Israel, he says, have the will and need only the means to defend themselves against any enemy, however powerful.

THE PICTURE THA
PALACE, CHICAG





JOHN FORD'S MASTERPIECE OF FRONTIER DRAMA

OUTGROSSING the field in city after city! . . . Booming finest first runs to peak business and healthy holdovers . . . The talk of the trade during runs in

CHICAGO	PITTSBURGH
SAN FRANCISCO	AUSTIN
MILWAUKEE	SAN ANTONIO
OKLAHOMA CITY	COLO. SPRINGS
PHOENIX	NEW ORLEANS
DALLAS	CINCINNATI
FT. WORTH	SALT LAKE CITY
TULSA	DAYTON
PHILADELPHIA	TAMPA
WASHINGTON	EL PASO
BALTIMORE	HOUSTON
CLEVELAND	SAVANNAH



BROADWAY ENGAGEMENT AT THE CAPITOL BEGINNING JUNE 24.

SMASHED THE RECORD AT THE
S HITTING THE TOP EVERYWHERE!



JOHN FORD AND MERIAN C. COOPER
present

FORT APACHE

starring

JOHN WAYNE · HENRY FONDA
SHIRLEY TEMPLE · PEDRO ARMENDARIZ





Directed by **JOHN FORD** Screen Play by Frank S. Nugent

AN ARGOSY PICTURES PRODUCTION · Released by RKO RADIO PICTURES

KODAK, ANCESTOR OF MOTION PICTURE, IS 60 YEARS OLD



GEORGE EASTMAN, in 1888.

THIS June the Eastman Kodak Company is marking the sixtieth year of the Kodak. June 13, 1888, Kodak No. 1 was introduced. It was the device by which George Eastman moved to make photography a popular art by liberating it from ponderous mechanisms and the glass plate negative. The Kodak introduced what he called "roller photography".

Entirely coincidentally, the Kodak was also an important ancestor of the motion picture.

Along with the Kodak anniversary comes a recrudescence of speculative explanation of how the name was derived. Mr. Eastman is quoted: "The letter 'K' has been a favourite with me. I wanted a word to start with 'K'. Then came a question of trying out a combination word starting and ending with 'K'."


SEPTEMBER 29, 1888.

THE KODAK CAMERA

100 Instantaneous Pictures!

Anybody can use it.

No knowledge of photography is necessary.

The latest and best outfit for amateurs.

Send for descriptive circulars.

Price $25.00.

The Eastman Dry Plate & Film Co.

ROCHESTER, N. Y.

CHALLENGE EMERY GRINDING AND POLISHING MACHINERY

Announcing Kodak No. One, an advertisement in the Scientific American.

It is to be added that the reason Mr. Eastman was so fond of 'K' was because of his great devotion to his mother, whose maiden name was 'Kilbourn'. He once observed to this writer in his later years that he regretted that he had not at the start of his career changed his signature to "George K. Eastman". Also of possible relevance to "Kodak" is the fact that there was in that day a firm operating in Rochester under the name of the Cosac Lithograph Company.

The first Kodaks were loaded at the factory with a roll of 100 negatives borne upon a strip of specially prepared paper. The customer received his instrument, snapped his 100 exposures and then sent the Kodak back to the plant at Rochester. There the negatives were developed, soaked off the paper and floated onto glass plates with which the prints were made by contact. The Kodak was reloaded and returned for another round trip.

That cumbersome process sent Mr. Eastman in pursuit of a better medium, and from that quest came a nitro-cellulose base — flexible, tough, transparent. It proved to be just the stuff that Thomas A. Edison needed to make his waiting motion picture mechanisms work. Edison called it "film" and ordered a fifty-foot strip, one inch wide. That was in September of 1889. On that strip the industry of the screen was born. — T. R.

Broadcasters Told Screen Potential Television Leader

Cincinnati Bureau

The broadcasters were warned here this week not to take it for granted that they will lead the way in television and were told that the motion picture industry was "the other conceivably eventual, and even more dynamic and positive threat" to the domination of television by the radio interests.

The speaker, James D. Shouse, president of Crosley Broadcasting Corporation, told the Advertising Federation of America convention that the struggle for power would eventually resolve itself into a contest between the independent broadcasters, the film industry and the newspapers. And he pointed out that the latter already hold more than half of all the television licenses issued.

"No one can take the motion picture industry's bid on television lightly," Mr. Shouse said, adding that, in the view of its tremendous investments Hollywood could be expected to play an appreciable, and perhaps dominant, part in television's development.

Columbia Profit Put at $855,000

Columbia Pictures Corporation estimated earnings for the 39 weeks ended March 27, 1948, at $855,000, a decline of $2,080,000 from the same period last year, the company announced in New York this week. The earnings for the current period are equivalent to 98 cents per share of common stock, compared to $4.23 per share for the 39 weeks ended March 29, 1947.

Last year the company's operating profit amounted to $4,640,000 with $1,705,000 set aside for Federal taxes, while this year the operating profit amounted to $1,425,000 with $570,000 estimated for taxes.

The company also announced that the comparative earnings per share of common stock after preferred stock dividends, are calculated on the increased amount of common stock which was outstanding on March 27, 1948. The number of shares outstanding at that time was 638,352, compared with 622,782 outstanding for the 39 weeks ending in March, 1947.

Facsimile Broadcasting Authorized by FCC

Washington Bureau

Commercial operation of fascimile broadcasting—the transmission of words and pictures into the home for reproduction on paper—was authorized this week by the Federal Communications Commission on the condition that it be done in the Frequency Modulation band. The 11 companies now engaged in facsimile broadcasting will be able to discard their experimental licenses July 15 and start carrying commercials. Hearings first were held in 1937. Today a fast, clear transmission of words and pictures is possible.

Philadelphia Meeting Held For Will Rogers Memorial

Representatives of film companies, the trade press and exhibitor organizations met in Philadelphia Tuesday to organize a local campaign for the Will Rogers Memorial Sanatorium at Saranac, N. Y. Attending the meeting were A. W. Smith, Jr., Twentieth Century-Fox general sales manager; Robert Mochrie, RKO Radio vice-president and general sales manager; Joseph J. Unger, general sales manager of United Artists, and about 50 representatives of all branches of the industry.

Republic Wins Dismissal In Anti-Trust Action

Judge Vincent Leibell in U. S. District Court in New York has granted a motion by Republic for dismissal of a suit brought by Fifth and Walnut, Inc., involving their National theatre in Louisville, Ky. The theatre firm filed suit five weeks ago against film distributors, including Republic, for $2,200,000 treble damages for alleged violation of the anti-trust laws.

Family Entertainment The Only Answer, Say Lesser and Melford

by WILLIAM R. WEAVER
Hollywood Editor

"Good family entertainment at a price" is not the formal slogan of Windsor Pictures, but it is a direct quote of the policy declaration subscribed to jointly by Julian Lesser and Frank Melford, Windsor's founders, at the close of a long discussion of show business past, present and probable future. The partners made the same policy declaration to their bankers last November, a time when bankers in general had their hatches tightly battened down, and the declaration sounded sound enough to the gentlemen of finance to get the partners backing for their first two years of operations.

The partners were on the scene even then, and have been close witness to all the intervening fluctuations of picture policy, inclusive of the disastrous descent to decadence following 1929, the ascent to decorum in 1933, and the dizzy flight into the psychological and pathological only now coming aground. They are of the belief that the screen should never have sacrificed its place in the esteem of the family unit.

Concerned Only with Family Type of Motion Picture

Mr. Lesser, son of Sol Lesser, whose "Tarzan" pictures are the best of all sellers on the world market, according to Motion Picture Export Association findings, cut his teeth on the clean-picture credo and says he neither knows nor wants to know how to make any other type of product. Mr. Melford, whose 19 years as production executive with eight studios include exposures to just about all the varieties of production policy there are, says it's easier and cheaper to make satisfying family entertainment than any other kind.

Together, Mr. Lesser and Mr. Melford have addressed themselves to the responsibility of providing a flow of pictures to which the head of a family can take his wife and children in complete confidence that all will be well and properly entertained, and of providing these pictures at a price to the exhibitor which will not entail his assessing the family an admission fee beyond its means. Four Gene Stratton Porter stories, the first on verge of release, and at least one Harold Bell Wright novel are on the Windsor agenda so far.

Production Index Off, With 27 in Work

The production index, which had been inching upward in recent weeks toward encouraging level, slipped down last week from 32 to 27 on completion of 11 pictures, offset by the start of but six. Direct explanation was lacking, indicating a possibility that the dip may be in the nature of what Wall Street calls a technical readjustment, although superficial observers sought to relate the letdown to the Screen Actors Guild negotiations for a contract to replace its present pact with producers, which expires July 31. Since that date, which conceivably could touch off a strike that would close down all production automatically, was still seven weeks distant—and since few pictures are requiring seven weeks of shooting in these times — this line of reasoning was given little support in responsible quarters.

On the other hand, nobody in authority is discounting the dangers inherent in the SAG-producer negotiations, which broke down several weeks ago when the SAG insisted on priority being given to discussion of contract clauses covering additional compensation for actors whose pictures are televised or reissued, and certain other matters. Indications that the negotiations will not be allowed to go by default were in evidence last week, however, when the SAG notified its membership to that effect and, at the same time, took the first of the several steps necessary, under the law, to clear the way for strike action on or after August 1 if the guild considers such action necessary.

MGM Starts "The Bribe," With Taylor, Laughton

MGM started "The Bribe," a Pandro S. Berman production directed by Robert Z. Leonard, with Robert Taylor, Ava Gardner, Charles Laughton and John Hodiak.

Twentieth Century-Fox launched "A Letter to Three Wives," with Sol C. Siegel as producer and Joseph L. Mankiewicz as director, presenting Jeanne Crain, Linda Darnell, Jeffrey Lynn and Ann Sothern.

Universal-International got going on "Mexican Hayride," starring Abbott and Costello, which Robert Arthur is producing and Charles Barton directing.

Republic rolled "Grand Canyon Trail," a Roy Rogers number produced by Richard J. White and directed by William Witney, and "Son of God's Country," starring Monte Hale, under production of Mel Tucker and direction of R. G. Springsteen.

Columbia started "Quick on the Trigger," a Charles Starrett-Smiley Burnette Western produced by Colbert Clark and directed by Ray Nazarro.

STARTED

COLUMBIA
Quick on the Trigger

M-G-M
The Bribe

REPUBLIC
Son of God's Country
Grand Canyon Trail

20TH CENTURY-FOX
Letter to Three Wives

UNIVERSAL-INTERNATIONAL
Mexican Hayride

COMPLETED

COLUMBIA
Photo Finish

EAGLE LION
The Million Dollar Weekend (Masque)

FILM CLASSICS
The Unbelievable (Albert J. Cohen)

M-G-M
Three Godfathers (Argosy)

PARAMOUNT
Sorrowful Jones

REPUBLIC
Desperadoes of Dodge City

RKO RADIO
Outlaw Valley
Weep No More

SCREEN GUILD
Jungle Goddess (Robert L. Lippert)

20TH CENTURY-FOX
Burlesque

UNITED ARTISTS
My Dear Secretary (Cardinal)

SHOOTING

COLUMBIA
The Dark Past (formerly "Hearsay")
Walking Hills
FBI Meets Scotland Yard (Edward Small)
Undercover Man

ENTERPRISE
Tucker's People

M-G-M
Act of Violence
Sun in the Morning
Command Decision
Words and Music

MONOGRAM
The Last of the Badmen (Allied Artists)

REPUBLIC
The Plunderers

RKO RADIO
Baltimore Escapade
Every Girl Should Be Married
Enchanted (Goldwyn) (formerly "Take Three Tenses")

20TH CENTURY-FOX
Yellow Sky

UNIVERSAL-INTERNATIONAL
You Gotta Stay Happy (Rampart)
Countess of Monte Cristo (Westwood)
The O'Flynn (Fairbanks)
Family Honeymoon

WARNER BROTHERS
My Dream Is Yours (Curtiz)
June Bride
Silver Lining
The Girl from Jones Beach
The Younger Brothers
South of St. Louis (U. S. Pictures)
Fighter Squadron



THE PICTURE THAT PUTS

MAN-EATER

BEST-SELLER SENSATION!
BOOK OF-THE-MONTH!
READER'S DIGEST!
and CORONET!



The adventure that electrified 20,000,000 readers! NOW! the screen's most unforgettable excitement!

starring

SABU as "Narain" JOANNE PAGE as "Lali"

and

WENDELL COREY as The Hunter

with MORRIS CARNOVSKY

DIRECTED BY BYRON HASKIN

PRODUCED BY MONTY SHAF

SHOWMANSHIP

BACK INTO SHOW BUSINESS!

It's gonna be a lot of fun getting back in the showmanship groove again. Yes, boys, ballyhoo days are here again! It's been a long time since you've had an opportunity to go to town with the kind of showmanship that built this business. Here's your chance!

Everybody in our publicity and exploitation departments is excited over sure-fire "Man-Eater of Kumaon." And why not?

Look what they've got to work with — and look what you've got to work with...

KEY CITY TOUR OF MAN-EATING TIGER!

SPECIAL FIELD FORCE FOR KEY CITY ENGAGEMENTS!

TREMENDOUS NATIONAL RADIO TIE-UPS!

NATIONAL TIE-UP WITH BOY SCOUTS AND GIRL SCOUTS!

SPECIAL ACTION EXPLOITATION PRESSBOOK LOADED WITH LOCAL TIE-UPS, BALLYHOO!

...and plenty more to come!

OF KUMAON



Based on the Book "Man-Eaters of Kumaon" by Jim Corbett
Screenplay by Jeanne Bartlett and Lewis Meltzer
Adaptation by Richard G. Hubler and Alden Nash

A UNIVERSAL-INTERNATIONAL RELEASE

IN ASSOCIATION WITH
RANK P. ROSENBERG

N.Y. Daily News Hits Television Trail via WPIX

Television Station WPIX, owned and operated by the New York *Daily News,* picture newspaper with the country's largest circulation, opened with an elaborate four-hour program Tuesday and thus became the fourth station to service the metropolitan area.

Earlier in the week the *News* announced that the Federal Communications Commission had approved the transfer of three television construction permits from The News Syndicate to WPIX, Inc., a new company.

Officials Attend Opening

The WPIX opening was a gala affair attended by Hollywood stars, Broadway celebrities and civic officials. To mark the occasion the front of The New Building on 42nd Street was a blaze with light and huge searchlights converged on the antenna tower which soars 796 feet above sea level.

Engineers report the station should be able to serve a wide area. However, they are still working on the problem of reception. WPIX, working in a fairly high frequency, has encountered the same trouble as WATV in New Jersey in some spots. When WATV went on the air some weeks ago it was found that many receivers were unable to pick up its signal and that an antenna adjustment was needed to clear the problem.

Station WPIX cost more than $1,000,000 to build and equip. Only recently the station purchased 24 films from Sir Alexander Korda. These motion pictures represent the first real breach in the film makers' front against the use of their product on television.

The *News* told its readers about the new entertainment service in a 36-page Sunday section which told them what to expect in the way of news, features, drama and other entertainment. It included a spread of star-classified reviews on the Korda pictures.

Has Own News Service

The *News* television outlet has its own news-gathering service and also is interested in theatre television. The big opening was representative of the programs to be aired by the station in the future. New York's three other stations all televised tributes which were picked up by WPIX. F. M. Flynn, president and general manager of The News Syndicate Company, extended an official welcome to the television audience. Mayor William O'Dwyer was among the personalities taking part in the studio proceedings.

The program further offered filmed greetings from outstanding foreign political and civic leaders and then went on to the "live" previews of WPIX features involving Gloria Swanson, Rube Goldberg and Fred Allen, who was guest on Ben Gross' program. Remote pickups followed.

20th-Fox Establishing Television Organization

Twentieth Century-Fox now is ready to make television pictures and other television film material at its Movietone Studios in New York and, at the same time, is setting up a formal television organization, it was learned this week. The company has made application to the Federal Communications Commission for television station permits in Boston, San Francisco and Seattle and is expected to file for two more permits in Kansas City and St. Louis. Except for the station relations department, the 20th-Fox television organization will be under the supervision of Peter Levathes, now short subjects and 16mm sales manager. He will have the title of director of television and will be in direct charge of film production for television also.

TOA to Survey Effect of Video

Theatre Owners of America is planning an extensive survey of the influence of television on theatre attendance, Robert W. Coyne, executive director of TOA, disclosed this week. He said the information on hand indicated that the result of the poll would be startling.

TOA was having a difficult time compiling accurate surveys because of the lax attitude of its members who often are too busy to collect the necessary information in full, Mr. Coyne said. Nevertheless, in addition to the television poll, TOA also is going to take another stab at making an admission tax survey.

Exhibitors still have not realized the potentialities of television in the light of the medium's rapid development, Mr. Coyne declared. He said theatre television would eventually be of the theatres and not of the networks and that exhibitors are losing valuable time in permitting the broadcasters to take over the field. "What we need now is a well-financed company to take options for theatres on important coming events such as the conventions and the Louis-Walcott fight," Mr. Coyne said. And he urged theatre men to avail themselves of current large-screen projection equipment even if it is not up to standard.

Television Film Council Holds Second Meeting

The second meeting of the newly formed National Television Film Council was to have been held in New York Thursday with Melvin L. Gold, director of advertising and publicity for National Screen Service and temporary chairman of the Council, presiding. Committee chairmen were to have submitted reports on distribution and station problems and recommendations for meeting them. Individual groups already have worked out an outline for a proposed standard exhibition contract for the exhibition of films on television. A central agency for film rights clearance is planned.

Paramount May Cover Political Meetings Itself

Rebuffed as a member of the television pool set up to cover the political conventions in Philadelphia, Paramount is considering plans to bring its own cameras into Convention Hall to make possible theatre television on the screen of the Paramount theatre, New York, it was learned this week.

The decision of the broadcaster-pool members not to permit any of the pool's signals to be picked up by places charging admission was taken several weeks ago and came as something of a surprise since, not long before that, a memo circulated among the pool members had stated that any company engaging in theatre television would have to pay rates equal to those charged the broadcasters.

Called a "Conspiracy"

Later Paramount again approached the pool and, while a letter from J. R. Poppele, head of the Television Broadcasters Association and one of the pool's leaders, this week is said to have made the broadcasters' decision final, Paramount nevertheless still hopes to use the pool's facilities. Paul Raibourn, Paramount vice-president, has termed the broadcasters' resolution "a conspiracy."

It was learned that special opposition to the Paramount plans came from the Radio Corporation of America which is working on cooperative large-screen research projects with Twentieth Century-Fox and Warner Brothers. However, this equipment is not yet ready for commercial use. Paramount, however, is a member of the over-all television film pool in that it pays for the privilege of transcribing convention proceedings on film for shipment to its stations in Chicago and Los Angeles.

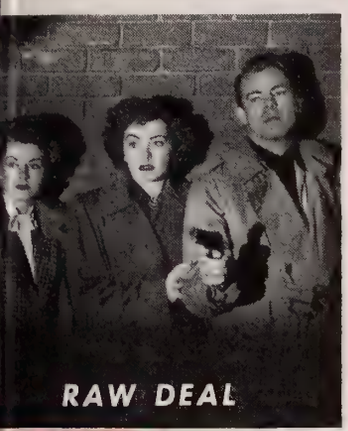
Present plans call for Paramount to erect its own platform for its cameras in Convention Hall. One of the three coaxial cables available will be used to pipe the telecasts to New York. Here they will be received at the American Telephone and Telegraph headquarters and routed, via a special loop, to the Paramount Building, where the show will be recorded on film and edited.

Involves Considerable Cost

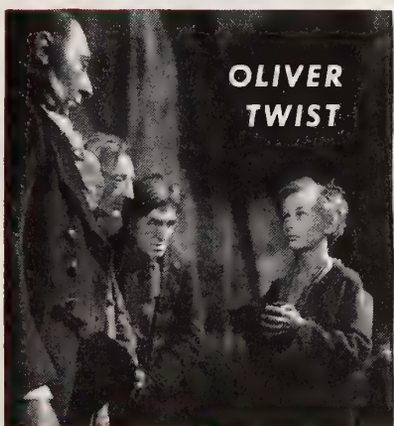
If Paramount goes through with the project it will involve considerable expenditure since the coaxial costs about $1 a mile an hour. However, the theatre will be free to charge increased admissions and to advertise the added attraction.

The Paramount also is likely to carry some of the special convention telecasts to be sent out by station WPIX on an individual basis. Paramount executives said that so far they had not been approached by any other theatre to get prints of the convention transcriptions and that they would prefer to have an exclusive.

Watch EAGLE LION because...



GLE LION has "RAW DEAL," office successor to terrific "T-Men." duced by Edward Small with inal "T-Men" team, it stars Dennis eefe, Claire Trevor, Marsha Hunt.



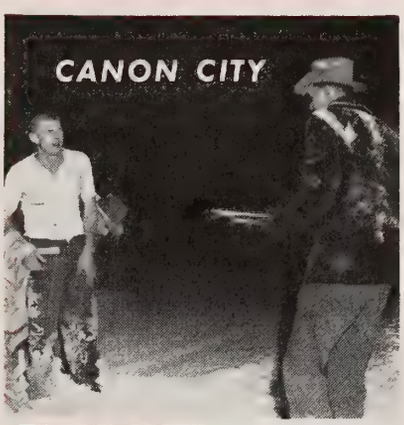
EAGLE LION has "OLIVER TWIST," world-beloved Charles Dickens story. Presented by J. Arthur Rank, and brought to the screen by the men who made "Great Expectations!"



GLE LION has Paul Henreid and n Bennett, in "HOLLOW TRIUMPH," -teamed for big box-office in one he most powerful man-woman es ever filmed!



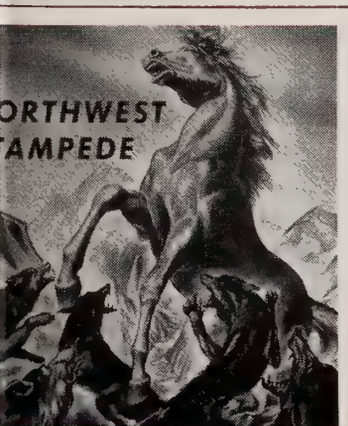
EAGLE LION has Hedy Lamarr and Robert Cummings riotously together in "LET'S LIVE A LITTLE." Marquee-powered stars in the laugh show headed for top grosses!



EAGLE LION has "CANON CITY" —savage, factual drama of recent Colorado State Prison break. Told with the naked fury of truth. Introduces Scott Brady.



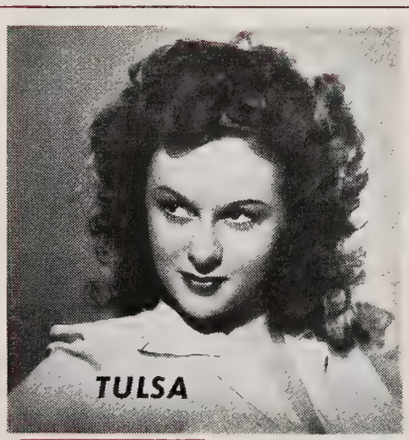
EAGLE LION has Lois Butler, America's new sweetheart, in "MICKEY." Filmed in Cinecolor. Her glorious voice will thrill millions in this heart-warming teen-age story.



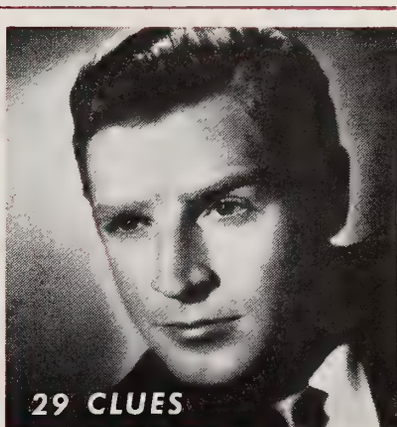
GLE LION has "NORTHWEST MPEDE," year's greatest outdoor on spectacle, in Cinecolor. Joan e, James Craig, and Jack Oakie starred.



EAGLE LION has . . . the official Technicolor filmization of the "1948 OLYMPIC GAMES," presented by J. Arthur Rank. The biggest screen scoop of the year!



EAGLE LION has "TULSA," in Technicolor, starring Susan Hayward. Walter Wanger's production is the rip-roaring spectacle of a brawling boom town!



EAGLE LION has Richard Basehart, with Scott Brady, in the much-discussed "29 CLUES." Title is tip-off to one of the most dramatic manhunts ever filmed! Top exploitation thriller!

Must Tighten Belts: Balaban To Stockholders

With production entering a critical period marked by a severe contraction of profits and with Paramount expecting to see its assets and earning power reduced as a result of the Supreme Court's attitude toward divorcement, "it is prudent for us to take steps to compensate for that reduction by shrinking our capital structure," Barney Balaban, Paramount president, told the company's stockholders in New York Tuesday.

Mr. Balaban also expressed dissatisfaction over the new British 45 per cent exhibitors' quota, and said that he did not think that the British "are acting in good faith." Emphasizing his displeasure with the permissive provisions of the British tax agreement, he said that the "uses are so hedged and restricted, and the attitude so far indicated by the English governmental authorities is so narrow, that we are not presently justified in counting upon them as a means of bolstering our dollar resources. Accordingly," he said, "we can, at best, use blocked funds in the production of only a limited number of pictures, if at all, in England.

Sees Transformations

"I am certain that the decision (of the Supreme Court) in our case, taken together with the decisions rendered on the same day by the court in two other cases involving theatre circuits, will force transformations within the industry. Paramount will be involved in those transformations," Mr. Balaban said, adding: "I do not know what the outcome will be, but I believe that our theatre interests will be reduced with a corresponding reduction of our ultimate earning power."

The 82 per cent of the Paramount stockholders in attendance heard the Paramount president disclose that the company was designing a program "through which any proceeds from the disposition of assets will be applied to a contraction of our capital so that the end structure will be adapted to the assets and earning power that are left." Mr. Balaban stressed that the company could not take a tolerant view of costs in production-distribution on the theory that earnings from theatre operations could fill the gap.

Says Period Is Critical

"Inventory and cost control are the most important criteria of success or failure in our industry today," Mr. Balaban declared. "Motion picture production has entered a critical period marked by a severe contraction of profits. . . . The core of these conditions is costs which have a tendency to become fixed. . . . In a nut-shell, it is a matter of holding costs to the lowest point consistent with quality product."

Since Paramount had a sufficient number of pictures in England it was not affected by the British *ad valorem* tax, Mr. Balaban said, pointing out the difficulties under the present agreement. There had been little change in the foreign situation since his last report, Mr. Balaban said.

Paramount's inventory now is "about the same as it was at the year end," the Paramount president declared. "Our cash is down about $1,250,000, but our bank debt has been reduced from $8,000,000 to $6,000,000," he said.

All members of the board of directors were reelected at the stockholders meeting. Later, at a board meeting, Mr. Balaban was renamed president; Adolph Zukor, board chairman, and all company officers were reelected.

FROM READER

ONLY DETROIT HAS TAX PERMISSION

To the Editor of the Herald:

Under date of May 29, on Page 12, there appears a map and an article showing the tax situation of the several states of this union.

I want to call you attention to an error therein and call to your attention the fact that in Michigan we do not have state amusement tax nor do the cities have the right to levy excise taxes.

This correction is offered only as a guide for the enlightenment of your readers and should not be taken as a boast or is it intended for the purpose of waving a flag before the eyes of our legislature.

Naturally much effort has been exerted to bring before our state legislature a bill to grant the right to local governing bodies to levy excise taxes. But it has not as yet passed either house. Undoubtedly it will raise its ugly head again each time the session begins because there is possibly not a city that does not need expansion programs and repairs, and the money to defray that expense. But so far we have managed to keep the threat away from our industry.—*RAY BRANCH, President Allied Theatres of Michigan, Inc., 607 Fox Theatre Building, Detroit 1, Michigan.*

[*The map and the story to which Mr. Branch refers listed Michigan as one of the 17 states which permit local governments to collect taxes on amusements. The Detroit city charter permits such taxes, although they are not now imposed, and Michigan was included for that reason. The state laws do not permit any other communities to levy amusement taxes.*—The Editor.]

Malco Theatres Lease Four Theatres in Arkansas

Malco Theatres has leased four Fayetteville, Ark., theatres from W. F. Sonneman, it was announced last week. Malco will take over July 3 from Mr. Sonneman, who has been an Arkansas theatre owner for 23 years. The Memphis Malco office has announced that the four houses will be remodeled extensively. M. A. Lightman is president of Malco.

Warners' Profit For 6 Months Off to $7,311,000

A net profit of $7,311,000 after provision of $5,200,000 for Federal income taxes was reported this week by Warner Brothers for the six-month period ending February 28, 1948. It is equivalent to a $1 per share on the 7,295,000 shares of common stock.

For the corresponding period ending March 1, 1947, Warner Bros. reported a net profit of $14,013,000, after provisions for income taxes. This represents a profit drop of $6,702,000 this year as compared to last year. Per share earnings based on 1947 profit figures were $1.89 for the 7,402,180 shares of common stock then outstanding.

The consolidated profit and loss statement for the 1948 period follows:

INCOME:		
Film rentals, theatre admissions, sales, etc.		$75,852,032
Rents from tenants and royalties		2,972,021
Dividends received		130,180
Interest and discount earned		167,741
Profit, net, on sales of fixed assets		24,566
		$79,146,540
COSTS AND EXPENSES:		
Amortization of film costs	$20,724,463	
Other costs, including royalties and participations	5,023,912	
Operating and general expenses, including foreign taxes on income	38,414,432	
Amortization and depreciation of properties	1,940,183	
Interest expense	232,128	
Minority interests' share of profit	30,157	
Amortization of goodwill, trademarks, etc.	62,735	
Foreign exchange adjustments, net	13,026	
		66,441,036
PROFIT before charges below		$12,705,504
DEDUCT:		
Provision for estimated federal taxes on income	$5,200,000	
Equity in undistributed earnings of subsidiary companies operating in foreign territories	194,120	
		5,395,120
NET PROFIT, carried to earned surplus		$7,311,384
EARNED SURPLUS, August 31, 1947		49,963,111
		$57,274,495
LESS—Dividends		5,451,266
EARNED SURPLUS, February 28, 1948, carried to balance sheet		$51,823,229

Film rentals, theatre admissions, sales, etc., after elimination of inter-company transactions, amounted to $75,852,000 for the six months ending February 28, 1948. This compares to $85,053,000 for the corresponding period last year.

Western Electric Brochure Now Is In Distribution

Westrex Corporation is currently distributing a 32-page brochure giving details of the complete line of Western Electric Recording Equipment and accessories for motion picture studios. Copies of the booklet, in color, and containing over 175 pictures, will go to studio personnel and other interested parties in the foreign markets.

ALBANY

The Palace dualed "Scudda-Hoo, Scudda-Hay" with "The Mating of Millie." The Strand screened "Arch of Triumph" and "Waterfront at Midnight," after a fair week with "Another Part of the Forest" and "Wallflower." The Ritz had "River Lady" and "Docks of New Orleans." The Grand showed "Unconquered" at popular prices. The Colonial paired "Lost Horizon" with "Adventure in Music." . . . Area drive-ins are doing very well with western and action pictures. Because of the rainy weather, drive-in exhibitors are not doing as well as they thought they would, but profit continues fairly substantial. . . . Europe in on the summer itinerary of the Gloversville Schines. Donald, son of Louis W. Schine, and his cousin, David, sailed June 16 for a summer abroad. Rene, daughter of Mr. and Mrs. Myer Schine, left for Europe June 19.

ATLANTA

On the Row booking for their theatres were: Billy King, Hayesville, N. C.; D. L. Buzbee, Dadesville, Ala.; Alpha Fowler, Jr., Empire, Atlanta; O. C. Lam, Lam Amusement Co., Rome; C. L. Welsh, Dallas; P. L. Taylor, Columbus. . . . William H. Crystal, United States Conditioning Corp., reports his company will soon open a district office here. . . . Sunday shows have started in the following Tennessee towns: Morristown and Gallatin. Both were approved by the city council after Sunday shows were given in nearby towns. . . . Joe Dumas, office manager, Republic Pictures, still confined to his home because of illness. . . . Back on the Row after illness is Walter Hickey, out for the past four months, and Bill Minder out for a few weeks. . . . "The Iron Curtain" has moved over to the Roxy theatre after big business in the Fox. Also a holdover is "Will It Happen Again," for a second week at the Tower. . . . Carl Chalman has moved over to Film Classics since his resignation from Screen Guild. . . . New company: The Grand Amusement Co., owned by W. N. Snelson and J. Hugh Combs, of Co-At-Co Theatres, and Mrs. Beuth M. Johnson and Mrs. Ruth Atkinson. . . . Visitors in the city were: Walter Morris, Knoxville; Mr. and Mrs. Barrett, Temple, Ga.; Ralph Johnson, the tent showman, and Mr. and Mrs. Harry Whitestone, Fair-Mount, Ga.

BALTIMORE

Week starting June 10 promised well with fair weather, but heavy rain cut into business Saturday. Overall picture good. Eight new pictures at first runs. "Arch of Triumph" good at Century. "Coroner Creek," plus vaudeville, very good at Hippodrome. "Letter from an Unknown Woman" good at Keith's. "Fury at Furnace Creek" good at New theatre. "Wallflower" pretty good at the Stanley. "Furia" okay at the Little. "I, Jane Doe," fair at the Mayfair. "Smart Woman," okay at the Town. "Palmy Days," plus "Swiss Miss," at the Roslyn and Times, fair. . . . Maurice Gloven, Keith's engineer for about 40 years died from head injury suffered recently from a fall. . . . William K. Saxton, Loew's city manager, has appointed Miss Joyce Reynolds his new secretary. . . . New Alert theatre, Essex, Md., operated by Cohen Brothers, closed for summer. Their New Essex remains open. . . . New lounge chairs installed in Aurora; now work has been started remodeling new marquee. . . . Metal and plate glass doors installed at Times front entrance and new lobby concrete floor laid. . . . O. D. Weems, chief barker, Baltimore Variety Club, announces that clubrooms have been redecorated and World Service Music installed as well as a television set. . . . Little theatre's assistant manager, Carroll Talbot, has resigned.



CHICAGO

Feminine patrons have an inning this week, with a score of new Loop films primarily in the "tear jerker" category. They include: "Winter Meeting," "Anna Karenina," "Letter from an Unknown Woman," "Arch of Triumph" and "Intermezzo." Downtown attendance is average, somewhat hurt Thursday night because of the Zale-Graziano fight. . . . The Tiwn Drive-In theatres, operated by Nat Barger, opened Friday night. . . . Dick Scheinbaum, former Paramount city sales manager in Minneapolis, joined the RKO Chicago sales force, replacing Art O'Toole, who resigned because of illness. . . . Dan Goldman moved his sales kit next door from Monogram to Film Classics. . . . Larry Stein, local publicist, has been appointed by the Manta Rose circuit to handle advance advertising and publicity for their drive-in located in Niles, Mich., which will open by late summer.

WHEN AND WHERE

June 20–23: Theatre Owners of North and South Carolina summer meeting at Myrtle Beach, S. C.

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel in West End, New Jersey.

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

September 16–18: International Variety Clubs mid-year convention at the Statler Hotel, Washington, D. C.

September 28–30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis.

CINCINNATI

Louis Wiethe, local circuit operator controlling a number of suburban houses in this vicinity and president of Theatre Owners, Inc., has been elected president and treasurer of Valley Shop-In, Inc., just incorporated, for which excavation work has been started. The $1,000,000 project, to occupy an eight-acre site in suburban Roselawn, will consist of a number of modern stores, and a 1,000-seat theatre to be operated by Wiethe. . . . The subsequent run Lyric theatre, in Hamilton, Ohio, has closed and manager Carl Finser has disposed of the equipment. The house is to be razed to make room for a department store soon to be built on the site.

CLEVELAND

With business at all-year-round theatres off as much as 25 per cent, there will be approximately 50 drive-ins in operation in this exchange area when those now in various stages of construction are completed. Cold, rainy spring weather has been no deterrent to drive-in builders. . . . Jack Houlihan, Republic branch manager, has been transferred to the company's Dallas office as manager. Irwin Pollard, for the past 11 years with the company in Detroit, is his successor in Cleveland. . . . League of Showmen's Wives, whose membership consists of women relatives of Vareity Club members, has folded for the summer. . . . Colosseum ballots arrived in town last week. . . . Marie Wolf succeeds Mary Lou Weaver as secretary to Warner branch manager Jerry Wechsler. . . . Sam and Morris Barck's Park Auto theatre, located on Route 62 between Salem and Alliance, opened June 10.

COLUMBUS

Two new downtown entries, plus opening of the Italian film, "Lucia di Lammermoor" at the World, did average business in a mild week, with stiff competition from graduation exercises and changeable weather. "T-Men," with the Rocky Graziano-Tony Zale fight pictures at the Palace, and "The Big Clock" at the Ohio, were the new bills. "Silver River" moved to the Grand, and "Homecoming," after a big first week at the Ohio, moved to the Broad. . . . Columbus voters approved the one-half of one per cent payroll tax at a special election. . . . One per cent payroll tax at Springfield, Ohio, weathered another step leading to initial collections starting July. . . . Frank Yassenoff and Harold Schwartz expect to have their new drive-in, the CCC Auto theatre, under construction on the Harrisburg road, completed between July 1 and 15. . . . It is rumored that a new theatre may be built at Marietta, Ohio. . . . The Majestic showboat has opened its summer season at the river landing at Gallipolis, Ohio. . . . Jack Needham has been named temporary buyer and booker for the Orpheum and Majestic, Nelsonville, Ohio. . . . Castle, Williamsport, Ohio, has been purchased by Leslie Price, Columbus, who will take possession July 10.

DENVER

Mr. and Mrs. J. B. Dickson have bought the Gem, Culbertson, Neb., from R. W. Cummings. . . . Lewis M. Williams and John B. Cabot have organized Marquee,

(*Continued on following* page)

(*Continued from preceding page*)

Inc., and have taken over the Frederick, Frederick, Colo., from Mrs. J. H. Davis. . . . Cy Lee and Paul Rothman will, on June 25, open their Starlight, a $115,000, 650-car drive-in, at Colorado Springs, Colo. . . . . D. J. Mavegraves has sold the Isis, Victor, Colo., to M. B. Lovejoy. . . . Tillie Chalk, Paramount office manager, suffered a heart attack and was confined to his home for a week.

DES MOINES

M. E. Lee, chief booker for Central States Theatre Corp., is ill at Iowa Methodist hospital. . . . Joe LeVee, Warner salesman, is being transferred to the Denver branch. LeVee has been in this territory since October, 1946, coming here from California. Ed Truslow, salesman for Film Classics, is replacing LeVee. . . . The Rialto, Missouri Valley, was sprayed and disinfected as a precaution against polio. The section of the state surrounding Missouri Valley has been experiencing an epidemic for more than a month with nearly 40 cases reported. . . . Carl Benson has bought the Anita, Anita, from Tom Brooks of Des Moines. Brooks had just purchased the house a month before. . . . Campus is the name selected for the new theatre in Storm Lake by the Pioneer Theatre Corp., owner. More than 700 persons submitted names in a contest. . . . NSS held its annual office picnic at Beaverdale Park last week. . . . Julio Massarino, owner of the Iowa, Melcher, has opened the Melcher Feed and Grain Store.

HARTFORD

Julia Smith, manager of the State, Waterbury, Conn., has resumed her duties, following a long illness. . . . Jim Cotia of the Warner Regal, Hartford, has returned here after a Baltimore trip. . . . John (Jack) Holmes, 62, known throughout the Warner circuit's Hartford district, is dead. For the past 20 years he had been maintenance man at the State, Manchester, Conn. Also dead is Max A. Olderman, Ansonia, Conn., builder, who constructed the Tremont theatre, that city. . . . Authority has been given to the University of Connecticut at Storrs to sell land to a corporation for development of a business center on the campus, to include a 700-seat motion picture theatre. . . . Connecticut Theatre Candy Co., New Haven, has filed a certificate of organization with Secretary of State's office, listing Alice Levy, Rita Ginsburg, and Nathan Visano as officers and directors. . . . W and W Amusement Corp., Bridgeport, has filed certificate of final dissolution.

INDIANAPOLIS

F. S. Wilcox, former New Albany exhibitor, resigned as U. S. collector of internal revenue here this week to become a Democratic candidate for state treasurer . . . Ray Howard, city manager for Y. and W. at Gary, is recuperating from a heart attack. . . . The Variety Club board will meet Monday and the Associated Theater Owners of Indiana directors Tuesday at the Variety Club here . . . Dick Frank, Paramount branch manager, is chairman of Variety's annual golf tournament, set for September. . . . Ken Collins, city manager for the Gamble-Dolle group, is at home recovering from flu. . . .George Helliottes, operator of the Rialto, Fort Wayne, is putting up a new marquee . . . Business remains slow here. . . . "The Sainted Sisters" led the new films last week with a nice $12,000 at the Circle. But "Silver River" settled for $10,000 at the big Indiana and "Homecoming" slipped to $9,000 in its second week at Loew's.

PICTURE PIONEER

Bill Finkel has spent all but nine of his 57 years in Pittsburgh, and most of his life in show business there. Not that he began in the business, however. Like so many others, he started his career in another field. In Bill's instance, it was architecture. Graduating from Carnegie Tech in 1913, he began practicing architecture for the Pennsylvania Railroad.



Bill Finkel

Two years later, he was a theatre owner, acquiring the Colonial. He then operated independent film exchanges, and was a picture salesman for Universal and Educational, and a branch manager for Warners. In 1926, he acquired the Arcade theatre, and the Carson Amusement Corporation, of which he is treasurer, and his brother the president, also owns the Grand Bowling Alley.

He is of course a Variety Club member, and is active in civic and social organizations. He has had two daughters and a son, all of them now married.

KANSAS CITY

Temperatures reached summer levels here June 10, hitting 98. . . . Municipal band concerts start in the parks June 20. . . . Rudolph Stulz, 54, brother of Herbert Stulz of the sales force of Columbia here, died at his home in Kansas City June 8. . . . Mrs. Walter Clark, formerly with Missouri Theatre Supply, is now secretary for A. F. Baker Enterprises. . . . "Duel in the Sun" was held over three days for a total of 10 days at the Baltis. . . . Recent Film Row visitors: C. A. Jones, Brekenridge; E. J. May, Strong City; Homer Strowig, Abilene; John Egli, Jr., St. Joseph; Chet Borg, Appleton Citl; Tom Edwards, Farmington. . . . Commonwealth Theatre is planning activities for TOA's September "Youth Month."

LOS ANGELES

The Holly theatre, owned and operated by Arnold Schaack and Bob Whittson, will be reseated and remodeled. . . . Mike Smith, U. S. Army Motion Picture Service western regional manager, was a visitor on the Row. . . . Lou Fredericci has taken over the Village theatre from Jack Bedell. . . . George Ingham, buyer and booker for the Strebe theatres, and his wife, Dorothy, are back on the job after a serious automobile accident. . . . Belle Adelman, Eagle Lion stenographer, replaces Jeannette Golub, who has been promoted to bookers' stenographer, replacing Lillian Altman, resigned. . . . Wade Laudermilk, theatre operator in Arizona, was a visitor on the Row as a delegate of the Lichfield, Ariz., Kiwanis Club. . . . Sero Enterprises are moving into larger quarters at 140 South Fairfax Ave. . . . Joe Woods, of the Parkway and Rowena theatres in Chandler, Ariz., and Mrs. Woods, were visitors on the Row. . . . Harry Mason, Altec engineer, is in the Queen of the Angels Hospital for an appendicitis operation. . . . Seen on Film Row: Arnold Anderson, Ontario; Tommy Thompson, Avalon; Joe Shure, San Diego.

LOUISVILLE

Foster Lane's new 620-seat Lane theatre, now under construction in Williamsburg, will be opened July 1. . . . The new theatre now open in Brownsville has been named the Lindsey, after the owner, George W. Lindsey. . . . The Veteran's theatre, Tompkinsville, remodeled for the new owners, M. H. Sparks and Ray Coleman of Edmonton, was scheduled to open June 10. . . . Louis A. Arru has remodeled the entrance to his Skyway drive-in at Buechel. . . . Film Row visitors: Lyell Webb, Burkesville; Ralph Cundiff, Liberty; M. H. Sparks, Edmonton; Homer Wirth, Crane; George W. Lindsey, Brownsville; G. M. May, Corydon; Clark Bennett, Taylorsville; C. D. and C. K. Arnold, Bardstown; J. T. Flowers, Bowling Green; Foster Lane, Williamsburg; C. Q. Humston, Lawrenceburg, and Col. L. B. Fuqua, Eddyville. . . . Two-hour color and sound pictures are scheduled to be shown at each country playground twice during the summer. . . . Seven new features were brought into four downtown first runs. "The Lady from Shanghai" was offered at Loew's, coupled with "The Best Man Wins." The Rialto had "The Noose Hangs High" and "Green for Danger." The Strand played "The Sainted Sisters" and "Speed to Spare." The Scoop featured "Women in the Night." The National offered "The Doctor Takes a Wife" and "Only Angels Have Wings." The Mary Anderson played "Valey of the Giants." "Unconquered" moved over to the Brown following a week's run at the Rialto.

MEMPHIS

First run attendance continued lively in air conditioned theatres as an early heat wave kept temperatures soaring towards 100 in Memphis. . . . Loews' Palace reported the best attendance to see "All My Sons." Loew's State was next with "Green Grass of Wyoming." Warner, showing "Wallflower"; Malco, with "Coroner Creek"; Ritz, with "Song of My Heart," and Strand, with a double feature, all reported steady attendance. . . . J. A. Thornton has purchased the Bruce theatre, Bruce, Miss., from Nathan Reiss. . . . Mid-south exhibitors visiting Film Row: John Mohrstadt, Hayti; W. F. Sonneman, Springdale; Cleo Spence, De-

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caturville; Mrs. Jack Wilbanks, Walnut Ridge; W. A. Rush, Houston; Tom Ford, Rector; K. H. Kinney, Hughes; J. F. Adams, Coldwater; J. W. Crabtree, Clarendon; C. H. McAllister, Grand Junction; W. L. Moxley, Blytheville; J. W. Jones, Little Rock; G. H. Goff, Parsons; M. E. Rice, Brownsville; W. F. Ruffin, Sr., Covington; L. J. Denning, Bemis; Wake Newsom, Marmaduke; Louise Mask, Bolivar, and Amelia Ellis, Mason.

MIAMI

Al Wilkie has been chosen as temporary replacement for Tom Jefferson, former publicity head of Paramount Pictures in Miami. . . . WMIE, Wometco's radio station, opens in July, to be followed by the opening of Florida's first television station, Wometco's WTVJ. . . . "Up in Central Park" spotlights the midnight show at the Town theatre, while "Old Los Angeles" made its debut at the Paramount midnighter. . . . "Under California Stars" has started its Miami first run at the Florida theatre, while "Port Said" opened at the State theatre. . . . "Fury at Furnace Creek" at the Miami and Lincoln, and "Fort Apache" at the Sheridan, Paramount and Beach theatres have been grossing well. Bob Eberly at the Olympia, with "If You Knew Susie," is doing excellently.

MINNEAPOLIS

Theatre business was suffering from the summer doldrums, with outdoor entertainment and vacations proving more attractive than the film fare. Grosses in general were below average, with only "The Bride Goes Wild" and "Fort Apache" showing anything close to favorable figures. . . . Donald Palmquist, former manager of the Park in St. Paul, has joined Reid H. Ray Film Industries of St. Paul as a public relations man. . . . William Toback has reopened the Lakeside in Duluth, which was closed for six months. . . . John O'Rourke resigned from the Monogram staff here to join UA as local office manager. . . . The Playhouse at Kennedy, Minn., has been taken over by Raymond Jensen. . . . Richard Klein is the new manager of the Black Hills Amusement Company. . . . Ben Berger, president, and Stanley Kane, executive director of North Central Allied, will discuss the Paramount case decision at a series of meetings in North Dakota. . . . Inver Grove township, St. Paul suburb, has granted Minnesota Entertainment Enterprises a license to build a 650-seat drive-in.

NEW YORK

Four new pictures opened on Broadway this week. They are: Paramount's "Dream Girl" at the Paramount theatre; a J. Arthur Rank film, "The End of the River," at the Park Avenue; Paramount's "The Emperor Waltz" at the Radio City Music Hall, and Columbia's "Lulu Belle" at the Rivoli. . . . A demonstration of developments in sound reproduction was given at a meeting of the Society of Motion Picture Engineers Wednesday evening. It was prepared and presented by Dr. Harry F. Olson, director of RCA's acoustical laboratories. . . . Marie Van Sylke has joined Eagle Lion as special home office promotion coordinator for J. Arthur Rank's "Oliver Twist" and "Red Shoes." She was formerly with the publicity departments of Paramount, Twentieth Century-Fox and Universal. . . . Reeve O. Strock, Westrex Corp., recording manager, is en route to London for a four-month stay to substitute for R. J. Engles, London recording manager, who will return to New York for home leave. . . . Several social events, including television entertainment, a golf tournament, a day at Monmouth Race Track, and a swimming and diving exhibition have been arranged for the annual convention of Allied of New Jersey, June 28-30, at the Hollywood Hotel, West End, N. J.



OMAHA

Frank Good, Red Oak, Ia., exhibitor, is at Rochester, Minn., for a physical examination. . . . R. G. DeBow will sell out his Reo theatre, Wall Lake, Ia., effective July 1. . . . Merrill Fie, owner of the George, George, Ia., received a degree in business administration at the University of Nebraska last week. He has been both attending school and keeping a theatre running. . . . Bill Burke, RKO office manager at Kansas City, will manage the new house Tommy Thompson is building at Yankton, S. D. . . .

Booths for $1 public membership contributions to the Omaha Safety Council will be staffed in theatres for the first time this year.

PHILADELPHIA

Added to the entertainment roster for the Republican convention is the world premiere this week of "On An Island With You" at the Goldman, with the Fox opening "Give My Regards to Broadway." . . . George Tomko opened his new Gap at Wind Gap, Pa. . . . 20th Century-Fox Family Club planning a picnic at Beach Haven, N. J. . . . Lewen Pizor's Cedar is being remodelled and airconditioned. . . . Sam Crayder is back as manager of Warners' Victoria after a short leave of absence, with Ruth Murphy moving to the Cadet as manager. . . . Paul Walker, formerly of Columbia, is doing two radio shows over WKBO in that city. . . . Ahlnew Amusement Corporation has been chartered in Wilmington, Del., to operate theatres. . . . Local Warner theatre officials tendered a testimonial dinner last week honoring Ben Wirth, who has been made president of the Warner Service Company, and Ted Minsky, who goes to Cleveland as head film booker at the company exchange. . . . Many independent film exhibitors in this area are boycotting British pictures in protest of Britain's Palestinian policy. . . . Edward Rosenberg, exploiteer for United Artists here, returned to Universal-International in a similar capacity. . . . Plymouth Township in suburban Montgomery County, is the latest to adopt a 10 per cent amusement tax, effective July 15. . . . Fabian-Wilmer and Vincent theatres in Harrisburg, Pa., distributing a locally-produced movie fan magazine, a weekly *Amusement Digest*. . . . The Trail, Shrewsburg, Pa., closed down. . . . Eugene Mori, owner of the Landis, Vineland, N. J., has been released from the hospital and is recuperating at home. . . . Florence Weiner, Film Classics booker, returned to her post after several weeks' absence as a result of a major operation. . . . Owen Cline is the new student booker at Universal-International. . . . Charles Goltzer returned to the Warner circuit, after serving as official for the actors union in Florida, and has become assistant manager of the Stanley here.

PITTSBURGH

George Corcoran has been named general manager of the Allied Motion Picture Theatre Owners of Western Pennsylvania group. He succeeds Jim Alexander, resigned. . . . "Intermezzo" gave the Art Cinema its best business this year. It was replaced by "Henry V," which is showing at regular prices. "Best Years of Our Lives," which formerly was in the Fulton at advanced prices, returns to that house at regular prices for a short run following "Fury of Furnace Creek." . . . Three nights of heavy rain washed out the Civic Opera's "Showboat" and helped the downtown houses. . . . "Homecoming" fared well in Loew's Penn and netted $39,000 for its two-week run. "Berlin Express" failed to last a week in the Fulton. . . . Bob Sokal, of Toledo, has been named assistant manager under Bill Elder at Loew's Penn. . . . Two new, large drive-in theatres are being built in the Conneaut Lake district. . . . Variety Club Tent No. 1 is staging a tremendous drive to raise $100,000 for charity this year. Tom Troy and John McGreevey are sparking the affair.

SAN FRANCISCO

Business this week on Market Street was slack, grosses in all but two instances were below average. "Fuller Brush Man," at the Orpheum, did a good $14,500 in its second stanza and "Arch of Triumph" held up well with $13,500 in its third week. . . . Members of the Film Colony Club will act as hostesses Saturday evening when the junior executives of the Variety Club hold their smorgasbord dinner party. The Film Colony girls have donated several hundred dollars to the Heart Fund of the Variety Club for the benefit of blind children and will continue to sponsor the welfare of blind children with accrued funds. . . . Sylvia Fleishman and Dorothy Haley have been appointed delegates from the Film girls group to represent the organization at the international Red Cross Convention. . . . Charles Hardy, president of AFL Building Service Employes Union, died last week following a

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heart attack. . . . Jay Coyne, office manager for MGM, hospitalized for an appendectomy.

SEATTLE

The institution of Daylight Saving time in Seattle hasn't hurt the box office, as had been feared by many theatre men. "State of the Union" entered its sixth week at the Palomar, but top crowd-drawer was "Fuller Brush Man" in its third week at the Liberty. Other holdovers were "Homecoming" at the Music Hall, and "Summer Holiday" at the Roosevelt, both in week number three. . . . Film exchanges in Seattle with clients in Alaska did some frenzied shipping of films to get them aboard steamships to avoid possibility of delay by the maritime strike scheduled for next week. . . . Two more drive-ins, the Aurora, north of Seattle, and the Midway, on the Seattle-Tacoma highway, have installed amusement park features to entertain children and grown-ups. . . . The Duwamish drive-in has opened a children's playground, featuring four Shetland ponies. . . . Still another new drive-in, the Tower drive-in near Yakima, operated by Fred Mercy, has opened. . . . Jack Gregory, Seattle manager of Altec, left for Salt Lake City to meet Doug Netter, who has rejoined Altec's sales department.

ST. LOUIS

The first week of summer weather failed to wilt the crisp greenbacks pouring into the Shubert box office, where the attraction was "Best Years of Our Lives," playing at popular prices. "Homecoming" went into its third week at Loew's Orpheum; "I Remember Mama" into a second week at the Missouri, Fanchon & Marco's home for moveovers. . . . Allied States' initial sally into the St. Louis area ended even-stephen so far as the expected tussle with Motion Picture Theatre Owners is concerned. The organization meeting last week at the Sheraton brought in a goodly group of recruits from out of town. But within St. Louis, the MPTO has long been the exhibitors' association.

TORONTO

A trade surprise came when "Arch of Triumph" was withdrawn from Loew's theatre. After playing one week at regular prices, it was replaced with "Homecoming." Best at the box office was "Hazard," at Shea's and "The October Man" at the Fairlawn and Danforth theatres, the latter picture having the benefit of a special contest tie-in with a local radio station. The one holdover was "April Showers," which played a second week at the Victoria and Nortown theatres. "Green Grass of Wyoming," at the Imperial, and "Give My Regards to Broadway," at the Tivoli and Eglinton, were little better than average. At the arty International Cinema, "Les Enfants du Paradis" was good for a third week. . . . The big industrial event of the week was the annual Canadian sales convention of Paramount Film Service, Ltd., which brought branch managers, bookers and salesmen from six cities to the King Edward Hotel June 15-16, the program being under the direction of Gordon Lightstone, Canadian general manager. . . . Lawrence A. Skey, a Toronto member of Parliament, urged the Federal House of Commons to get busy with television, which hasn't made a start in Canada —or be overshadowed by developments in the U. S. A. . . . Two independent companies, Canam Film Productions, Inc., Montreal, and Carillon Pictures, Ltd., Toronto, have announced plans to produce a film feature in the Dominion. . . . Audio Pictures, Ltd., Toronto, headed by Arthur Gottlieb, plans to make three features to be released through Canadian Monogram. . . . Famous Players has re-opened the Palace theatre, Cornwall, Ont., after spending months in enlarging and reconstructing the building.

VANCOUVER

Downtown business still on the slow side here; warm weather and the floods were blamed by exhibitors. "Sitting Pretty" bowed out of the Strand after five weeks of excellent business. "I Remember Mama," which followed, opened to nice returns. "Arch of Triumph," which had a good first week at Vogue, fell down badly and only lasted three days on its holdover. "The Voice of the Turtle" at the Capitol, and "If You Knew Suie," at the Orpheum, were below average business. . . . Film exchanges here are getting prints flown in by air, other means of transportation failing as a result of the floods. Smaller situations have closed because air rates cost more than they pay in film rentals. The two rail lines connecting Vancouver with eastern Canada have been out of commission for over two weeks. It is expected it will take three weeks to restore rail service in B. C. . . . A new $30,000 theatre is being built by local businessmen at Two Hills, Alberta. This will be the town's first 35mm theatre. . . . Projectionists Local 348 have donated $1,000 to flood relief. All British Columbia theatres will donate their entire receipts of June 21 to the B. C. flood emergency fund. . . . Hospitalized for major operations are Irene Davies, Gaumont-Kalee secretary; Agnes Gray, Odeon-Hastings cashier, and Leslie Allen, of Hilker Attractions. All doing well.

WASHINGTON

New openings after a good week were: "Fuller Brush Man," at the Warner; "Coroner Creek, at Warner's Metropolitan; "Arch of Triumph," at Loew's Palace; "Scudda-Hoo, Scudda-Hay," at Loew's Capitol, and "Another Part of the Forest," at RKO Keith's. Carryover for the week was "The Pirate," at Loew's Columbia. . . . Dorothy Small, MGM contract dep't, is back on Film Row, after a two-year absence, spent in California. . . . The Variety Club ladies paid tribute to "the old man" when they sponsored a Fathers' Day Party at the club rooms June 19.

Jewish Appeal To Honor Mayer at New York Dinner

Louis B. Mayer will be the guest of honor at the June 29 dinner to be given at the Hotel Astor, New York, by the amusement industry division of the United Jewish Appeal. Barney Balaban, S. H. Fabian and Emil Friedlander are chairmen of the dinner. Louis Nizer will be toastmaster. David Weinstock, who represents the exhibitors' committee, is in charge of reservations.

Finds Television Fails at Theatre

Lack of general interest on the part of the public, which is interested in television only where special events are concerned, was cited by Mac Krim, partner in the Krim theatre, Detroit, this week as the reason for the failure of theatre television at the house.

Large-screen projection had been tested for a month at a cost of $3,000. The unit used was a direct-projection set, mounted on a slanted platform and equipped with wheels to move it up and down the aisle.

When the set did not attract customers in the theatre it was used in the lobby where it was stationed over the foyer doors. From there it projected a picture to a five by eight-foot screen, but this too did not help and the box office showed too slight a gain to justify the expense, Mr. Krim said. The theatre picked up programs from WWJ-TV, the local television station, without difficulty, although the station ran a trailer stating the programs were for home use only.

Harry Bannister, general manager of WWJ-TV, said he had no idea whether a station had a legal right to restrict the use of its programs and a trailer was being used for future protection only.

Paramount Cites Costs Of Video Operation

Washington Bureau

It costs $600,000 to operate a television station for the first year and about $500,000 to build and equip it. That is what Paramount told the Federal Communications Commission in filing a revised set of figures with its application for a television permit in San Francisco this week. The final round of hearings on the San Francisco allocation is scheduled to get under way here Monday. At the San Francisco hearings Paramount was told that its figures were out of date and that it would be well to make them current before the opening of the Washington proceedings.

The FCC opened hearings this week to determine inter-city television relay rates. Temporary rates for American Telephone and Telegraph and for Western Union were approved by the FCC some weeks ago, but the Commission at the time took notice of a protest filed by the Television Broadcasters Association to the effect that the rates were "excessive."

Guthrie Crowe To Continue As Kentucky Owners' Head

Guthrie F. Crowe will continue as president of the Kentucky Association of Theatre Owners while organizing the new state police force, of which he was recently appointed Commissioner. This was approved by the organization's board of directors meeting in Louisville June 11. The board authorized Mr. Crowe to employ such personnel as is necessary to continue KATO's work while he is busy with the police force.

Martin Theatres Plan $2,000,000 Building Project

E. D. Martin, president of Martin Theatre corporations of Georgia, Alabama and Florida, has announced that his companies will undertake a $2,000,000 theatre construction program to be completed within the next two years. The projects include the construction of 13 theatres and five drive-ins, and the remodeling of three theatre buildings.

Heading this program will be a 2,000-seat theatre in Columbus, Ga.; a 1,500-seat house at Sylacauga, Ala., and a 1,250-seat theatre at Bainbridge, Ga.

Other theatres to be completed under this program are located at Opelika, Talladega, Phenix City, Andalusia, Lafayette and Florala, all in Alabama, and in Dublin and in Calhoun, Georgia. Martin & Thompson Theatres, an affiliate of Martin Theatres of Georgia, Inc., has under construction a theatre in Hawkinsville, Ga., and M & M Theatres, an affiliate of Martin Theatres of Florida, has a 600-seat project under way in Tavares, Fla.

Four of the five drive-in theatres will be located in Georgia, and one will be at Sylacauga, Ala.

Other theatre projects announced during the past week are: a theatre at Clinton, S. C., to be built by Leland Young; one at Camp Lee, Va.; another Army theatre at MacDill Field, Cal.; a remodeling project for the Poche theatre in New Orleans; a drive-in theatre at Knoxville, Tenn., being built at a cost of $90,000; a $250,000 theatre at Ingelwood, Cal., to be erected by an affiliate of Fox West Coast, and the construction of a theatre building at Hempstead, L. I., N. Y., which will contain a 2,500-seat theatre, office space and a shopping center.

New York City Censor Bill Is Tabled by Council

The Cunningham Advertising Censorship Bill, which would give New York City's Department of Licenses broad powers of censorship over exhibitions, performances and advertising, was laid over Tuesday without action by the City Council. No date was set for future hearings.

The bill, introduced by Councilman Edward A. Cunningham, had been approved by the Committee on General Welfare without public hearing. Motion picture and legitimate theatre owners, actors and various theatre unions opposed the bill as unwarranted and unnecessary and arbitrary extension of the city's censor powers.

Joseph T. Sharkey, vice-chairman of the council, told the bill's opponents Tuesday the measure probably would be sent back to the Welfare Committee. Benjamin Fielding, until recently License Commissioner, had previously declared there was no need for the new bill.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 47—Palestine truce opens way to peace. . . . President Truman hailed in west. . . . Senator Vandenberg and the ERP. . . . Atlantic City Shriners parade. . . . West Point graduation. . . . President Auriol visits Normandy. . . . U. S. visitors flock to Canada. . . . U. S. Olympic divers.

MOVIETONE NEWS—Vol. 31, No. 48—President sees flood areas in Oregon. . . . Truman blasts Russia. . . . Arab occupation of the old city of Jerusalem. Ex-King Michael weds Princess Anne. . . . Tricky chimpanzees put on show at St. Louis zoo. . . . Silver anniversary of Yankee Stadium. . . . Ben Hogan wins golf. . . . Citation wins Belmont Stakes.

NEWS OF THE DAY—Vol. 19, No. 281—GOP convention preview. . . . President Truman relaxes. . . . West Point graduation. . . . Normandy four years after. . . . Diving stars show pre-Olympic form. . . . Sailboat race for 'teen-age skippers.

NEWS OF THE DAY—Vol. 19, No. 282—Greater New York's Golden Jubilee. . . . Jerusalem battle films. Truman says Soviet blocks road to peace. . . . King Michael weds Anne. . . . Citation wins triple crown. . . . Chimps put on show.

PARAMOUNT NEWS—No. 84—Water sports: Tuna on the hook. . . . Inter-faith group in Boston honors Americans. . . . Vacation season here again. . . . Sir Ralph Richardson here. . . . Vandenberg assails cut in foreign aid. . . . Palestine cease-fire showdown.

PARAMOUNT NEWS—No. 85—Freedom Train. . . . Zoo circus. . . . New look gets into the swim. . . . Presidential fireworks. . . . Babe Ruth hailed at Yankee Stadium.

UNIVERSAL NEWS—No. 151—Senator Vandenberg blasts ERP fund slash. . . . President Truman continues pre-election tour. . . . West Point graduation. . . . New exemption for tourists in Canada. . . . Third generation midgets' second birthday. . . . Olympic divers in Los Angeles.

UNIVERSAL NEWS—No. 152—Rocket plane flies faster than sound. . . . Northwest greets Truman. . . . Wedding of King Michael in Athens. . . . New flood perils British Columbia. . . . Zoo chimp thrills kids. . . . Fans honor Babe Ruth. . . . Citation wins triple crown.

WARNER PATHE NEWS—No. 86—West Point graduation. . . . People in the news: Vandenberg, Truman, King Michael and Princess Ann, Count Bernadotte. . . . Canada tourist boom. . . . Fashions in the swim. . . . Under-water picnic. . . . Fleaweight fighters. . . . Great Americans: Custer's last stand.

WARNER PATHE NEWS—No. 87—Plane flies faster than sound. . . . Behind Arab lines. . . . Michael and Anne are wed. . . . Republican candidates' wives. . . . Truman on tour. . . . Yankee Stadium anniversary. . . . Belmont Stakes.

TELENEWS—Vol. 1, No. 24—Pictures from Jerusalem. . . . Russians block rail lines. . . . Michael-Anne wedding. . . . King's birthday celebrated by two countries. . . . Spellman honors leper on tour. . . . France: agricultural students. . . . Feathers major export of Polish state. . . . Berlin unveils looping swing. . . . Truman nears end of tour. . . . Disasters strike across the nation. . . . Funeral of Secretary of Labor Schwellenback. . . . Truman's double confuses Chicagoans. . . . Austria defeats Hungary in soccer match. . . . New Zealand: cricket.

Covington, Tenn., Votes For Local Censor Board

The City Aldermen of Covington, Tenn., have voted unanimously for an ordinance creating a censorship board copied from the 27-year-old ordinance under which the Memphis board of censors operates. A board of three censors will judge what motion pictures, stage shows or other entertainment shall be shown in the city. The law, effective last week, requires theatres or other shows to furnish the board with details of the entertainment to be presented, then the censors can call for a preview if they have any doubts about any show. The decision of the censors, says the ordinance, shall be final, and the showing of any film or other entertainment of a "lewd, lascivious or immoral nature" is a misdemeanor. Covington officials say any pictures banned in Memphis will be banned in Covington.

Salt Lake Mayor Urges Cities Get Taxing Power

The mayor of Salt Lake City has joined the lengthening list of municipal officials urging the Government drop the Federal 20 per cent amusement tax so that counties, cities and towns may fill treasury coffers.

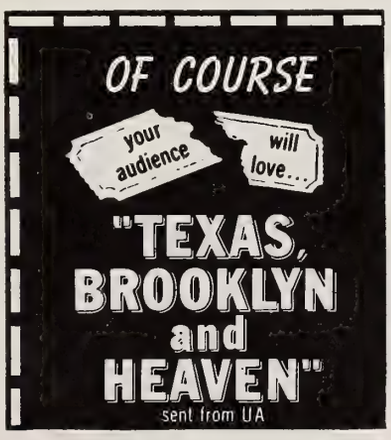
Speaking at a Salt Lake business meeting last week, Mayor Earle J. Glade demanded that the Federal Government either release to cities monies collected from amusement taxes or get out of this taxing field altogether and leave it to the cities. He said there was quite properly a cry for lower taxes, but he believes that it should focus on Federal and state governments and not on the city governments. Although no cities in Utah have as yet imposed amusement taxes exhibitors, along with other businesses, pay a state sales tax of two per cent.

Louisiana exhibitors are confident of blocking three theatre tax bills now pending in the state legislature according to Jack Bryson, legislative representative of the Motion Picture Association of America, with headquarters in Washington. The bills are a two per cent sales tax, a 10 per cent admission tax, and a special theatre license tax which graduates the license fee in proportion to a theatre's rentals.

Legislative circles in Massachusetts are discussing a $1 per reel state tax on motion pictures, for introduction in the next session, to help defray the record high cost of government. Nearby Rhode Island has a similar tax.

Gael Sullivan To Address Carolina TOA Convention

Gael Sullivan, executive director of the Theatre Owners of America, will be guest speaker at the annual convention of the Theatre Owners of North and South Carolina, to be held at Myrtle Beach, S. C., Sunday through Wednesday. Other speakers will be Senator Roy Rowe of Burgaw, N. C., and Herman Levy, TOA general counsel. The convention will discuss checking, 16mm activities, film rentals and legislation.



Second MPAA Subject Ready

The second of the industry's short subjects on American democracy in action, "Letter to a Rebel," will be released to theatres June 25, it was announced Wednesday in New York by RKO-Pathe and the Motion Picture Association of America.

The series is sponsored by the MPA and member companies in turn are producing the subjects. "Letter to a Rebel" is concerned with a country editor's letter to his son, who has been attacking the capitalistic system in his college paper. The father points out the true meaning of democracy and how it works.

The subject carries a foreword by Eric Johnston, MPA president, in which he says:

"The American story of freedom, abundance and opportunity is the greatest drama in the world today. It is a story that should never be taken for granted. That is why the Motion Picture Association commends this picture to you."

The subject runs 17 minutes, was produced by RKO-Pathe and is being released as part of its regular "This Is America" series. It is available at all RKO exchanges.

Projectionists Honor Latta At Albany Farewell Dinner

C. J. Latta, who is retiring as upstate New York zone manager of Warner Brothers Theatres to take up a new, as yet unannounced post, was presented with an honorary membership in the Troy projectionists local at a farewell dinner given by the Albany Variety Club last Friday night at the Ten Eyck Hotel, Albany. Charles McCarthy, president of the local, made the presentation. Speakers at the dinner included Louis W. Schine, vice-president, Schine circuit; Harry Thomas, producer; Elmer Lux, Buffalo City Councilman and vice-president of Darnell Theatre Co.; Dave Miller, Universal-International district manager; Harry Lamont, chief barker of the Albany Variety Club, and Charles Smakwitz, assistant zone manager for Warners.

Settle Percentage Suits

Five suits involving percentage returns, pending in Boston Superior Court, were settled last week. Final decrees were entered by Warner Brothers, Paramount, Loew's Universal and Twentieth Century-Fox. Theatres involved are the Capitol, Malden; Capitol, Bridgewater, and the Stoneham in Stoneham, all in Massachusetts. The decree stated the defendant had accounted fully to the plaintiff up to the date of filing the suit.

Goldstein With Horne

The Hall Horne Organization announced in New York Wednesday the appointment of Jack Goldstein as general manager of its motion picture division. Mr. Goldstein has also been elected a vice-president of Sing-A-Tina Studios, Inc., an affiliated company.

Short Product in First Run Houses

NEW YORK — Week of June 14

ASTOR: Calgary Stampede....Warner Bros.
Teen Age Tars.....RKO
Feature: Melody Time.....RKO
CAPITOL: Little Thinker.....MGM
Souvenirs of Death.....MGM
Feature: The Bride Goes Wild.....MGM
CRITERION: No Holds Barred.....Columbia
Stork Takes a Holiday.....Columbia
Feature: The Lady from Shanghai.....Columbia
GLOBE: Screen Snapshots.....Columbia
Kiddie Car Concert.....United Artists
Feature: Arch of Triumph.....United Artists
MUSIC HALL: Donald's Dream Voice...RKO
Feature: The Emperor Waltz.....Paramount
PARAMOUNT: Big League Glory..Paramount
A Model Is Born.....Paramount
Headliners.....Paramount
The Bored Cuckoo.....Paramount
Feature: Dream Girl.....Paramount
RIVOLI: 'Taint So.....Paramount
Feature: Another Part of the Forest....Universal
ROXY: Hounding the Hares...20th Cent.-Fox
Fashioned for Action.....20th Cent.-Fox
Battle of Greece.....20th Cent.-Fox
Feature: The Green Grass of Wyoming
20th Cent.-Fox
STRAND: Buccaneer Bunny.....Warner Bros.
The Race Rider.....Warner Bros.
A Day at the Fair.....Warner Bros.
Feature: Wallflower.....Warner Bros.
WINTER GARDEN: What a Build...Universal
Feature: Bad Sister.....Universal

CHICAGO — Week of June 14

APOLLO: A Model Is Born.....Paramount
Feature: Anna Karenina.....20th Cent.-Fox
CHICAGO: You Can't Win.....MGM
The Little 'Tinker.....MGM
Feature: The Pirate.....MGM
GRAND: Champions in the Making.Columbia
Bon Bon Parade.....Columbia
Feature: Intermezzo.....Selznick
MONROE: Make Mine Freedom.....MGM
Feature: The Search.....MGM
PALACE: Sports Coverage.....RKO
Fight Pictures.....RKO
Feature: Letter from an Unknown Woman.Univ.-Intl.
ROOSEVELT: Jungle Close-Ups.20th Cent.-Fox
Mighty Mouse and the Magician
20th Cent.-Fox
Feature: Scudda Hoo, Scudda Hay.20th Cent.-Fox
UNITED ARTISTS: Screen Snapshots.Columbia
Feature: The Bride Goes Wild.....MGM

Legion Condemns Three Features, Two Foreign

The Legion of Decency has condemned three features, two of which are foreign. They are the French "Passionelle," the Swedish "Torment," and Wilshire Productions' "Street Corner." In other listings the Legion objected to "Bad Sister," because it "reflects the acceptability of divorce," and "Mine Own Executioner," because of "light treatment of marriage." Both were placed in Class B.

In Class A-I, unobjectionable for general patronage, were "Feudin', Fussin' and A-Fightin'" and "Trail to Laredo." In Class A-II, unobjectionable for adults, were "Portrait of Innocence" and "The Velvet Touch."

"Passionelle" was condemned because it is "immoral in treatment" and because "costuming and situations are indecent and suggestive." "Torment" was condemned because "this film treats a subject unfit for general entertainment. . . . Moreover, it contains suggestive sequences, condones and justifies immoral actions." Of "Street Corner," the Legion stated: "This film treats a subject most objectionable for presentation. . . . The treatment of the subject . . . is most objectionable. Moreover, it ignores completely, essential and supernatural values associated with questions of this nature."

Managers Union Files Charges Against RKO

The Motion Picture Theatre Operating Managers and Assistant Managers Guild last week filed with the New York State Labor Relations Board formal charges against RKO Service Corporation and various affiliated companies, charging refusal to bargain with the Guild as the representative of the managers and assistant managers employed in the circuit's 42 New York and Westchester houses.

The New York State Labor Board in 1944 certified the Guild as the collective bargaining agent for the managers. After that the National War Labor Board directed RKO to enter into a formal contract with the Guild and to grant wage increases. At a recent conference at the New York State Mediation Board, RKO advised the Guild that it would decline to enter into a new contract under the provisions of the Taft-Hartley Act which, it says, does not require it to bargain with supervisory employes.

George Dunn, Guild president, said that law "did not require the company to take this position."

Actors Guild Files Notice Of Dispute on Contract

Hollywood Bureau

Complying with the Taft-Hartley Act, the Screen Actors Guild last week notified the Federal Mediation and Conciliation Service in Washington, the California State Department of Industrial Relations and the New York Labor Department's mediation board that a "labor dispute now exists" between the union and producers. Further talks between the Guild and the producers are planned, but the union is taking all necessary steps to free itself for a strike. The present contract expires July 31. Representatives of the Guild and the Independent Motion Picture Producers Association met late last week for preliminary discussions of a new contract.

Heads Visual Dealers

W. H. Utz of Coast Visual Education Service, Hollywood, has been elected president of the California Audio-Visual Education Dealers Association.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CORPSE CAME C.O.D., THE: George Brent, Joan Blondell—A good midweek comedy that will get a lot of laughs and hold attention to the end. Played Wednesday, Thursday, May 12, 13.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—A very good action picture. Played to well above average weekend business and pleased all. Well worth playing. Played Friday, Saturday, May 21, 22. —W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

HER HUSBAND'S AFFAIRS: Franchot Tone, Lucille Ball—An impossible or at least highly improbable story. The picture failed to draw and I had many walkouts. Acting was good considering the rather poor story. There were several repulsive scenes, especially the corpse in the barrel. Played Sunday-Tuesday, May 9-11.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

IT HAD TO BE YOU: Ginger Rogers, Cornel Wilde —Played this on best time with some misgivings. However, it pleased quite well. It had considerable comedy, with Ginger Rogers trying hard to be funny, but only partially successful. The story was a little too improbable. On the whole, the picture is quite satisfactory. Played Sunday-Tuesday, May 30-June 1. —W. D. Rasmussen, Star Theatre, Anthon, Iowa.

JOLSON STORY, THE: Larry Parks, William Demarest—A swell show.—B. B. Nielsen, Scenic Theatre, Tyler, Minn.

LAST ROUND-UP, THE: Gene Autry, Jean Heather—This Western has what it takes for any situation, large or small. It may be corny but the public will eat it up. Autry is twice the cowboy and singer that Rogers will ever be. Congratulations to Columbia for recognizing and redeveloping a top box office star. Played Friday, Saturday, May 7, 8.—Arthur Goldstein, Chieftain Theatre, Strasburg, Colo.

LAST ROUND-UP, THE: Gene Autry, Jean Heather—A good picture with a lot of action, but the modern touch doesn't go over here. My patrons don't like to see shining station wagons in their Westerns. Played Wednesday, Thursday, May 26, 27.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

MARY LOU: Frankie Carle Orchestra, Robert Lowery—This picture was selected for our senior class and it pleased all very much. Teen-agers praised it very highly. It had no star value but it draws the teen-agers and adults. Played Tuesday, May 11.—Mrs. J. M. Forte, Norjan Theatre, Olive Branch, Miss.

MY NAME IS JULIA ROSS: Nina Foch, George Macready—A short film that was quite good. Had enough suspense to satisfy the fans. Acting and production were all right for this type of film. A good length for double billing. Played Friday, May 14.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SONG OF IDAHO: Kirby Grant, Ken Trietsch—Doubled with "Main Street Kid." The double bill did all right and pleased most of my customers. The

Hoosier Hot Shots go through their usual routine and everyone has some good laughs as well as hearing the hot shot type of music. The picture as a whole is just plain corn, but they like quite a bit of that here. Played Friday, Saturday, June 4, 5.— W. D. Rasmussen, Star Theatre, Anthon, Iowa.

TO THE ENDS OF THE EARTH: Dick Powell, Signe Hasso—Very good show. No business. Public lukewarm. No complaints; no raves.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

TWO BLONDES AND A REDHEAD: Jean Porter, Jimmy Lloyd—A good, small picture. All favorable comments. Play this for a single night and you will be satisfied. Business about average. Played Friday. —O. Fomby, Paula Theatre, Homer, La.

Eagle Lion

ENCHANTED VALLEY: Alan Curtis, Anne Gwynne—An excellent picture which is a credit to the film industry. The Cinecolor seems to be improved. This draws young and old. Comments were all good. Best crowd of the year on a Sunday. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

GENTLEMEN AFTER DARK: Brian Donlevy, Miriam Hopkins—A reissue that went over well. Comments were good. Played Wednesday, Thursday.— L. Brazil, Jr., New Theatre, Bearden, Ark.

OUT OF THE BLUE: George Brent, Virginia Mayo—Fair business. Great show.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

OUT OF THE PAST: George Brent, Virginia Mayo—A very fine program picture, although it did not do business. Enjoyed greatly by those who saw it. Played Wednesday, Thursday, May 12, 13.—Jeff Jefferis, Jefferis Theatre, Piedmont, Mo.

PHILO VANCE'S SECRET MISSION: Alan Curtis, Sheila Ryan—This was a pleasant little feature. Worth a double bill playdate. Played Friday, Saturday, April 30, May 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

ARNELO AFFAIR, THE: John Hodiak, George Murphy—This one failed at the box office. However, those who came were well pleased. It is another one of the "who done it" series of which an endless number have been made and continue to be made. The subject matter was well handled and the acting was good. Played Wednesday, Thursday, May 26, 27. —W. D. Rasmussen, Star Theatre, Anthon, Iowa.

ARNELO AFFAIR, THE: John Hodiak, George Murphy—This was used on the second half of a weekend double bill. No draw. Played Friday, Saturday, May 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

B. F.'s DAUGHTER: Barbara Stanwyck, Van Heflin—Great show. Fine business.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

BRIDE GOES WILD, THE: June Allyson, Van Johnson—Great audience picture. Sensational.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

CASS TIMBERLANE: Spencer Tracy, Lana Turner —This is a good picture. Good drawing quality. Business above average. All favorable comments. Pictures like this can keep a man in the show business. Played Saturday-Monday, May 29-31.—O. Fomby, Paula Theatre, Homer, La.

COURAGE OF LASSIE: Elizabeth Taylor, "Lassie," Frank Morgan—Brought this oldie back to top business. Why don't they make pictures like this any more Played Friday, Saturday, May 28, 29.— Arthur Goldstein, Chieftain Theatre, Strasburg, Colo.

CYNTHIA: Elizabeth Taylor, George Murphy—Just what we need in these smaller situations for good down-to-earth entertainment. A good show for any day of the week, even if it is old. Played Sunday-Tuesday, May 23-25.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town theatre.

CYNTHIA: Elizabeth Taylor, George Murphy—A lovely show for all the family. A really true to life story. Good business for everyone. Played Thursday-Saturday, May 13-15. — Legion Picture Show, Strasburg, Sask, Can.

GREEN DOLPHIN STREET: Lana Turner, Van Hefflin—Way too long in running time. There is a great deal of seemingly unnecessary conversation and rather dull moments before the spectacular earthquake scene, which is really terrific. The picture had too much heavy drama and it failed to please other than a few, and I had several walkouts. Played Sunday-Tuesday, May 23-25.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

HOMECOMING: Clark Gable, Lana Turner—Best Gable since "San Francisco."—E. H. Smith, Coloseum and Castle Theatre, Tillamook, Ore.

MY BROTHER TALKS TO HORSES: Peter Lawford, Jackie "Butch" Jenkins—Very good.—B. B. Nielsen, Scenic Theatre, Tyler, Minn.

THIS TIME FOR KEEPS: Esther Williams, Jimmy Durante—A very beautiful picture. Well made and beautiful scenery from the Mackinac Islands. A little too much of Jimmy Durante, and for some reason or other the picture did only mediocre business and pleased only to a moderate degree. Played Sunday-Tuesday, May 16-18.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

UNDERCOVER MAISIE: Ann Sothern, Barry Nelson—A very good mystery-comedy which was enjoyed by everyone. Well above average business, especially on the second night. Played Wednesday, Thursday, May 5, 6.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

UNFINISHED DANCE: Margaret O'Brien, Cyd Charisse—This one died at the box office. Ballet dancing and classical stuff don't register here. Had to ask for an adjustment on this and even then lost money. Played Wednesday, Thursday, May 5, 6.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

YEARLING, THE: Gregory Peck, Jane Wyman— A fine picture.—B. B. Nielsen, Scenic Theatre, Tyler, Minn.

Paramount

ADVENTURE ISLAND: Rory Calhoun, Rhonda Fleming—This did business. The family and the kids interested. Above average.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

ALBUQUERQUE: Randolph Scott, Barbara Britton—In spite of the fact that I was disappointed in the picture, it knocked 'em dead, and more people liked it. Played Thursday-Saturday, May 27-29.— E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—A good show but not big. Business was slightly above average. Played Sunday, Monday, April 25, 26. —K. A. Spears, Roxy Theatre, Winlock, Wash.

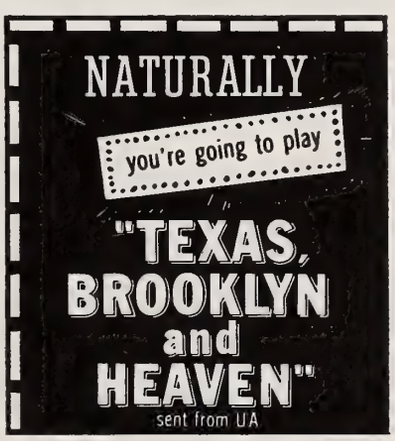
BIG CLOCK, THE: Ray Milland, Maureen O'Sullivan—Way above average.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—Somewhat old but made to order for the small town and rural trade. Pleased all and did above average business. Played Sunday-Tuesday, May 2-4.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

GOLDEN EARRINGS: Ray Milland, Marlene Dietrich—Very good. Public very well pleased. Many comments at door.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

I WALK ALONE: Lizabeth Scott, Burt Lancaster

(Continued on following page)



(Continued from preceding page)

—Good show. Business poor—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

PERILS OF PAULINE: Betty Hutton, John Lund—Betty Hutton was especially good in this and everyone had good comments on it. Good for small towns. Played Thursday and Saturday, April 8, 10.—Legion Picture Show, Strasburg, Sask., Can.

VARIETY GIRL: Mary Hatcher, DeForest Kelley—Here's a surprise. A story of the Variety Clubs and their great philanthropic works against a Hollywood background with 40 stars led by Hope and Crosby, who are as good as gold in any exhibitor's till. Play it by all means. Played Sunday, Monday, April 25, 26.—Arthur Goldstein, Chieftain Theatre, Strasburg, Colo.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—This is a wonderful show for small town people. We did not have such good weather, but the comments were of the best and that is what counts. Recommended for all small towns. Played Thursday, Saturday, March 11, 13.—Legion Picture Show, Strasbourg, Sask., Can.

WHERE THERE'S LIFE: Bob Hope, Signe Hasso—Not good, not bad. Just another Bob Hope picture. Played Sunday-Tuesday, May 16-18.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

WILD HARVEST: Alan Ladd, Dorothy Lamour—This was not very successful at the box office. Probably due to having played it too late. Should be good wherever action pictures are popular. Played Sunday, Monday, May 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WILD HARVEST: Alan Ladd, Dorothy Lamour—Very popular. Good business.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

RKO Radio

FUN AND FANCY FREE: Disney Feature Cartoon—A good entertainment. It did swell business. Played Thursday-Saturday, April 29-May 1.—K. A. Spears, Roxy Theatre, Winlock, Wash.

LONG NIGHT, THE: Henry Fonda, Barbara Bel Geddes—This is a dud. Very poor picture and the poorest picture in two years. Don't play it. Played Sunday, Monday, April 23, 24.—K. A. Spears, Roxy Theatre, Winlock, Wash.

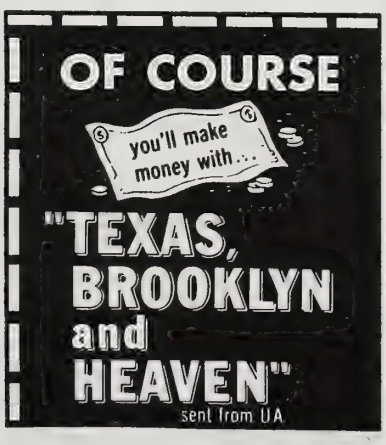
TRAIL STREET: Randolph Scott. Anne Jeffreys—Very good Western with plenty of action and good dialogue.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

WESTERN HERITAGE: Tim Holt, Nan Leslie—For my money RKO makes finer Westerns from the standpoint of production values and story than any studio producing them on a similar budget. The photography, music and acting is high above the average. Played Friday, Saturday, May 21, 22.—Arthur Goldstein, Chieftain Theatre, Strasburg, Colo.

Republic

CAMPUS HONEYMOON; Lyn and Lee Wilde, Adele Mara—Here is a top picture for entertainment with music and comedy. The Wilde sisters are new stars, but they made a big hit here in their first picture. Better than average draw. Played Monday, Tuesday.—L. Grazil, Jr., New Theatre, Bearden, Ark.

EXPOSED: Adele Mara, Robert Scott—Used on a double bill to very light business. No interest either in the stars or the picture. Played Friday, Saturday, May 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.



Twentieth Century - Fox

FOXES OF HARROW: Rex Harrison, Maureen O'Hara—An excellent picture that pleased all who saw it. Several of my patrons said that this picture reminded them of "Gone with the Wind." I thought so, too. Played Monday, Tuesday, May 17, 18.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

RAZOR'S EDGE: Gene Tierney, Tyrone Power—A good picture. Rather heavy for some, but a good appeal to most who saw it. Weather not so good for country customers. Played Thursday, Saturday, April 1, 3.—Legion Picture Show, Strasbourg, Sask., Can.

SHOCKING MISS PILGRIM: Betty Grable, Dick Haymes—Just a big waste of good Technicolor film. This picture pleased less people than any that I can remember. Played Sunday-Tuesday, May 30-June 1.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Nancy Kelly—A reissue that is really tops. It is sure to please almost any type of audience and with Spencer Tracy's name you can't miss. Played Friday, Saturday, May 14, 15.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

13 RUE MADELEINE: James Cagney, Annabella—Played this late and did under average business. This type of picture doesn't draw well on Sunday. Played Sunday-Tuesday, May 2-4.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

United Artists

BODY AND SOUL: John Garfield, Lilli Palmer—Certainly a well made picture. It really has the audience on the edges of their seats in many of the fight sequences. A little too rough for the women. The picture does not have the drawing power that it really deserves. Once they've seen it they like it and some even come back the second time. Played Sunday-Tuesday, June 6-8.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

Universal

EGG AND I, THE: Fred MacMuray, Claudette Colbert—A fine feature and the biggest business in a long time.—B. B. Nielsen, Scenic Theatre, Tyler, Minn.

LOST MOMENT, THE: Robert Cummings, Susan Hayward—This was a total loss. No appeal for our trade. Played Wednesday, Thursday, May 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NAKED CITY, THE: Barry Fitzgerald, Dorothy Hart—The first picture to fill our theatre in three months. Pleased our entire audience and made us a lot of new friends. A small town theatre in a very small town. Played Sunday, Monday, May 30, 31.—Zelda B. Murphy, Broad Brook Theatre, Broad Brook, Conn.

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrix—Quite a satisfactory crime thriller. It has a quality about it that places it in the something different category. Holds interest throughout and the patrons seemed to be quite well pleased. Played Wednesday, Thursday, June 2, 3.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

SINGAPORE: Fred MacMurray, Ava Gardner—A fair feature which much to my regret got the best playing time. Not a bit of comedy to help the heavy story along. Good for double bills only. Not even "Fight of the Wild Stallions" could help this draw. Played Sunday, Monday, May 2, 3.—Arthur Goldstein, Chieftain Theatre, Strasburg, Colo.

SOMETHING IN THE WIND: Deanna Durbin, John Dall—Deanna Durbin is not good for the box office in this situation. A very light musical comedy with very little attraction for anyone. As for the Donald O'Connor antics, all I can say is that we have about 40 high school students who have been thrown out of my lobby, at one time or another, for acting like he did in this picture. Played Sunday-Tuesday, May 9-11.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

SOMETHING IN THE WIND: Deanna Durbin, Donald O'Connor—A very pleasing little musical. Miss Durbin's change to popular music and O'Connor's antics made wonderful entertainment. Played Sunday, May 16.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

WISTFUL WIDOW OF WAGON GAP: Bud Abbott, Lou Costello—Very good.—B. B. Nielsen, Scenic Theatre, Tyler, Minn.

Warner Bros.

APRIL SHOWERS: Jack Carson, Ann Sothern—Very good. Pleasing. Clever story. Good business. Carson growing in public favor and deserves it. He is likeable.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

APRIL SHOWERS: Jack Carson, Ann Sothern—A fair picture which played to fair business. Suitable for most any part of the week. Played Sunday, Monday, May 9, 10.—K. A. Spears, Roxy Theatre, Winlock, Wash.

MY GIRL TISA: Lilli Palmer, Sam Wanamaker—This picture did not make film rental. Too high for this type of picture. No favorable comments. Played Wednesday, Thursday, June 2, 3.—O. Fomby, Paula Theatre, Homer, La.

STALLION ROAD: Ronald Reagan, Alexis Smith—This is a real Western show and it went over big here. Our patronage particularly like pictures with animals in them. Played Thursday, Saturday, March 25, 27.—Legion Picture Show, Strasbourg, Sask., Can.

THAT WAY WITH WOMEN: Dane Clark, Martha Vickers—This is one of those good down-to-earth shows that will please on any day of the week. If you haven't played it do and give it good playing time. You will not be disappointed. Played Wednesday, Thursday, June 2, 3.—W. J. Whitmore, Star Theatre, Stanley, N. D. Rural and small town patronage.

TREASURE OF SIERRA MADRE: Humphrey Bogart, Walter Huston—One more like this and our friend Bogart will be forgotten.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

VOICE OF THE TURTLE, THE: Eleanor Parker, Ronald Reagan—Very good gross and people pleased.—E. H. Smith, Colosseum and Castle Theatre, Tillamook, Ore.

Short Features

Columbia

ALL GUMMED UP: All Star Comedies—If you want to give your audience a lift out of their seats into the aisles, this is it. You can have your March of Time and This Is America, etc. The bubble gum scene is the funniest yet.—Arthur Goldstein, Chieftain Theatre, Strasburg, Colo.

RKO Radio

1948 BASKETBALL HEADLINES: Special—These sport reels aren't worth a plugged nickel when you play them late. People have forgotten about basketball and interest subsided to the zero point. Good only if played in basketball season.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

Universal

FIGHT OF THE WILD STALLIONS: Two-Reel Specials—This is a very good subject for action houses and it pleased very much. It was also responsible for a considerable increase of business.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

FIGHT OF THE WILD STALLIONS: Two-Reel Specials—This outstanding two-reel film will balance any program or boost a weak sister you are afraid of.—Arthur Goldstein, Chieftain Theatre, Strasburg, Colo.

Warner-Vitaphone

BUCCANEER BUNNY: "Bugs Bunny" Specials—This is absolutely the funniest cartoon I've had this year. It should win the Academy Award by all means.—Arthur Goldstein, Chieftain Theatre, Strasburg, Colo.

HOUSE HUNTING NICE: Merrie Melodies Cartoons—A very clever little cartoon. It features the futuristic home, and the very many gadgets provide many laughs and good amusement.—W. D. Rasmussen, Star Theatre, Anthon, Iowa.

POWER BEHIND THE NATION: Featurettes—This short subject should be shown in every theatre. Had more good comments on this than on any short subject I have ever played.—W. J. Whitmore, Star Theatre, Stanley, N. D.

Washington Legitimate House to Show Films

The National theatre, Washington's only legitimate house, will become a motion picture theatre in September, it was announced last week by Marcus Heiman, president of the E Street Theatre Corporation. The National currently is presenting Frank Fay in "Harvey" and the play is expected to run until August 1. After that the house will be closed for remodeling. There is a possibility that the 53-year old Belasco theatre may be used as a legitimate house. The Government will receive bids July 1 for conditional leasing of the theatre.

French Import Tax May Pass; U. S. Protesting

The American industry was disturbed this week when news arrived from Paris that a committee of the French National Assembly had reported out a measure levying an *ad valorem* tax on all films imported into France and that the bill stood a good chance of passage. At midweek it was learned that Gerald Mayer, head of the international division of the Motion Picture Association of America, now in Paris, had a won a two-week delay.

Few in New York expected so drastic a proposal. It is learned the State Department has taken steps to intervene. Some companies favor complete withdrawal from the French market should the French Assembly approve the tax.

Mr. Mayer flew to Paris last week following repeated French requests for a revision of the Blum-Byrnes accord. The French want an increase in the playing time accorded their films under the current agreement.

The MPAA executive also was to have discussed the question of the $11,000,000 in American earnings still frozen in France. The MPEA last week turned down a French proposal, calling for the unfreezing of this total over a three-year period with the provision that money earned by the Americans between July 1, 1947, and June 30, 1951, again be blocked.

Up to this week the French Assembly discussed an increase from five to 10 francs in the admissions tax and a 500 to 1,000 francs tax on footage produced in France. These taxes were to have produced the 1,000,000,000 francs necessary to subsidize the French film industry. Earlier proposals had sought nationalization of distribution.

Trans Lux Circuit Plans Theatre Expansion

Plans to bring the circuit strength of Trans Lux Corporation up to 16 theatres, with the expansion to be concentrated in the metropolitan New York area, were disclosed in New York this week by Norman Elson, Trans Lux vice-president.

The circuit at present has eight theatres. Edison Rice, a division manager for the Randforce Circuit of Brooklyn for the past five years, took over Monday as Trans Lux's first division manager.

The additions to the circuit will not be confined to any specific type of house. Some will play double features and some singles in contrast to the present policy of single features and newsreels. This combination will be maintained for present theatres. Percy N. Furber has been made honorary chairman of the company's board. He is succeeded by his son, Percy E. Furber, president for 11 years. William M. Girden is the new president.

U. S. Industry To Enter Venice Film Festival

The American industry will participate in the Venice Film Festival for 1948, the Motion Picture Association of America announced last week. The festival is under the auspices of the Italian Government and the International Exhibition of Cinematographic Art of the Bienniale of Venice, in cooperation with the Italian Motion Picture Technical Association.

It will be held in Venice August 11 to 26, 1948, and will award a Grand Prix International for the best feature presented. There also will be three prizes for films "outstanding for a complexity of qualities"; seven prizes for the best director, actor, actress, cameraman, etc., and awards for the best film shorts. Technical accomplishments also will be noted.

Only Italian nationals will be on the jury and any film not previously shown is eligible. The last date for the submission of prints is July 15. A motion picture technical international exposition will be part of the festival.

Canadian Studio Plans 10 Films

Montreal Bureau

Renaissance Studios here plan 10 feature-length motion pictures during the next two years with Allied Artists and Monogram set to distribute five films each in the United States and the world market, it was announced this week by J. A. DeSève, president of Renaissance Films Distribution, Inc., and Joseph Than and Leonard Fields, executive producers of Canadian International Screen Productions, Ltd.

Renaissance is an entirely Canadian-owned company claiming some 3,000 stockholders and is said to have the largest and best-equipped facilities east of Hollywood. Studio and administrative offices embrace 600,000 cubic feet and include sound and recording stages, an RCA sound system and facilities for technicians and 100 performers. The title of the first production will be made public in June.

Every effort will be made to develop and use Canadian talent as writers, actors and technicians, with key personnel to come only from the U. S. where no experienced Canadians are available. Mr. Than plans to leave shortly for a tour of key cities in eastern Canada to acquaint himself with the Dominion scene.

British Lion Acquires Elstree Studio Lease

British Lion, which controls film studios at Shepperton and Iselworth, has obtained a long-term lease on British National Studios at Elstreet, England. Sir Alexander Korda will commence production at Elstree in July, while Herbert Wilcox also has a high production priority at the studio.

Canada Official Lauds Plan for Dominion Films

The U. S.-Canadian agreement, under which Hollywood has promised to ease the Canadian dollar shortage by diverting some of its production to Canada, was praised this week as "an excellent indication of imaginative spirit rather than legal restriction as well as an outstanding example of good neighborliness" by Donald Gordon, deputy governor of the Bank of Canada.

Mr. Gordon spoke as guest-of-honor at a luncheon tendered him last week by the Motion Picture Association of America at the Harvard Club in New York, presided over by Francis S. Harmon, MPAA vice-president. Mr. Gordon's audience included a number of company presidents.

Explaining Canada's dollar shortage, Mr. Gordon said the cost of the last war had been underestimated. "We reached first and farther than the United States because we realized that we had to help re-establish our customers overseas," he declared. "But we strained ourselves and we did not calculate on Europe's tragic winter of 1946-47. We were in the position of extending credit to Europe with one hand and paying you American dollars with the other."

Taylor Mills of the MPAA told the meeting that the American newsreels were telling the story of Canada to the U. S. and had included 64 subjects on that country in their releases this year. Monogram Pictures during this summer plans to make the first of 10 features in Canada. All of them will be completed within the next two years. Most of the major companies have made or are about to make films in or about Canada.

Bookers' Dance October 17

The Motion Picture Bookers Club of New York will hold its ninth annual dinner-dance October 17 at the Hotel Commodore, New York City.

TRADE SHOWS POSTPONED

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"THE VELVET TOUCH"

will not be trade shown on June 21 and 22, as advertised in last week's issue. Announcement of the times and places of trade showings will be made soon.

RKO Radio Pictures, Inc.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

LAST Friday, in England, Len Chant received his silver plaque as the Overseas winner in the Quigley Competition for Showmanship. The presentation took place on the stage of his New Victoria theatre, in Preston, and with ceremonies that will be reported here in detail. James Forsyth, head of the public relations department for Gaumont-British, who operate the theatre, writes to tell us the arrangements are all set, with Peter Burnup of our London office to represent the HERALD, and local and national dignitaries as guests for the occasion. They do this sort of thing with a flourish in old England.

We hope that there were members of the Round Table present, other members than those immediately resident, and friends who may come from nearby towns, carrying out the idea of getting together around the table to talk about showmanship and the long-range endeavor of winning these international Awards. We have quantities of English mail, and we feel that we know some situations fairly well, through correspondence, but there's a gap we would like to fill—our desire to congratulate British winners in person and to have this closer contact with Round Table members. They will benefit by contact with one another.

Walter Heath, manager of the Mayfair theatre, Bridgton, Maine, one of the Graphic circuit houses under the supervision of district manager William W. Johnston, has won local praise for his campaign to reclaim an area near his theatre that has long been an eyesore, and convert it to more attractive and profitable uses. Mr. Heath worked on the project for a long time, and the accomplishment is a source of gratification to him and others. He moved a bulldozer onto the site of a ruined boiler house and came out with a new parking space for the general benefit of his business neighbors. He wins a well deserved tribute on page one of the Bridgton *News*.

"TEEN OF THE WEEK"

We borrowed that phrase from an item on the woman's page of the New York *World-Telegram*. It hasn't anything to do with any theatre promotion yet, but we think it might suggest plenty of possibilities to any manager with neighborhood or community patronage. For long range promotion, operating the year around, you can really build business with the "Teen of the Week".

Example shown is a perky, pretty miss, a student at St. Therese Lisieux. Her picture is printed, and a description given of her interests, her hobbies, habits and ambitions, in the style of classroom "portrait" typical of teen age and high school groups. Clearly, she was chosen for this honor by the votes of her friends and companions, and obvious, too, is the fact that the whole reward was to be so selected and have her picture and story in type.

Theatres with a house program could devote part of a page to "Teen of the Week" and operate the idea on a contest basis the year around. Or, with lobby display and a tie-in to obtain pictures through a cooperating photo studio, you can keep this running as an "inside lobby" attraction at all times. Younger set would be on their toes to win the honor and would be among your regular patrons with their keen interest in the contest.

Try it as a summer or seasonal feature, or plan now to use "Teen of the Week" as a back-to-school idea this fall.

L. E. (Jack) Downing gives us some further information regarding his situation down in the Delta country of Mississippi. The Haven theatre is one of four theatres in Brookhaven, and the smallest, with only 300 seats. Jack says he has to drive hard to keep his top-bracket product, and that we can believe. But he gets it, and holds it, because he adds showmanship. There isn't a distributor in the field that doesn't appreciate sales effort at the box office line. Jack gets out his unusual mimeographed letters to school leaders in Brookhaven, partly in verse, and with lots of personality. He admits he was never trained in typing (and he does his own) but he is skilled in public relations. Students and teachers appreciate his guest tickets and good wishes. They remain as regular patrons and boosters of the Haven theatre.

It takes this kind of showmanship in a small situation, where the manager has to overcome obstacles with his own personality, and with his personal effort and energy, constantly on tap.

Walter Reade theatres in New Jersey were prepared in advance for the expected competition of the Louis-Walcott fight on June 23rd. A special exploitation book has been issued which is calculated to meet the situation. The brochure outlines the use of trailers, special lobby and newspaper advertising, and urges managers to woo patrons with the campaign slogan, "Don't Stay Home for the Big Fight. See It in Our Theatre." Television sets will be permanently installed in theatre lounges, or borrowed for the occasion, so on this night of nights the theatre will be in keen competition with the local bars and grills. The parting shot in the booklet is "You're going to have a near-empty house if you don't do something about it!" —*Walter Brooks*

Exploitation That Will Clean Up!

IT'S THE TIME of year when good promotion gets results, as shown here in half a dozen ways, half way around the world. Sol Sorkin sets the stage, at right, with his broom brigade, ready to clean up the town, and also at the box office of the RKO Keith theatre, Flushing, New York. Sol is right in the middle, wearing a broad grin, and surrounded by his gang.



De Grootse Waternimf—it says here in Dutch, and that's good front display for the Asta theatre, The Hague, Holland, where Mr. J. J. H. H. Tapke Lokenberg is manager.





The Park Commissioner of the City of New York would like it known that such carryings-on as shown above are not typical of Central Park, but may make people want to see the picture, now playing on Broadway.



Lester Pollock's version of the Gene Kelly-Fred Astaire dancing contest lobby display at Loew's Rochester



Bambi is doing such wonderful business in Paris that two swank theatres are jammed to overflowing. Photo shows crowd waiting to get in at the Marignan.



Denver Post carriers ran through a silver bike contest as part of the exploitation for "Silver River", where Errol Flynn was present for the world premiere.



Those nuts, Abbott & Costello, in "The Noose Hangs High", bring out exploitation like this on Times Square.

QUIGLEY AWARDS CONTENDERS

L. V. BARNETT
Albion,
London, England

H. E. BEARDEN
Desert,
Hawthorne, Nev.

H. BEDFORD
Palace, Derby, Eng.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH BOYLE
Poli, Norwich, Conn.

L. J. BUTKEWITZ
Forsythe,
East Chicago, Ind.

AL CAMILLO
Downer, Milwaukee

IRVING CANTOR
Eckel, Syracuse

C. T. CAPPER
Odeon,
Birmingham, Eng.

L. C. CLARK
Bucklen, Elkhart, Ind.

JAMES G. DAVIS
Paramount, Lynn, Mass.

JACK DEMOS
Capitol, Whiting, Ind.

L. S. DENTON
Capitol,
Cardiff, Wales

JOS. DI PESA
State, Boston, Mass.

EDW. DI RESTA
Rialto
Amsterdam, N. Y.

K. D. EDMONDSON
Gaumont, Chester, Eng.

RICHARD FELDMAN
Paramount,
Syracuse, N. Y.

M. FITZGIBBONS
Roosevelt,
Flushing, N. Y.

W. F. FOSTER
Dalston, London, Eng.

GEORGE FREEMAN
Poli, Springfield, Mass.

ARNOLD GATES
Stillman, Cleveland, O.

E. A. GISLINGHAM
Palace,
Cheltenham, Eng.

ARTHUR GROOM
Loew's, Evansville, Ind.

BOB GUSTAFSON
Roxy, La Porte, Ind.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace, Cleveland, O.

HAROLD HELLER
Dyker, Brooklyn, N. Y.

EARLE M. HOLDEN
Center, Hickory, N. C.

W. L. HUISH
Lido, Bolton, Eng.

E. C. HURRY
Regal, Edmonton, Eng.

MACK JENNINGS
Pix, Evergreen, Ala.

SID KLEPER
College,
New Haven, Conn.

GEORGE KRASKA
Kenmore, Boston, Mass.

L. STANLEY LENDIS
Empire, Mansfield, Eng.

C. W. LEWIS
Gaumont,
Manchester, Eng.

KENNETH B. LLOYD
Rivoli, Liverpool, Eng.

JOHN LONGBOTTOM
Odeon, Chorley, Eng.

ABE LUDACER
Valentine, Toledo, O.

P. E. McCOY
Miller, Augusta, Ga.

R. B. MALLIN
Lil, Forest Pk., Ill.

H. H. MALONEY
Poli, Worcester, Mass.

LOUIS E. MAYER
Palace, Chicago, Ill.

BEN MORTENSON
Fox, La Porte, Ind.

LOUIS NYE
Hoosier, Whiting, Ind.

FRED PERRY
Liberty,
Cumberland, Md.

RALPH PHILLIPS
New Cross,
New Cross, Eng.

S. M. PIERCE
Berea, Berea, O.

JOHN E. PIVARNIK
Vic, E. Chicago, Ind.

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROBT. R. PORTLE
Poli, Worcester, Mass.

J. H. POTTER
Odeon, Leicester, Eng.

JIM PREDDY
Telenews, Dallas, Tex.

D. A. PRESTO
Opera House,
Jersey, Channel Is.

E. A. PYNE
Keith's, Cleveland, O.

M. PYSYK
Broadway,
Norwich, Conn.

G. E. RATHMAN
New Marion,
Marion, O.

H. W. REISINGER
Loew's, Dayton, O.

REYNOLDS ROBERTS
Ritz, Tunstall, Eng.

HARRY A. ROSE
Majestic,
Bridgeport, Conn.

KEN ROWLAND
Odeon, Somerset, Eng.

J. G. SAMARTANO
State, Providence, R. I.

JOHN V. SANDERS
Odeon,
Morecambe, Eng.

H. SAUNDERS
Odeon,
Manchester, Eng.

M. L. SAUNDERS
Poli, Bridgeport, Conn.

EWAN S. SHAW
Scala, Dartford, Eng.

DELMAR SHERRILL
Playhouse
Statesville, N. C.

IRVING SCHWARTZ
Allerton,
New York, N. Y.

SOL SORKIN
Keith's, Flushing, N. Y.

BOYD SPARROW
Loew's, Indianapolis

JOHN C. SPERDAKOS
Avenue, Montreal, Can.

RUPERT TODD
Gaumont,
Doncaster, Eng.

LEONARD TUTTLE
Laurelton,
Laurelton, N. Y.

LILY WATT
Florida, Glasgow, Scot.

EDDIE WEBER
McCloud,
McCloud, Cal.

KENNETH WERTZ
Forest, Forest Pk., Ill.

HARRY A. WIENER
Smalley's,
Johnstown, N. Y.

KEITH WILSON
Odeon, Brampton, Can.

ANSEL WINSTON
Coliseum,
New York, N. Y.

NATE WISE
Palace, Cincinnati, O.

Round Table

HARRY A. WIENER, manager of Smalley's theatre, Johnstown, N. Y., using three short films to accent "Fire Prevention Week." . . . BILL REISINGER landing a series of fourteen full page cooperative ads from a Dayton department store for the benefit of Loew's theatre.... Worcester, Mass. *Sunday Telegram* ran a feature story about BOB PORTLE's exploitation stunts for Loew's Poli Elm Street theatre. . . . ANSEL WINSTON getting excellent window displays for "I Remember Mama" at the RKO Coliseum theatre, New York. . . . MACK JENNINGS using tricky classified ads to exploit the Pix theatre, Evergreen, Alabama. . . . ED PYNE submitting some good lobby display ideas from the RKO Keith's 105th Street theatre, Cleveland, Ohio, for his run of "Miracle of the Bells." . . . MORRIS ROSENTHAL has those tall, dark and handsome cut-outs of Rita Hayworth placed at the sidewalk line where they really stop traffic, to advertise "The Lady from Shanghai" at the Loew-Poli theatre, New Haven, Conn. . . . ED MAY reminds us that Miami has the grandest climate in the world with his exploitation for "Casbah" at the Lincoln theatre. . . . JACK RANDALL, at the Strand theatre, Vancouver, had his house "picketed" (supposedly) by a pretty usherette from the Orpheum, because it was "unfriendly" competition to have two top hits on the same bill. Newspapers picked up the gag.

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F. K. O'KELLY and DON SLEIGHT put over the showing of "I Remember Mama" at the Rialto theatre, Glens Falls, N. Y., with three radio shows and a contest for (1) the oldest mother, (2) the youngest mother and (3) the mother with the most children. . . . BOB WADE landed a fine cooperative page in the Canandaigua, N. Y. *Messenger,* to advertise "Sitting Pretty" at the Playhouse. . . . LEONARD KLAFTA, manager of the Paramount theatre, Kankakee, Ill., sends in a report of his activities in a miniature MOTION PICTURE HERALD cover. . . . Georgia Theatres say "Hat's Off" to C. C. CLARK, manager of the Colquitt theatre, Moultrie, Ga., and to C. O. JAMES, their manager in Buford, Ga., for exploitation of "The Egg and I." . . . MRS. ALMA KING, of Georgia Theatres in Brunswick, Ga., arranged for a weekly movie page in the *Coastal Georgian.* . . . LEN UTECHT writes that he's all set for 52 weeks of promotion and that ideas will soon start flowing in this direction from the Essaness Lake theatre, Oak Park, Ill. . . . GEORGE E. ROBINSON, who was a member of the Round Table in 1931, and the last several years with the British Control Commission in Germany, Theatre and Film Section, is now manager of the Roxy theatre, Acton, Ontario, a new Quonset-type house. . . . LEE HONG CHENG, a member of the Round Table in Sandakan, Colony of North Borneo, acknowledges his membership card which took three months to reach him.

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GEORGE BERNARD, of the Odeon theatre, Bury, Lancs., writes that his nearest Round Tabler is HARRY SAUNDERS, at the Odeon, Prestwich, four miles away and that they see each other frequently. . . . JOHN LONGBOTTOM turned in a complete campaign on "Golden Earrings" and "Ideal Husband" at the Odeon, Chorley, in spite of handicaps. . . . L. A. STANLEY LANDIS, manager of the Empire, Mansfield, taking his Junior Club members on trips to visit coal mines. . . . MISS LILY WATT built an across-the-stage display of cut-out letters to advertise "Easy Money" at the Florida Cinema, Glasgow. . . . KEN ROWLAND, manager of the Odeon, Weston-Super-Mare, Somerset, entertained the old folks and ran a contest to remember "The Best Years of Their Lives." . . . JOHN A. DIXON, manager of the Regal Cinema, Chesterfield, crowned the Silver Queen in his local beauty contest in colorful stage ceremonies with the Mayoress and a Guard of Honor. . . . GEORGE FREWIN, manager of the Majestic theatre, Rochester, Kent, proud of his safety contest posters and his exploitation for "Lost Horizon." . . . H. J. COURT, manager of the Regent theatre, Portsmouth, obtaining good promotion for "Escape" with local shops cooperating.

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CHARLES STOKES, of the Kelvin Cinema, Glasgow, used "It Happened on My Street" as a contest to advertise "It Happened on Fifth Avenue." . . . F. J. STUDD, Round Table member from the Clifton Cinema, Wellington, plans to visit the U. S. this October. . . . G. S. JOLLIFE, who was manager of the happy Odeon theatre in Leeds, is now in charge of the Odeon in Manchester. . . . R. T. ROWSON, Paramount exploiteer in the Manchester area, getting huge response in newspaper contest asking contenders to choose their own cast for "I Walk Alone." . . . DANIEL LEWIS becomes a member of the Round Table from the Casino theatre, Detmold, Germany, in the British Army zone of operation. . . . E. F. JOHNSON, manager of the Majestic Cinema, Leeds, proud of the personal appearance of MARGOT GRAHAME at his theatre. . . . J. ROCK-GIBBARD, manager of the County Cinema, Warwick, getting display ideas for "I Wonder Who's Kissing Her Now" from his chief operator. . . . W. F. FOSTER running a competition to advertise "Blue Skies" at the Dalston Picture House, London. . . . S. C. BEACHAM displaying a real mermaid to exploit the British picture "Miranda" which is about mermaids. . . . ALFRED A. ALLEN advertising a hearty laugh in Abbott & Costello's "Rookies Come Home" at the Radio Cinema, Newport, Lincoln. . . . British managers finding display ideas at the new RKO-Radio Pictures headquarters of 2 Dean Street, London.

How Sam Gilman Generates Steam In Harrisburg

Sam Gilman took that advertising slogan, dreamed up by Si Seadler for Clark Gable and Lana Turner—"The Team That Generates Steam"—and turned it into a live display for the picture, "Homecoming," at Loew's Regent theatre, Harrisburg, Pa.

Visitors along the Gay White Way have seen a few Broadway spectaculars, to use sign-builders' parlance, in action, where steam was used to blow "smoke" rings or show the steaming temperature of a cup of coffee, but it remained for Sam to rig up a boiler behind his marquee display and have the "Team That Generates Steam" literally blowing clouds of steam in the air. He used a cut-out made from a 24-sheet as a background, and a somewhat over-heated hot water heater to get the action. It produced a cloud of billowing steam.

For the benefit of others who might want to copy this idea, Sam says he used a device that is common for the use of paper hangers, who use it to steam off layers of old paper. It can produce clouds of steam, and requires only a gasoline burner, which operated well enough in the open air above the marquee. Cost was negligible for the amount of attention value it obtained.

Unfair to Papa

T. H. Wright, manager of the RKO State theatre, New Brunswick, N. J., highlighted his "I Remember Mama" campaign with a lucky strike, having a picket walking up and down in front of the theatre, with a card reading "'I Remember Mama' is UNFAIR to Papa."

Dreaming Up Blandings' House



Here's what happened around a table in Albany, when still another of those "Dream Houses for Mr. Blandings" got under way. Seated, in the usual order are Bernard F. Picotte, builder, pleased with the whole idea; Ted Baldwin, national director of exploitation and promotion for Selznick Releasing Organization; A. Wayne Merriam, General Electric distributor for the Albany area, who sparkplugs the cooperative program; Clifford E. Picotte, the associate builder; Miss Dellanna Duyckinck, advertising manager of the John G. Myers department store, very important in this transaction; and Charles A. Smakwitz, Warner Brothers assistant zone manager. Gerald Atkin sends the picture to show how "Mr. Blandings' Dream House" becomes a Round Table dream come true.

Animal Corner Aid To Exploitation

Frank Paul, manager of the Lyric theatre, Indianapolis, has his cashiers quite accustomed to visitors in the box office during hours. Since he planted "Bill and Coo" in the cashier's cage to help sell tickets, the girls have grown used to this form of ballyhoo, and there's no kick this week with a monkey in the cage, holding down one of the windows and getting lots of attention for "Congorilla". The little fellow is a born showman, Frank says, and has just the right monkey shines.

One Week's Exploitation At the Bucklen Theatre

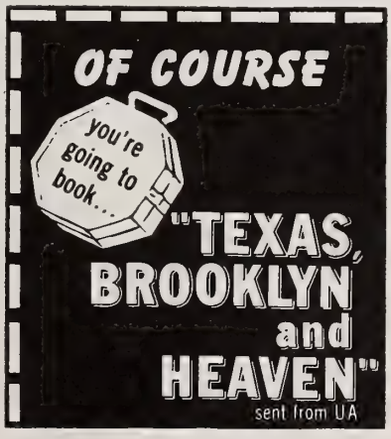
L. C. Clark, manager of the Bucklen theatre, Elkhart, Indiana, sends a campaign book covering all his advertising and exploitation activity for an average, which gives an idea of his schedule in a fairly large, but old house, running a program of second run product. Newspaper advertising is consistent, and lobby and front use of three-sheet boards, increased in attention value with added photographs, shows smooth, practical operation. There's a big Saturday morning show for children.

Lewis Wins Gaumont Shield

C. W. Lewis, manager of the Gaumont theatre, Manchester, and a member of the Round Table since last year. has won the Gaumont-British Showmanship Shield for 1948, according to a wire received from Euan Lloyd, director of publicity for the General Film Distributors, Ltd.



Leonard Tuttle's lobby display of photogenic children is worth attention because it shows how well this sort of thing can be done in a small situation. At the Laurelton theatre, in suburban Long Island, Leonard had over 200 contenders for his contest, and you can readily understand how attractive this display would be to proud parents and their offspring. Merchants contributed $300 in prizes, in addition to the photographer's donation of all the necessary pictures. Judges were editors of popular "Polly Pigtails" magazine. Advertising, including 10,000 heralds, was all sponsored and cost-free.



A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

TARZAN'S SECRET TREASURE and TARZAN'S NEW YORK ADVENTURE Metro-Goldwyn-Mayer. The greatest of the Tarzans is back. A masterpiece reprint of two terrific Tarzan pictures for old Tarzan fans and new customers who missed the original issue. Metro has uncovered a new vein of gold in the old diggings, in the reissue of two pictures which may be played on a double bill and with double exploitation. There's material in the two pressbooks which will permit you to put both pictures over, all over again, and with the probability that there'll be more money in the box office this time than there ever was before. All over the country, Round Table members have been hitting the jack-pot with Tarzan double bills. The old Tarzan "yell" resounds again, and it's remembered by those who enjoyed the films. It's a new thrill to a whole generation of youngsters who were too young to appreciate these adventures ten years ago. The pressbooks are new, and between the two, there are plenty of advertising and exploitation ideas. Newspaper ads can be combined in double bill style; exploitation should make the most of TWO Tarzan pictures, as something like double your money's worth. Some managers have built excellent lobby displays, and marquee signs, using huge cut-out figures of Johnny Weismuller and Maureen O'Sullivan. Others have built their jungle retreat as lobby display, with the cut-outs on ropes. There's no 24-sheet this time around, but the two 6-sheets will work out well together. You can mount two posters in any size to show twin pictures. And use that "yell" record!

THE BERLIN EXPRESS—RKO Radio Pictures. Perilous adventure in a land of terror. Treachery, Hatred, Panic, Ride the Berlin Express! Shell shocked Germany provides authentic settings for story of vivid melodrama and diplomatic intrigue. Fear rides beside every passenger on the Berlin Express. This film was photographed in Germany and provides genuine backgrounds for a fast moving story. The 24-sheet makes an ideal mounted display for marquee or lobby, with the broad side of a train and leading characters in the car windows. Other posters offer similar opportunity, which is intensified by the fact that most audiences like trains. Try for a sound effect of train noises as part of marquee or lobby advertising. Capitalize the authentic scenes of battle scarred Germany and the views of German cities and actual German trains in action. There's no studio reconstruction about this and your patrons will appreciate it. Sell the exciting theme of adventure and promise them they will be on board the train. Use plenty of publicity stories and mats, out of the pressbook, to authenticate the backgrounds. Use at least one big newspaper ad, and preferably one that sells the train in motion. If your local American Legion Post owns one of those ballyhoo "40 and 8" locomotives try a deal with them to run it all over town to advertise the Berlin express, with lots of bell ringing and whistle blowing. Tie everything together in the atmosphere of a passenger car on a moving train, and use newspaper ads, lobby display, heralds and other forms to make the most of this exciting, adventure theme.



Arnold Gates builds these ingenious four-sided street displays for Loew's Stillman theatre, Cleveland, Ohio, which consist of two 3-sheets and two 1-sheets, locked together to stand, foursquare.

"Iron Curtain" Gets Headlines

Harry T. King, manager of the State and Strand theatres, Harrisonburg, Va., took advantage of the news value of "The Iron Curtain" to fashion an ingenious exploitation campaign. With nation-wide publicity for the picketing occasioned by the first run showing in New York as a starter, King dug into the files of the Harrisonburg *News-Record,* obtained front page copies of the original Canadian "A-Bomb" plot which was the basis of "The Iron Curtain," superimposed his own added scare head, and used the combination in front of his theatres.

Personal endorsements were secured from prominent citizens, together with reprints from the Washington *Times-Herald,* and these were used as the basis for newspaper advertising, putting the picture on a factual basis. His alertness and initiative proved that the Valley theatres had a newsworthy attraction, and that a hit in the headlines is a hit at the box office. Sam Roh, president of the chain, commended King for his excellent use of all the right publicity angles.

Reason To Be Proud

Jack Foxe proudly counted 5,400 lines of free newspaper space for his "Naked City" photo contest for Loew's Washington theatres. Winner had "A Weekend at the Waldorf" in New York.



Smiling service staff of Loew's Poli theatre, Springfield, Mass., all spruced up with splashy new straw skimmers to sell "Summer Holiday" ten days in advance of the season. George Freeman is the manager.

Something New for Give-Away Photos

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., shows us something new in a photo of Mickey Rooney designed for a sponsor to give away, with the merchant advertising photographed on the same process squeegee print. Fan photos are always popular and this idea would strike both sponsor and fan, with a good picture of the player and ad copy so placed that it has to be seen and appreciated, even if the star photo is afterwards trimmed down to size. Both photo and ad together take up half of a typical 8 x 10 inch print.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

You can get your SPECIAL TRAILERS IN HALF THE TIME
BY GOING TO YOUR NEAREST FILMACK BRANCH
New York 245 West 55th St.
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USED EQUIPMENT

WEBER MODEL 400 SOUNDHEADS, REBUILT, $325 pair; pair Simplex 1 KW. lamphouses with rectifiers, rebuilt, $575; Series II lenses, $35 pair; Weber Syncrofilm portable projectors complete and rebuilt, $745 pair; RCA rotary stabilizer soundheads, reconditioned, $400 pair; pair Peerless lamphouses with rectifiers, excellent, $250. What do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

THEATRE CHAIRS—3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs, 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

OUTDOOR THEATRES MAKE SOS YOUR headquarters—complete sound projection outfits starting at $1,995; new 500-watt Western Electric booster Amplifiers, $650; new Dual In-car Speakers with junction box and transformer, $14.95; new driveway entrance & exit signs, illuminated, $18.75; Burial Cable, 7½c ft.; Generators 70/140 amperes, $525; Super Snaplite fl.9 lenses increase light 25%, from $150. New address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

ECONOMIZING? HERE'S THE SPOT—DAYTIME Shadowbox beaded screens, Collapsible, 39" x 52", worth $125. now $44.50; Soundfilm Amplifiers, $29.50 up; Coinometers, $49.50; Portable 35mm Sound Projectors, $89.50 up; 16mm Sound Projectors, $109.75 up; complete PA Systems, $44.75; rebuilt General two unit electric Ticket Machines, $139.50. Send for Sales Bulletin. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

BE SAFE—CHOOSE CHAIRS CAREFULLY—20,000 available—Priced $3.95 up and condition is right. Ideal, Stafford, Andrews, American, Heywood. Veneers, panel backs, fully upholstered. Send for latest list. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

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GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER. $3.00 per M., Screen Dial $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York 18, N. Y.

STUDIO FOR SALE

FAMOUS FILMCRAFT EDISON STUDIO FOR television production. Completely equipped sound stages, Mitchell Camera equipment. Process projection, heavy generators, RCA sound channels, lights, film vaults, executive offices, dressing rooms, shops, props. Long term lease, reasonable rental or sale. Wire or phone for details. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

WANTED TO BUY

WANTED—35mm. SOUND PROJECTORS, AMplifiers, also 300 in-car speakers. ERVIN QUINN, Roebuck, S. C.

NEW EQUIPMENT

BLOWERS: BEST MATERIALS AND FINEST workmanship insure absolute quiet and years of carefree operation in this outstanding blower. 5,000 cfm, $76; 7,500 cfm, $90; 10,000 cfm, $140; 20,000 cfm, $175; 30,000 cfm, $265. Prices include belts and pulleys. ZIPAIRE MFG CO., 638 Sinclair Ave., Grand Rapids 5, Mich.

NEW RCA 30-WATT THEATRE AMPLIFIERS $125; beaded screens 45c square foot; Superlite 39c; Splicers $4.69; Aluminum reels $2.49; 11,000 cfm. blower $122.50; automatic enclosed rewinder complete $69.50; changeovers complete $47.50; Series II coated lenses $115 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

RENEW YOUR SOUND NOW—BLUE SEAL Rotary Stabilizer Soundheads, less motors, $195; Soundfilm Amplifiers, 30 watt with record player, $124.75; Jensen heavy duty 12" PM Speakers, $18.95; 2,000' safety film cabinets, $3.95 section; automatic Curtain Controls, $129.50; Exhaust Fans, 10"—$10.79; 12"—$13.75; 16"—$18.75; water fountain filters, $35.50. Send for Sales Catalog. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SAFETY CARBON SAVER. SAVES CARBONS. Saves carbon savers. Will not burn into arc flame. Used without screwdriver or pliers. Ask your theatre supply dealer for Phillips Carbon Savers or write PHILLIPS, Box 788, Charleston 23, W. Va.

VENTILATING EQUIPMENT

AIR WASHERS TO FIT YOUR PRESENT BLOWers at 1946 prices. 5,000 cfm—$138; 7,000 cfm—$168; 10,000 cfm—$204; 15,000 cfm—$240; 20,000 cfm—$276; New Blowers with motors & drives, 8,500 cfm—$172.50; 11,000 cfm—$229.90; 13,500 cfm—$276; 22,500 cfm—$348. Beat the heat—wire S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon, Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., New York.

AURICON SINGLE SYSTEM 16MM RECORDING outfit, worth $2,500, special $1,695; Western Electric Preview Magazines, $395; Bodde Process Screens, $2.40 sq. ft.; W. E. 35mm Sound Moviola, $795; Bell & Howel Eyemo motorized Bombspotter Cameras, $119.50; Mitchell Plywood Blimp, $149.50; Klieglite 2000W Rifle, $79.50; Bardwell McAlister Portable Floods for four R40, $29.50; Art Reeves type 35mm Soundfilm Recorder with new Modulite, $1,995; Neumade Automatic Film Cleaners, $159.50. Send for latest Catalog. New Address S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRES

WANTED: TO LEASE A SMALL THEATRE anywhere in New York State or New Jersey. Will purchase existing lease or will negotiate with owner. BOX 2244, MOTION PICTURE HERALD.

THEATRE FOR LEASE. DOWNTOWN THEAtre section, Rochester, N. Y. LOURIC REALTY CO., 239 Broadway, N. Y. C.

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PROJECTIONIST WITH TWO YEARS' EXPERIence desires position with independent or small circuit. Available immediately. ERNEST A. BURROWS, Randolph Center, Vt.

PROJECTIONIST, AGE 36, WHITE, DESIRES position as projectionist, manager, or projectionist-manager. 15 years' experience as a projectionist, no experience as a manager, but willing to learn. Only a permanent position and not less than $50 per week considered. Address all replies to P. O. BOX 153, Lebanon, Pa.

THEATRE MANAGER DESIRES POSITION, married. 15 years' experience, will travel anywhere. BOX 2243, MOTION PICTURE HERALD.

THEATRE MANAGER, LIFETIME IN THEAtre business, fully experienced in all phases, exploitation, booking and buying. Married, will travel anywhere. References. BOX 2245, MOTION PICTURE HERALD.

POPCORN AND SUPPLIES

"TIP POP" CORN IN BULK FOR VENDING machines, warmers. Also full line 5c & 10c Cellophane packages. Quality, service, lowest prices. POPCORN SERVICE CO., 304 E. 94 St., New York 28, N. Y. AT. 9-3820.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

HELP WANTED

THEATRE MANAGER—YOUNG OR MIDDLE age man who has had several years of motion picture theatre management experience, write BOX 2246, MOTION PICTURE HERALD.

WANTED—EXPERIENCED MANAGER, GOOD situation. Include photo with qualifications first letter. Illinois location. BOX 2247, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIgin of Motion Pictures by Martin Quigley, Jr. Adventurous explorations of the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press Book. Price, postpaid, $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

Toronto Jewish Appeal Brings in $100,000

The recently concluded drive of the film division of the United Jewish Appeal in Toronto brought in $100,000, it has been announced. This is a 50 per cent increase in the average contribution of last year and it was the second largest fund raised by the various groups participating in the campaign. Co-chairmen of the film division's drive were Morris Stein, Famous Players; Harry S. Mandell, Twentieth Century Theatres, and Douglas V. Rosen, United Artists.

Golden in New York

Robert S. Golden, producer, was in New York this week from Hollywood, seeking talent for his forthcoming production for United Artists, "Barnstorming."

Lavietes Named in Three Percentage Film Suits

Harry L. Lavietes was named defendant in three suits filed last week by Paramount, Twentieth Century-Fox and Loew's in the U. S. District Court at New Haven, Conn. Each complaint concerns returns submitted by the defendant on the playing of percentage films at the Pequot theatre there.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE BRIDE GOES WILD (MGM)

Final Report:

Total Gross Tabulated	$593,800
Comparative Average Gross	596,700
Over-all Performance	99.5%

ATLANTA—Loew's Grand	74.6%
BALTIMORE — Century	101.8%
BOSTON — State	119.2%
BOSTON — Orpheum	117.6%
BUFFALO — Buffalo	111.7%
(DB) 13 Lead Soldiers (20th-Fox)	
BUFFALO—Hippodrome, MO 1st week	88.9%
(DB) 13 Lead Soldiers (20th-Fox)	
CHICAGO—United Artists	102.5%
CINCINNATI—RKO Capitol, 1st week	100.8%
CINCINNATI—RKO Capitol, 2nd week	72.5%
CLEVELAND—Loew's State	91.9%
CLEVELAND—Loew's Ohio, MO 1st week	130.4%
CLEVELAND—Loew's Ohio, MO 2nd week	95.6%
KANSAS CITY — Midland	60.0%
(DB) Port Said (Col.)	
LOS ANGELES—Egyptian, 1st week	140.6%
LOS ANGELES—Egyptian, 2nd week	82.0%
LOS ANGELES—Egyptian, 3rd week	78.1%
LOS ANGELES—Fox-Wilshire, 1st week	141.7%
LOS ANGELES—Fox-Wilshire, 2nd week	78.6%
LOS ANGELES—Fox-Wilshire, 3rd week	74.8%
LOS ANGELES—Los Angeles, 1st week	182.2%
LOS ANGELES—Los Angeles, 2nd week	72.9%
LOS ANGELES—Los Angeles, 3rd week	61.9%
MINNEAPOLIS—Radio City	87.5%
NEW YORK—Capitol	92.6%
(SA) Woody Herman's Orchestra	
OMAHA — Paramount	100.8%
PHILADELPHIA—Goldman, 1st week	123.7%
PHILADELPHIA—Goldman, 2nd week	89.1%
PHILADELPHIA—Goldman, 3rd week	64.3%
PITTSBURGH — Penn	122.8%
PITTSBURGH—Ritz, MO 1st week	161.2%
PITTSBURGH—Ritz, MO 2nd week	80.6%
SAN FRANCISCO—Warfield	123.6%
(DB) Angels Alley (Mono.)	
ST. LOUIS—Loew's State	94.2%
(DB) The Return of the Whistler (Col.)	
ST. LOUIS—Loew's Orpheum, MO 1st week	120.6%
(DB) The Return of the Whistler (Col.)	
TORONTO—Loew's, 1st week	113.6%
TORONTO—Loew's, 2nd week	96.6%

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I REMEMBER MAMA (RKO)

Final Report:

Total Gross Tabulated	$1,483,600
Comparative Average Gross	1,469,900
Over-all Performance	101.0%

ATLANTA — Fox	93.1%
ATLANTA—Roxy, MO 1st week	95.2%
BALTIMORE—Town, 1st week	119.5%
BALTIMORE—Town, 2nd week	93.5%
BALTIMORE—Town, 3rd week	81.3%
BALTIMORE—Town, 4th week	62.6%
BOSTON—Memorial, 1st week	121.2%
BOSTON—Memorial, 2nd week	98.4%
BOSTON—Memorial, 3rd week	83.3%
BOSTON—Memorial, 4th week	71.9%
BUFFALO—20th Century, 1st week	141.5%
BUFFALO—20th Century, 2nd week	97.4%
BUFFALO—20th Century, 3rd week	74.0%
CINCINNATI—RKO Albee	109.8%
CINCINNATI—RKO Capitol, MO 1st week	76.6%
CINCINNATI—RKO Shubert, MO 2nd week	104.8%
CLEVELAND—RKO Allen, 1st week	124.1%
CLEVELAND—RKO Allen, 2nd week	97.3%
CLEVELAND—RKO Allen, 3rd week	70.4%
DENVER—Orpheum, 1st week	123.3%
DENVER—Orpheum, 2nd week	87.6%
INDIANAPOLIS — Indiana	94.4%
INDIANAPOLIS—Keith's, MO 1st week	88.2%
KANSAS CITY—Orpheum, 1st week	130.8%
KANSAS CITY—Orpheum, 2nd week	116.8%
KANSAS CITY—Orpheum, 3rd week	93.4%
LOS ANGELES—Hillstreet, 1st week	109.8%
LOS ANGELES—Hillstreet, 2nd week	97.7%
LOS ANGELES—Hillstreet, 3rd week	65.9%
LOS ANGELES—Pantages, 1st week	134.0%
LOS ANGELES—Pantages, 2nd week	109.4%
LOS ANGELES—Pantages, 3rd week	65.9%
MINNEAPOLIS—RKO Orpheum, 1st week	134.0%
MINNEAPOLIS—RKO Orpheum, 2nd week	97.8%
MINNEAPOLIS—RKO Pan, MO 1st week	95.5%
NEW YORK—Music Hall, 1st week	104.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	109.4%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	117.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	111.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	93.4%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 6th week	83.5%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—RKO Brandeis, 1st week	102.5%
OMAHA—RKO Brandeis, 2nd week	96.2%
PHILADELPHIA — Keith	100.0%
PITTSBURGH—Warner, 1st week	102.1%
PITTSBURGH—Warner, 2nd week	81.7%
SAN FRANCISCO—Golden Gate, 1st week	112.4%
SAN FRANCISCO—Golden Gate, 2nd week	84.3%
SAN FRANCISCO—Golden Gate, 3rd week	64.2%
ST. LOUIS—Ambassador	108.5%
(DB) Madonna of the Desert (Rep.)	
TORONTO—Eglinton, 1st week	102.9%
TORONTO—Eglinton, 2nd week	102.9%
TORONTO—Eglinton, 3rd week	94.1%

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GREEN GRASS OF WYOMING (20th Century-Fox)

Intermediate Report:

Total Gross Tabulated	$195,000
Comparative Average Gross	208,600
Over-all Performance	93.5%

BALTIMORE — New	94.4%
CINCINNATI—RKO Palace	81.5%
CLEVELAND—RKO Allen	79.3%
DENVER — Denver	81.7%
(DB) King of the Gamblers (Rep.)	
DENVER — Esquire	75.7%
(DB) King of the Gamblers (Rep.)	
DENVER — Webber	80.6%
(DB) King of the Gamblers (Rep.)	
INDIANAPOLIS — Circle	85.8%
(DB) 13 Lead Soldiers (20th-Fox)	
KANSAS CITY — Tower	118.6%
KANSAS CITY — Uptown	123.0%
KANSAS CITY—Esquire, MO 1st week	91.2%
LOS ANGELES— Chinese	116.2%
(DB) The Counterfeiters (20th-Fox)	
LOS ANGELES—Loew's State	117.1%
(DB) The Counterfeiters (20th-Fox)	
LOS ANGELES — Loyola	137.3%
(DB) The Counterfeiters (20th-Fox)	
LOS ANGELES — Uptown	104.7%
(DB) The Counterfeiters (20th-Fox)	
PHILADELPHIA — Fox	70.1%
PITTSBURGH — Harris	78.1%
ST. LOUIS — Ambassador	742%
(DB) Campus Sleuth (Mono.)	
ST. LOUIS—Shubert, MO 1st week	91.0%
(DB) Silver River (WB)	

11 Films Added To UA Schedule

Eleven new pictures from five producers were added to the United Artists product lineup for the 1948-49 season. This was announced last Friday in New York by Gradwell L. Sears, United Artists president, following a vote of approval by the board of directors.

Screenplays, Inc., will deliver five pictures: "The Champion," from the Ring Lardner story; "High Noon" by Carl Forman; "Wide House," a novel by Taylor Caldwell, and two others to be announced.

A three-picture deal was approved with James Nasser. He will deliver "Some Rain Must Fall," starring William Bendix and Dennis O'Keefe; "Joe Macbeth," with Lew Ayres from a story by Philip Yordan, and "Caesar the Great," from a story by Rowland Brown.

Samuel Goldwyn, Jr., will deliver "Diplomatic Passport" with Robert Cummings, to be filmed on location in France in October. Buster Collier will make "Cautious Amorist," from a story by Noel Langley, who will also direct the picture in England in August. Amusement Enterprises, Inc., will make "The Lucky Stiff," from the novel by Craig Rice. It will star Dorothy Lamour and Brian Donlevy.

Judge Maguire Speaks at AMPA Inauguration Lunch

Judge Edward C. Maguire, coordinator of Mayor William O'Dwyer's New York City motion picture committee, was to be guest speaker at the 32nd annual installation luncheon of the Associated Motion Picture Advertisers for the 1948-49 officers Thursday. The luncheon was to be held at the North Ballroom of the Hotel Astor. Max E. Youngstein, Eagle Lion vice-president in charge of advertising, publicity and exploitation, heads the slate of new officers of AMPA.

Handling SRO Releases

William J. Clark, executive vice-president of National Film Service, has announced his company's representatives, Oklahoma City Shipping & Inspection Bureau, Oklahoma City, and Film Inspection Service, Inc., New Orleans, began to handle physical distribution for Selznick Releasing Organization, effective June 10.



THEATRE SALES



". . . . in the modern mood"

▽ ▽ ▽

Selling Them in the Lobby and Street



Coca-Cola in the Juliet Theatre, Poughkeepsie, New York, E. Unger, Owner and Manager

HOW SMALL THEATRES MAKE EXTRA PROFITS FROM LOBBY SALES OF COCA-COLA

IS YOUR lobby making money for you? Is it making as much as it should?

Theatres all over the country—small as well as large—have found that one of the easiest ways to increase profits is to use lobby space to sell Coca-Cola.

You don't even need a counter or attendant. With an automatic vending machine you merely put in Coke and take out the nickels.

Sales of Coke usually correspond to attendance. In theatres with seating capacity of 500 to 800, for instance, sales generally run from 100 to 200 cases of Coca-Cola a week.

Profits are substantial. Moreover, Coca-Cola in the lobby is a service that customers appreciate. It adds to the pleasure of "going to the movie"—America's favorite entertainment. Customers welcome *the pause that refreshes*—before and after the show.



Vendo V-59

Let us give you ALL the facts about this new source of profits. Write National Sales Department, The Coca-Cola Company, 515 Madison Ave., New York 22, N. Y., or get in touch with your Coca-Cola bottler.

Coke = Coca-Cola

"Coca-Cola" and its abbreviation "Coke" are the registered trade-marks which distinguish the product of The Coca-Cola Company.



In Modern Mood,

in clean, streamlined design, in bleached mahogany and stainless steel, the RKO Golden Gate theatre in San Francisco has redesigned its lobby and installed a new 25-foot-long confection counter, considered one of the finest in California.

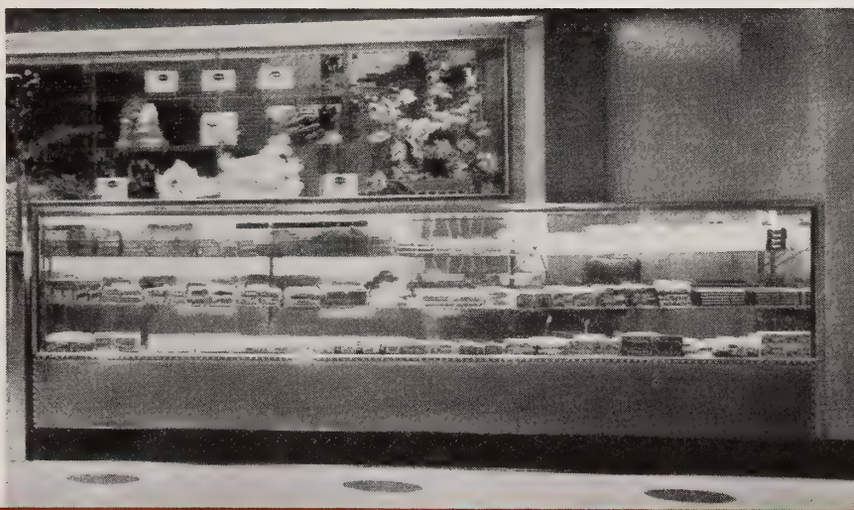
Installation of this candy-popcorn-Coke bar was the idea of Mark Alling, theatre manager, and Jay Golden, district manager, who found the old counter inadequate — more of an obstruction than the profitable addition to the lobby it should have been.

H. E. Surerus, of the Heinsbergen Decorating Company of Los Angeles, was called in. He tore out the old elevator, utilized the shaft space together with the space of an old checkroom and built the counter, complete with storage space.

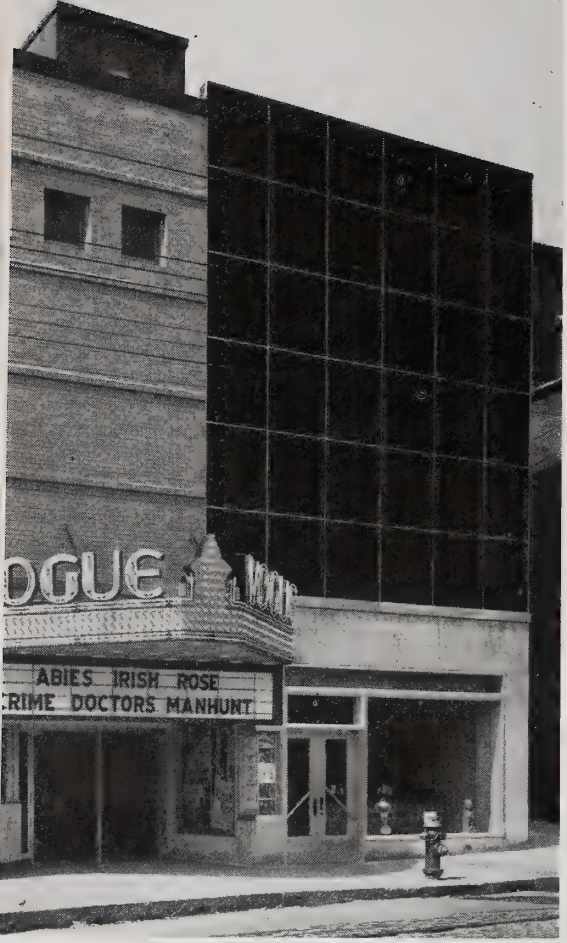
This done, the entrance doors were changed from the left to the right side of the lobby so that patrons entering the theatre would pass the bar.

The new counter sells Coca-Cola, popcorn and candy and Mr. Alling believes his confection sales will increase about 300 per cent with the new installation. [*Continued on page 55*]





Serving 'em Off





Franklin and Herschorn Theatres' new Vogue in Halifax, Nova Scotia, above, has the first restaurant and fountain service in Canada's maritime provinces. At right, a view of the lobby, showing a section of the highly successful soda fountain.

St. John's Bureau

The first theatre restaurant and fountain service in the maritime provinces is now in highly successful operation at the Vogue in Halifax, Nova Scotia.

The new unit of Franklin and Herschorn Theatres boasts this service because of the ingenuity and persistence of Mitchell Franklin, vice-president of the circuit. He had installed at the right of the large lobby a 48-foot soda fountain and 38-foot luncheon counter. Along the left wall booth and tables will be installed, along with a candy display case. The restaurant has its own entrance and exit, separate from the theatre entrance.

Since the recent opening of the theatre, it is estimated that about 70 per cent of the restaurant's gross business has come from the street. However, the restaurant gets patronage not only from the Vogue, but from the Casino theatre, which adjoins the Vogue lot.

The theatre operates from 1 to 11 P. M., but the restaurant is open weekdays from 9 A. M. to 11:30 P. M. When the booths and tables are installed, Sunday service will be added for lunches, suppers and fountain products.

Mitchell Service Company, headed by Mitchell Franklin, operates the restaurant and fountain, supplying soft drinks, tobacco, boxed chocolates and other foods and confections.

The luncheon counter, including the toasters and juicers, is constructed of stainless steel. It is lighted by two sets of fluorescent tubes.

The curved soda fountain is of stainless steel; its 15 stools are covered with green leather. There is space at the counter for about ten standees.

Glass and aluminum doors open from the restaurant into the theatre proper.

Peter Hershorn, secretary of the circuit, is a partner with Mr. Franklin in the restaurant's operation.

When the restaurant first opened, five girls and one man were on the staff. Within several days, the staff had to be increased to 11 girls and two men because of the large number of patrons attracted.

Cardboard menu folders are spotted along the bar. Salads are given special prominence at the three meals served: lunch, supper and after-theatre. The price range, including chicken, fruit, egg, salmon and lobster salads, runs from 40 to 60 cents. There is a wide selection of sandwiches available, scaled from 15 to 45 cents. Sundaes, in a dozen varieties, run from 20 to 30 cents.

The fountain offers ice cream sodas of all flavors, carbonated beverages, milk and malted milk shakes, orange and other fruit juices, tea, coffee and chocolate.

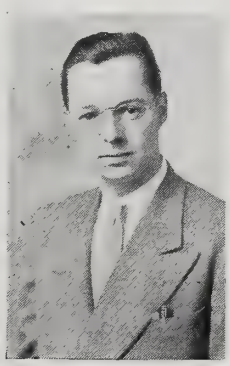
Kenneth Grass, a veteran restaurateur and fountain expert, supervised the various installations and the first week of operation of the restaurant. One of Mr. Grass' pupils, Ernest Edwards, who had had many years of experience in the preparation and serving of food, was named manager of the Vogue restaurant.

The fountain, counter and stools were supplied and installed by the Liquid Carbonic Company, Ltd., located at Montreal, Quebec.

The Vogue's facade is of a decidedly modern type—of buff brick, trimmed with black structural glass, aluminum framings and limestone. The Vogue's location is in one of the most thickly congested shopping sections of the Atlantic provinces of Canada.



J. M. Franklin



Mitchell Franklin

the Street and the Lobby

Chicago Bureau

"Le Foyer" is a modern soda fountain and sandwich shop adjoining the lobby of the Geneva Theatre, Geneva, Illinois. Young, enterprising George Valos, head of a circuit operating four theatres in Illinois, renovated the shop from an old shoe store, located next to the theatre for a number of years.

The $22,000 establishment has two entrances, one from the usual street side, and the other leading directly from the foyer. Customers find it convenient to get a snack during the break, or upon entering or leaving the theatre.

"We have had no problem as yet, says Mr. Valos, of having to watch customers entering the shop from the street who might attempt to see the show via the foyer entrance without buying a ticket. In a larger town, a stub system would probably be necessary."

"Le Foyer" specializes in waffles, hamburgers, sodas and malts. "Our candy and popcorn sales have increased almost 30 per cent on week-days and 50 per cent on Sundays since we opened our new shop," says Mr. Valos. "The attractiveness of the new unit undoubtedly accounts for the increase," he says. "Our counter girls, too, of course, must be attractive and neat appearing. They must also be informed on movie schedules at all times."

The interior is equipped with a regulation size Weber fountain, consisting of stainless steel ice cream compartments and dispensers. The counter, seating 12 persons, has a sparkling formica top, finished in pickled oak. The booths, accommodating 14 persons, are finished in black plastic leatherette. Murals, depicting Parisian backgrounds were drawn by Albert Gordon, Chicago artists.



Front view of the new sandwich shop in the Geneva theatre.



Lobby view of the candy and restaurant unit.



Section of the murals, by Albert Gordon.



Patrons enjoy a snack during the show break.



. . . has that rich golden color that makes 'em buy more popcorn than ever before. Get bigger profits the easy way with SEAZO!

● *For those states where colored oil is not sold —use* **SIMKO** *brand.*

By the makers of POPSIT PLUS!

Seazo

COCONUT OIL POPCORN SEASONING

Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION

Urge Operators To Watch Sales And Soda Costs

Many soda fountain operators are pricing themselves out of business. By failing to properly correlate their price increases to their cost per serving, the operators are scaring their customers away with high prices—customers that might be held if soda prices were figured more carefully.

According to the fountain experts, the ideal gross profit is 45 per cent—under 40 per cent does not give the dealer a fair profit and over 50 per cent short changes the customer.

With both costs and competition increasing for the fountain operator, the retailer must be constantly concerned over his quality of product and quality of service.

In too many cases when the per-gallon price of ice cream is increased by 10 cents, the retailer adds a nickel to the price of his 20-cent soda and so loses customers. A more careful figuring of his costs might have persuaded him that there was no need to increase his retail price.

In a recent scientific charting of costs, the fountain experts have proven that it costs little to give a superior product.

For example: If the operator uses a size 16 scoop, he gets 34 scoops to the gallon of ice cream. If his cream costs him $1.00, his cost per serving is .0294 cents; if $1.25, .0367 cents; $1.50, .0441 cent, and if $1.75 a gallon, .0515 cents.

Kimbell Candy Introduces New Summer Coconut Bar

Kimbell Candy Co., Chicago, manufacturers of coconut candies, has introduced a new summer bar, the "Kimbell Coconut Bar," designed to supplement the company's "Kimbell Smacks" on the summer market. The new bar has a special summer coating developed to withstand hot weather. The coating covers the same coconut filler found in the original "Smacks" bar. The new bar will be given widespread exploitation.

$4,300,000 Ad Budget For Candy and Gum

Ten candy and seven chewing gum manufacturers each spent more than $100,000 for national magazine advertising in 1947, according to a recent survey of *Advertising Age*. Together, their ad budgets bulked more than $4,300,000. Included in the group was the National Confectioners' Association Council on Candy, which spent $264,714.

Lift Candy Levies

A recent act of Congress has lifted the franchise levies on shipment of candy to District of Columbia jobbers. However, shipments still are subject to the tax if they are made to a broker, in which case the broker must pay the tax.

THEATRE SALES ADVERTISERS

In the last few issues the following companies have availed themselves of the opportunity to reach the theatre market with their advertising messages through the pages of Theatre Sales:

ARMSTRONG POPCORN COMPANY, Lake View, Iowa. (Popcorn) April 3, May 22, 1948.

AUTOMATIC SYRUP CORPORATION, 70 Pine Street, New York 5, New York. (Drink Dispensers) May 22, 1948.

AUTO-VEND, INC., Box 5998, Dallas, Texas. (Popcorn Machines) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, April 24, May 22, June 12, 1948.

BARTELDES SEED COMPANY, Lawrence, Kansas. (Popcorn) May 22, 1948.

THE COCA-COLA COMPANY, 515 Madison Avenue, New York City. (Soft Drinks) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, 24, May 22, June 12, '48.

THE COLUMBUS SHOW CASE COMPANY, 868 West Fifth Avenue, Columbus 12, Ohio. (Counters and Show Cases) Jan. 31, Feb. 28, 1948.

C. CRETORS & COMPANY, 606 W. Cermak Road, Chicago 16, Illinois. (Popcorn Machines) April 24, 1948.

DRINCOLATOR CORPORATION, 342 Madison Avenue, New York 17, New York. (Drink Dispensers) Feb. 28, 1948.

FERRARA CANDY COMPANY, 2200-10 W. Taylor Street, Chicago 12, Illinois. (Candy) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, 1948.

GENERAL SALES CORPORATION, 1324 West Wisconsin Avenue, Milwaukee, Wisconsin. (Popcorn Boxes) Dec. 27, 1947.

HENRY HEIDE, INC., 313 Hudson Street, New York City. (Candy) Feb. 28, May 22, 1948.

KIMBELL CANDY COMPANY, 6546 West Belmont Avenue, Chicago, Illinois. (Candy) May 22, June 12, 1948.

MANLEY, INC., 1920 Wyandotte Street, Kansas City 8, Missouri. (Popcorn Machines) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, April 24, May 22, June 12, 1948.

PRONTO POPCORN SALES INC., 702 Beacon Street, Boston, Massachusetts. (Popcorn Warmers) Jan. 31, April 3, 1948.

C. F. SIMONIN'S SONS, INC., 2550 E. Tioga Street, Philadelphia, Pa. (Popcorn Seasoning) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, 24, May 22, June 12, '48.

SPACARB, INC., 311-317 East 23rd Street, New York 10, New York. (Drink Dispensers) Feb. 28, 1948.

SPEED-SCOOP, 109 Thornton Avenue, San Francisco, California. (Popcorn Scoops) Jan. 31, 1948.

GEORGE ZIEGLER COMPANY, 301 West Florida, Milwaukee 4, Wisconsin. (Candy) Dec. 27, 1947, Jan. 31, Feb. 28, April 3, May 22, 1948.

Their Business Is Your Business

This Manley Minute Movie WILL BOOST YOUR POPCORN SALES!



AN EXPLANATION: The film illustrated here was drawn as shown, intentionally

Another example of Manley's "COMPLETE PACKAGE" PROGRAM

● Manley's "Complete Package Program" means just that! Manley furnishes you with the best Popcorn Machine, the finest corn, Seasoning Salt, and those famous red and white candy-striped Bags and Boxes. That's a combination that has made popcorn sales history in countless theatres from coast to coast. Now, Manley offers a new Minute Movie...a trailer to help you build even bigger profits from popcorn. The public naturally buys popcorn on their way "in"...this trailer will show you that it's possible to sell them on the way out too. "Take home sales" have doubled popcorn profits in other houses ...why not yours? Send coupon for a print of this film now!



© 1948 MANLEY INC.

MANLEY, INC., DEPT. MPH
1920 Wyandotte St.
Kansas City, Mo.

Please rush me a print of the Manley Popcorn trailer. I attach check for $5.00.

Name .....

Theatre .....

Address .....

City ..... *State* .....

Manley, Inc. GENERAL OFFICES: 1920 Wyandotte Street, Kansas City 8, Missouri

BURCH MFG. CO.

"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES

Atlanta, Ga. · Boston, Mass. · Buffalo, N.Y. · Charlotte, N.C. · Chicago, Ill. · Cleveland, Ohio · Dallas, Texas · Denver, Colo. · Detroit, Mich. · Des Moines, Ia. · Indianapolis, Ind. · Kansas City, Mo. · Los Angeles, Calif. · Memphis, Tenn. · Minneapolis, Minn. · New Orleans, La. · New York, N.Y. · Oklahoma City, Okla. · Omaha, Nebr. · Philadelphia, Pa. · Roanoke, Va. · St. Louis, Mo. · Seattle, Wash. · Toronto, Ontario · Vancouver, B.C. · Washington, D.C.

TESTS PROVE IT!

popsit plus!

LIQUID POPCORN SEASONING GIVES YOU

BETTER FLAVOR
★
GREATER POPPING VOLUME
★
FEWER DUDS

Here's positive proof that Popsit Plus costs less than substitutes — judged by final results. Tests by a leading agricultural college reveal that Popsit Plus liquid seasoning (1) pops more corn by volume, (2) leaves fewer duds, (3) gives corn the flavor your customers demand.

That's why Popsit Plus costs less. It gives you more for your money than so-called cheaper substitutes. Avoid substitutes and save money.

popsit plus!

means profit plus

Simonin of Philadelphia

SEASONING SPECIALISTS TO THE NATION



VISITORS at the Variety Club of Cincinnati recently, entertained by the chief barker. Left to right: W. G. Ramsey, district manager of Manley, Inc., popcorn suppliers; William G. McCraw, national representative, Variety Clubs; Irving Sochin, chief barker; P. A. Warner, vice-president of Manley; Moe Gurian, Cincinnati Variety Club.

Candy Sales Increase For 1948 Quarter

Washington Bureau

Candy sales for the first quarter of 1948 have increased both in poundage and dollar value over first quarter sales in 1947, according to figures recently released by the Department of Commerce.

Total poundage sales for the period were five per cent above the comparable 1947 quarter, and dollar sales increased 19 per cent. Poundage sales for March were eight per cent higher than for March, 1947, according to the Department's figures, compiled from the reports of 124 candy manufacturers.

Candy Meeting June 23

The National Confectioners' Association will hold its annual convention in New York June 23.

$199.50
QUANTITY DISCOUNTS AVAILABLE FROM YOUR DISTRIBUTOR

'POP' CORN SEZ AUTOMATIC POPCORN VENDORS EARN BIGGEST $ $ PROFITS



CHECK THESE FEATURES— THEY MEAN $$$$ TO YOU!

$ FULLY AUTOMATIC—electrically operated; no attendant necessary!
$ VENDS UNIFORM BAG of hot'n fresh popcorn!
$ BEAUTIFUL modern design!
$ STAINLESS STEEL trim and fittings—no aluminum or enamel.
$ LOCATION-PROVED—30,000 installations!
$ QUALITY THROUGHOUT—trouble-free!
$ COMPLETE cooperative advertising!
$ HIGHEST QUALITY pre-popped corn available properly packaged.
$ BACKED by national organization interested in your problems!

We are the only Popcorn Vending Machine Company that can assure you a supply of top quality pre-popped corn . . . shipped anywhere in glassine-lined, sealed, air-tight containers.

Over 30,000 machines on location are proving every day that "Pop" Corn Sez fully automatic popcorn vendors earn *most* in actual dollar profit! No attendant necessary, no large investment in room-taking equipment. "Pop" Corn Sez Automatic Vendors are tested-best . . . profit proved . . . sure fire money-makers for you!

OPERATORS: Over 50% net profit.
DISTRIBUTORS: A few choice territories now open for exclusive franchise.

Auto-Vend, inc.
FORMERLY T. & C. CO.
3612 CEDAR SPRINGS
DALLAS 4, TEXAS

SEND THIS COUPON

Auto-Vend, Inc. Dept. D
3612 Cedar Springs
Dallas 4, Texas
Gentlemen: Rush FREE information on 'POP' Corn's Automatic Vendor!
PLEASE CHECK ONE:
☐ Operator ☐ Distributor
Name_____
Address_____
City_____State_____

MODERN

(Continued from page 49)

The patrons first pass the candy section of the counter. This is about 10 feet long, of glass, stainless steel and plastics, illuminated by a slim-line fluorescent tube. Next is the popcorn warmer, finished in stainless steel, the case built low so that it is easy to see and sell over the top. The popcorn is heated by a blower, which circulates hot air through the corn, keeping it fluffy and crisp.

Last is the Coca-Cola dispenser, the Deluxe Coke Dispenser, first of its type to be used in any theatre in California. There are two of these, both keeping the drink cooled to 36 or 38 degrees and both manually operated. The entire fountain is constructed of stainless steel with an unusually large capacity for carbonated water storage at 35 degrees. It can hold 300 bottled drinks.

The interior of the back bar display case is lined with peach-mirrored flexglass, flanked on either side with large floral displays, all of which set off the candy boxes displayed in the center. Below this is a huge stainless steel cabinet, running approximately 12 feet along the back of the bar. It has a 1,500-bottle cooler capacity.

The bar's walls are of bleached mahogany, blending into the canopy over the bar, which is constructed of primavera flexwood, a material also utilized on the foyer walls and columns. A padded leather panel below the Coke dispenser section matches the doors leading into the theatre auditorium.

READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about.....

.....

.....

.....

(Name)_____

(Theatre)_____

(City)_____

Be Prepared



• TO MAINTAIN YOUR ~~BUSINESS~~ Profits SUMMER CANDY

The new, rich, summer coating of the delicious cool-eating Kimbell Coconut Bar, prevents your profits from melting away. You and your customers will enjoy this combination of the creamy coconut center and extra special coating for good Summer eating and good Summer business. Be prepared—write today.

Our radio, newspaper and billboard advertising reaches 20,000,000 people daily.

Kimbell CANDY COMPANY
Makers of SMACKS
6546 W. Belmont Ave., Chicago

FINE COCONUT CANDY SINCE 1895

NUMBER 11 OF A SERIES

Q & A

QUESTION: ***When can MR. BLANDINGS BUILDS HIS DREAM HOUSE play in my theatre? All my patrons want to know.***

—Exhibitor W. R.—operating in New Jersey (Metropolitan Area)

ANSWER: MR. BLANDINGS BUILDS HIS DREAM HOUSE opens at the RKO Albee, Brooklyn, June 16th, State, Jersey City, June 30th and RKO-Proctor's-Newark on June 30th. After that it will play RKO's Metropolitan Theatres (New York and Brooklyn) July 7th. The picture thereafter will become available to you in July.

Other BLANDINGS dates around the country are:

LOEW'S CIRCUIT: Akron—Loew's—July 22; Atlanta—Grand—July 22; Baltimore—Century—July 15; Canton—Loew's—August 5; Evansville—Victory—August 5; Harrisburg—Regent—July 22; Indianapolis—Loew's—September 9; Louisville—State—July 29; Memphis—State—July 22; Nashville—Vendome—September 2 or September 9; Norfolk—State—July 29; Pittsburgh—Penn—July 15; Reading—Colonial—July 22; Richmond—Loew's—July 29; St. Louis—State—August 12; Toledo—Valentine—July 29; Wilmington—Aldine—July 22; Bridgeport—Loew's Poli—July 22; Hartford—Loew's Poli—August 26; Springfield—Poli Palace—July 22; Worcester—Loew's Poli—July 22; Buffalo—Buffalo—July 8; Houston—State—September 2 or September 9.

RKO: Boston—Memorial—June 30; Providence—Albee—July 28; Washington—Keith—August 4; Rochester—Palace—July 15; Syracuse—Keith—August 12; New Orleans—Orpheum—August 4; Columbus—Palace—August 12; Dayton—Keith—July 29; Cincinnati—Albee—June 24.

FOX WEST COAST: Los Angeles—Chinese, State, Loyola, Uptown—June 29. INTER-STATE: Dallas, Ft. Worth—July 23. TRI-STATE: Des Moines—June 10; Omaha—August 15. BALABAN & KATZ: State Lake—June 30.

MILTON S. KUSELL

Vice President in charge of domestic sales



IN A TRADITION OF QUALITY

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEWS
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Beyond Glory

***Paramount* — Cadet Rehabilitation**

With the United States Military Academy at West Point as the background, "Beyond Glory," originally titled "The Long Grey Line," is concerned more with the rehabilitation of a returned veteran than with the activities at the Academy itself.

Alan Ladd heads the cast and herein portrays the mentally tortured cadet captain and veteran of the Tunisian campaign, who lives under the misapprehension that his negligence in combat caused the death of a friend. A Congressional investigation of West Point's disciplinary measures puts Ladd on the stand and the whole story is brought out. Further testimony, however, reveals that he had not neglected his duty but had been wounded and, unknown to him, was unconscious during the action.

To tell their story, producer Robert Fellows and director John Farrow have made extensive, but excellent, use of the flashback technique to piece the various elements of the story together. Each witness is called to the stand and in consecutive order adds his chapter to the plot.

Donna Reed, as the widow of Ladd's friend, lends capable support and supplies the touches of romantic interest which develop, while George Macready as the Commandant of West Point fighting for the rights of the cadets against a smear campaign, and George Coulouris, a lawyer representing a discharged student, handle their roles with conviction.

Since it is primarily a character study of a veteran's post-war readjustment, the subject is treated without lightness. However, the picture does show some of the strict regulations imposed upon the plebes by upper-classmen; some of the Academy's rigid training program, and a few excursions into cadet life.

The screenplay by Jonathan Latimer, Charles M. Warren and William W. Haines moves smoothly.

Previewed at the Normandie theatre in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, Sept. 3, 1948. Running time, 82 min. PCA No. 12788. General audience classification.
"Rocky" Gilman .....Alan Ladd
Ann Daniels .....Donna Reed
Major General Bond .....George Macready
Lew Proctor .....George Coulouris
Harold Vermilyea, Henry Travers, Luis Van Rooten, Tom Neal, Conrad Janis, Margaret Field, Paul Lees, Dick Hogan, Audie Murphy, Geraldine Wall

Mickey

***Eagle Lion* — Small-Town Tale**

In "Mickey" Eagle Lion has not only a new and charming star, Lois Butler, but also a picture with the family label pasted all over it. It's as clean as any small-town exhibitor could wish and has the added appeal of very good Cinecolor and Miss Butler's vocal talents.

All these factors combined speak well for the box office. The story has been told over and over again in the past, and the script is occasionally stilted.

Lois Butler, cast as a 15-year-old tomboy with whom love finally catches up, ought to go far. She has an invigorating freshness about her and her voice shows up well in such songs as "One Day My Prince Will Come," "Father Goose," "Dreams in My Heart" and "Minute Waltz." Bill Goodwin, the radio actor, is fine as her father-doctor; Irene Hervey pleases the eye and John Sutton, Rose Hobart, Hattie McDaniel, Skip Homeier and Beverly Wills do well with their parts.

Aubrey Schenck produced and Ralph Murphy directed with a fine sense for humor and sentiment. Some of the scenes are certain to give the audience, and especially the younger set, a good laugh while the majority of them will appeal to the women in the audience. Muriel Roy Bolton and Agnes Christine Johnston wrote the screenplay.

"Mickey" is one of the gang and the boys in her baseball team are only rarely reminded that she's a girl. She often embarrasses her father, Goodwin, who hopes to become the director of the new hospital. He also thinks he's going to marry widow Rose Hobart. Mickey has other ideas. She introduces her father to a visitor, Irene Hervey, but with little luck. When Mickey's friend, Skippy Homeier, fails to ask her to the school dance and, through a misunderstanding, Mickey turns up in a sweater at the formal affair, Irene helps her out by persuading Sutton to be her date.

Soon the town's buzzing and Goodwin is told his daughter was seen entering a bar. In reality Mickey was just baby-sitting. He chases after his daughter and misses out on his appointment. There is a scandal of sorts, but Mickey straightens everything out.

Seen at the home office reviewing room in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, June 23, 1948. Running time, 87 min. PCA No. 12908. General audience classification.
Mickey .....Lois Butler
George Kelly.....Bill Goodwin
Louise Williams.....Irene Hervey
John Sutton, Rose Hobart, Hattie McDaniel, Skippy Homeier, Beverly Wills, Leon Tyler.

Michael O'Halloran

***Monogram-Windsor*—For the Family**

This first of four Windsor Pictures productions of Gene Stratton Porter stories establishes the schedule at a high level of usefulness, making direct and firm bid for the interest of the family trade at a time when customers with kiddies are finding it a shopping problem to find programs suitable for all ages. In their presentation of the material co-producers Julian Lesser and Frank Melford have succeeded admirably in appealing alike and at once to the mature and the young, packing a maximum of plot interest and story suspense into a narrative which is rich in warm, human values, and timeless in application. It is solid, all-purpose entertainment.

Allene Roberts portrays with simple charm the crippled girl whose young friend, Tommy Cook, intervenes when an accident to her widowed and alcoholic mother, Isabel Jewell, makes the child's placement in an institution imminent. He installs her in the room of his newsboy friend, Scotty Beckett, where she acts as housekeeper, the two eventually developing mutual romantic interest, until gossips make trouble. Scotty learns from a doctor that the girl's crippled condition is due to mental cause, rather than organic, and when she is charged with abducting the girl and placed on trial this diagnosis proves correct as she walks from her chair without realizing she is doing so. Her mother, realizing that her way of life has been responsible for the girl's infirmity, vows abstinence. Others in the cast are Charles Arnt, Jonathan Hale, Gladys Blake, Roy Gordon, Florence Auer and William Haade.

John Rawlins directed from a script by Erna Lazarus.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 76 min. PCA No. 13057. General audience classification.
Michael .....Scotty Beckett
Lily .....Allene Roberts
Tommy Cook, Isabel Jewell, Charles Arnt, Jonathan Hale, Gladys Blake, Roy Gordon, Florence Auer, William Haade

Lulu Belle

***Columbia-Bogeaus*—Belasco Stage Play**

A sparkling performance by Dorothy Lamour in the title role of this old David Belasco stage play, something of a shocker in its time, goes far toward offsetting oldfashioned production and direction of a pedestrian script reminiscent, save in that it contains no humor, of the material in which Mae West soared to brief box office success years ago.

Although the film offers substantial names in support of the star—George Montgomery, Otto Kruger, Albert Dekker, Glenda Farrell—it has the usually fatal weakness of presenting no morally admirable characters to whom audience sympathy may flow. The several interludes of song handled skillfully by Miss Lamour afford the only relief from a narration of tawdry incidents in the lives of sordid people thrown into contact, in about 1905 or thereabouts, by avarice, lust and coincidence. The ingredients lend themselves to sensationalized exploitation for quick returns in houses indifferent to the family trade.

Miss Lamour portrays a cafe singer who works her way up, with the assistance of a sequence of progressively affluent men, from the dive in which she's met Montgomery, a young Natchez attorney, when the latter knocks out a sailor who physically resents her decision to cease being his girl. Montgomery marries her, but when his money runs low she accepts funds from a pugilist who doubles in burglary, moving on from him to a New Orleans cafe

(*Continued on following page*)

operator and gambler, and from him to an aging railroad tycoon, who puts her over big on Broadway.

The first three men, all having come to low estate in the intervening five years, are present at the theatre on the night when she and the tycoon are shot down in her dressing room, and all are held on suspicion of the shooting while the wounded pair lie in coma and the police investigate. The trick ending has the dying tycoon telling the police his wife (the only righteous character in the cast up to here) did the shooting, which she thereupon confesses, and closes with the convalescing heroine calling for her now ex-husband, Montgomery, who's served three years in jail for having tried to kill his pugilist rival, and who walks away from her into the fadeout. It's by no means for children.

Benedict Bogeaus produced the picture, with Carley Harriman as assistant, and Leslie Fenton directed from a screenplay by Everett Freeman based on the play by Charles MacArthur and Edward Sheldon, with additional dialogue by Karl Kamb.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, not set. Running time, 86 min. PCA No. 12885. Adult audience classification.
Lulu Belle .....Dorothy Lamour
George Davis .....George Montgomery
Albert Dekker, Otto Kruger, Glenda Farrell, Greg McClure, Charlotte Wynters, Addison Richards, William Haade, Ben Erway, Clancy Cooper

A Date With Judy

MGM—Pasternak's Touch

MGM has turned producer Joe Pasternak loose again. The studio's expert at putting a warm heart into large-scale musicals, in "A Date with Judy," has combined color, a couple of Hit Parade tunes, and a large, talented cast to dish up a tasty confection about the lives and loves of the bobby-soxers.

He's concerned himself with the flighty Judy, who can't decide between her steady 'teen-age boy friend and a very handsome, but very adult, soda jerker. He's balanced this story with the troubles of Carol, a poor little rich girl, forced to be an adult because her father gives her no attention at all. He's cemented these stories together with Xavier Cugat's music and Carmen Miranda songs. He's wrapped the whole in a handsome Technicolor housing, peopled with such actors as Wallace Beery, Jane Powell (Judy), Elizabeth Taylor (Carol), Robert Stack, Scotty Beckett and Selena Royle. And he's given those people such tunes to sing as "It's a Most Unusual Day" and "Judaline," both very definitely top drawer material.

It's a handsome, smooth and lilting production.

Once this picture gets under way—and it takes its own strong-headed time about getting moving—"Date" is an amusing show, wittily underlining Judy's and Carol's 'teen-age conviction that "parents are an awful responsibility." Screen writers Dorothy Cooper and Dorothy Kingsley and director Richard Thorpe have done excellently at weaving the music into the show, but somewhere along the line there should have been a little more fluff, a little more straight comedy, to liven those initial minutes of the feature.

The Cugat-Miranda numbers, all at the film's finale, give a splash finish to the show and then the somewhat too-heavy production hand is lifted. Being an entirely believable story about a family, the whole family is going to enjoy this "Date with Judy."

Reviewed at a sneak preview at Loew's 72nd Street, New York, where the bobby-soxers shrieked over the appearance of Robert Stack and where the whole audience applauded the songs and laughed at most of the jokes. Reviewer's Rating: Good.—Ray Lanning.

Release date, July 29, 1948. Running time, 113 min. PCA No. 13038. General audience classification.
Melvin Foster.....Wallace Beery
Judy Foster.....Jane Powell
Carol Pringle.....Elizabeth Taylor
Rosita Conchellas.....Carmen Miranda
Xavier Cugat, Robert Stack, Scotty Beckett, Selena Royle, Leon Ames, Clinton Sundberg, George Cleveland

The Gay Intruders

20th Century-Fox—Domestic Troubles

Produced by Frank Seltzer for release by Twentieth Century-Fox, "The Gay Intruders" is a story of a squabbling theatrical couple and their adventures with a pair of psychiatrists. Starring John Emery and Tamar Geva, it is a picture which depends on often trite dialogue for its humor and artificial gesticulation for its action until it becomes something of a cross between a domestic comedy and a film reminiscent of the slapstick era.

When the couple find themselves incompatible they individually resort to psychiatry. She invites a woman doctor to secretly analyze her husband, and he engages a male psychiatrist for the wife. Eventually, their problems are solved, but by this time the doctors are in need of mental rehabilitation.

Based on an original story by Francis Swann and Ray McCarey, and written for the screen by Mr. Swann, the supporting cast includes Leif Erickson and Virginia Gregg as the visiting doctors, and Roy Roberts as the theatrical manager of the couple's business affairs. Mr. McCarey also directed.

Reviewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Fair.—G. H. S.

Release date, not set. Running time, 68 min. PCA No. 13066. General audience classification.
John Newberry .....John Emery
Maria Ivar .....Tamara Geva
Leif Erickson, Roy Roberts, Virginia Gregg, Si Willis, Sara Berner, Harry Lauter, Marilyn Williams

A Foreign Affair

Paramount — Bonus for Customers

Showmen can promise their customers an entertainment bonus in this attraction with complete confidence that all who come to collect it will go away happy and send their friends to see why. It's a grownup comedy drama, it's an informed commentary on front page matters, it's a camera report on post-war Berlin and American problems there, but first and last it's swell entertainment, with Jean Arthur and Marlene Dietrich in two of the best and most evenly matched performances delivered in recent years.

Its 116 minutes, packed with story interest and punctuated by comedy incidents begetting laughs that blot out whole sections of dialogue, seem like half that and include nary a dull moment.

Producer Charles Brackett and director Bill Wilder, working with a script they wrote in collaboration with Richard L. Breen, surpass their Academy Award winning "Lost Weekend" in this more widely appealing and pleasanter, although no less important, undertaking. They open their picture aboard a plane carrying a Congressional committee into Berlin on an assignment to investigate the morale of our Army of Occupation and the German population. The time is now, and Arthur, as a trim Congresswoman from Iowa, declines to accept the resident commandant's reports, preferring to expose herself to the fraternizing American soldiery in the interests of personal observation.

Dietrich portrays a German night club singer, former sweetheart of a Nazi bigwig still at large, who is now carrying on an affair with an American officer, John Lund, from Arthur's home town. To thwart Arthur's investigation of Dietrich's pro-Nazi background, Lund pretends to fall in love with Arthur, who responds in earnest, letting herself in for a shock late in the picture and before apprehension of the missing Nazi opens the way to a satisfactory romantic conclusion. No whitewashing is undertaken, the realistic issues being made plain and allowed tell their own realistic story.

Arthur's performance is a brilliantly quiet delineation of a conscientious Congresswoman, and Dietrich's, which affords her an opportunity to sing three sultry cafe songs in her unrivalled manner, is equally distinguished. Lund as the fraternizing officer and Millard Mitchell as the Commandant, turn in warmly human and decidedly unstarched portrayals of American military men.

The scenes shot in Berlin, from the air and aground are immensely interesting on their own and give the picture an effectively but not obstrusively documentary flavor.

The production, writing and direction are far above contemporary standards.

Previewed at the Ritz, Los Angeles, to an unprepared audience which manifestly enjoyed every minute. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, August 20, 1948. Running time, 116 min. PCA No. 12748. Adult audience classification.
Phoebe Frost .....Jean Arthur
Erika Von Schluetow .....Marlene Dietrich
Captain John Pringle .....John Lund
Colonel Rufus J. Plummer .....Millard Mitchell
Peter Von Zerneck, William Murphy, Stanley Brager, Boyd Davis, Robert Malcolm, William Mess, Raymond Bond, Charles Meredith, Harlan Tucker, Gordon Jones, Fred Steele, Michael Rossetto

REISSUE REVIEWS

CORVETTE K — 225

Realart

With Randolph Scott heading the cast, this is a Howard Hawks' dramatization of a corvette, from its launching in Canada early in the war, through its history of convoy duty, and its arrival in port. When reviewed in the October 2, 1943, issue of Motion Picture Herald, William R. Weaver said: "The corvette rides the screen with all the trim, terrific effectiveness of the craft which has vanquished the enemy submarines in the North Atlantic." Ella Raines provides the romantic interest, while Barry Fitzgerald, Andy Devine and Fuzzy Knight supply the humorous content. Richard Rosson directed. It was originally released by Universal. Reissue date, June, 1948.

WINGS OVER HONOLULU

Realart

Originally released in 1937 by Universal, "Wings Over Honolulu" is a romantic adventure of Navy fliers in the Pacific some years before the war. In the May 15, 1937, issue of Motion Picture Herald, the reviewer said: "A romantic story fashioned to please women and an action story intended to appeal to men are the main ingredients of this picture. Both elements are intelligently joined, and acting and direction are supported by production effects." The picture stars Wendy Barrie, Ray Milland and Kent Taylor. Charles R. Rogers was the executive producer, and it was directed by H. C. Potter. Reissue date, June, 1948.

FLOWING GOLD

Warner Brothers

This screen version of the Rex Beach story tells of the oil fields and oil wells of Texas and of the men who bring in the oil—the flowing gold. Specifically, it tells of the reform of an embittered young oil worker, John Garfield; of the reformer, Pat O'Brien, and of their love for Frances Farmer. The melodrama is highlighted by fires and a landslide. In support of the principals are Raymond Walburn, Cliff Edwards, Tom Kennedy and Granville Bates. The picture was directed by Alfred Green, and William Jacobs was the associate producer. It was first reviewed in the Herald for August 31. 1939. The feature will be reissued July 17, 1948.

GOD'S COUNTRY AND THE WOMAN

Warner Brothers

The story of lumber men and women, set in the northern woods, tells how a playboy is made into a man, and how a woman, who was more of a man than a woman, was at last turned into a real woman. When first reviewed in the Herald, issue of December 26, 1936, the reviewer wrote: "The theme, the quality of screen play, acting, direction and production

effects endows this picture with a stirring dramatic quality. Essentially the story is one of mental, romantic and physical conflict. It moves at a steady, attention-holding pace, with tense drama, appealing love interest and laugh-provoking comedy." George Brent, Beverly Roberts, Robert Barrat, and Alan Hale head the large cast. Based on the novel by James O. Curwood, the feature was directed by William Keighley. It will be reissued July 17, 1948.

DUKE OF WEST POINT

Screen Guild

Louis Hayward, Joan Fontaine, Tom Brown and Richard Carlson are the principals in this feature about cadet social and sport life at West Point. When the feature was first reviewed in the December 17, 1938, issue of the HERALD, it was characterized as "picturesque and interesting, substantiating production detail giving an intimate inside view of cadet scholastic, dormitory and personal life. . . . While the film depends heavily on dialogue as an interpretative medium, exciting sequences and spectacular episodes are not lacking." This is an Edward Small production directed by Alfred E. Green. It was reissued June 10, 1948.

LAW OF THE PAMPAS

Screen Guild

This is one of the Hopalong Cassidy pictures produced by Harry Sherman. The locale is the South American pampas and the story concerns the adventures of Hopalong while escorting a herd of cattle to South America. Bill Boyd, as Hopalong, and Russell Hayden, as Lucky, tumble into a murder plot which already has claimed two victims. They settle the problem amid fights, knife wielding and bolero throwing. The HERALD's reviewer, writing in the October 21, 1939, issue, stated the "story is as exciting as any previous one and runs more smoothly than most." Sidney Toler and Steffi Duna play supporting roles. The feature was reissued June 3, 1948.

MISS ANNIE ROONEY

Screen Guild

Shirley Temple as a jitterbug is the heroine of this feature first released in 1942. In this comedy-drama of contemporary New York, Miss Temple is the motherless daughter of a well-meaning, but over-venturesome father whose eagerness to make $1,000,000 keeps the family perpetually broke. "Habits and speech of the jitterbug world enliven the early portion of the picture and the stuff of which homespun amusement is made comes later and logically," William Weaver wrote of the feature in the May 30, 1942, issue of the HERALD. William Gargan, Guy Kibbee, Dickie Moore and Peggy Ryan are prominent among the supporting players. The feature was reissued June 17, 1948.

ADVANCE SYNOPSIS

RACE STREET
(RKO Radio Pictures)

PRODUCER: Nat Holt. DIRECTOR: Edwin L. Marin. PLAYERS: George Raft, William Bendix, Marilyn Maxwell, Frank Faylen, Henry Morgan, Gale Robbins, Freddy Steele.

RACKETEER DRAMA. A friend of racetrack handicapper, Dan, is murdered by a "protection" racket mobster, and Dan, despite the pleas of his pretty fiancee, Robbie, and his sister, Elaine, sets out to avenge the murder. He is beaten by the gangsters, and Barney, policeman friend, proves to him that Robbie is doublecrossing him and is really the wife of the gang leader. Dan, disillusioned, allows the crooks to trap him, but Barney, suspecting a showdown, comes to the rescue. Dan is fatally wounded protecting Barney, but he has the satisfaction of knowing that the gang is caught and his friend avenged.

SERVICE DATA *on features*

Index to Service Data may be found in the Release Chart starting on page 4208

Anna Karenina (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B

Are You With It? (Univ.)
Audience Classification—General
Legion of Decency Rating—Class B

The Argyle Secrets (FC)
Audience Classification—General
Legion of Decency Rating—Class A-2

The Arizona Ranger (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2

Assigned to Danger (EL)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Big City (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2

The Big Clock (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—97.5%
Round Table Exploitation—May 8, p. 59.

Bill and Coo (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 10, p. 41; May 1, pp. 52, 53; June 12, p. 48.

The Bride Goes Wild (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 1, p. 56; May 8, p. 56; June 5, p. 48.

California Firebrand (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Call Northside 777 (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—100.8%
Round Table Exploitation—Mar. 27.

Dream Girl (Para.)
Audience Classification—General
Legion of Decency Rating—Class B

The Emperor Waltz (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Fort Apache (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 17, p. 48; May 15, p. 51; June 5, p. 48.

Green Grass of Wyoming (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1

Homecoming (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 22, p. 50; May 29, p. 40; June 12, p. 50.

I Remember Mama (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 17, p. 49; Apr. 24, p. 48; May 1, pp. 52, 56; May 29, p. 42; June 5, p. 51.

The Lady From Shanghai (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 12, p. 48.

Lightnin' in the Forest (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2

The Naked City (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—122.2%
Round Table Exploitation—Mar. 6, pp. 48, 50; Mar. 13, p. 48; Apr. 24, pp. 45, 48; May 22, pp. 48, 50; June 12, p. 50.

Return of the Bad Men (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1

The 'Sainted' Sisters (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Sitting Pretty (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 17, p. 50; May 8, p. 59; May 15, pp. 48, 51; June 12, p. 51.

The Smugglers (Eagle Lion)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 12, p. 48.

State of the Union (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—99.9%
Round Table Exploitation—May 15, p. 51; May 22, p. 52; June 5, p. 51.

Summer Holiday (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 5, p. 48; June 12, p. 48.

Waterfront at Midnight (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2

The Woman in White (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 29, p. 42; June 5, p. 50; June 12, p. 52.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4166-4167, issue of May 15, 1948.

Feature product listed by Company on pages 4198-4199, issue of June 12, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	.....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	4207
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BAD Sister (Brit.)	Univ.	....	Margaret Lockwood-Ian Hunter	June 10,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	....	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	.....	....	4165	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	67m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....

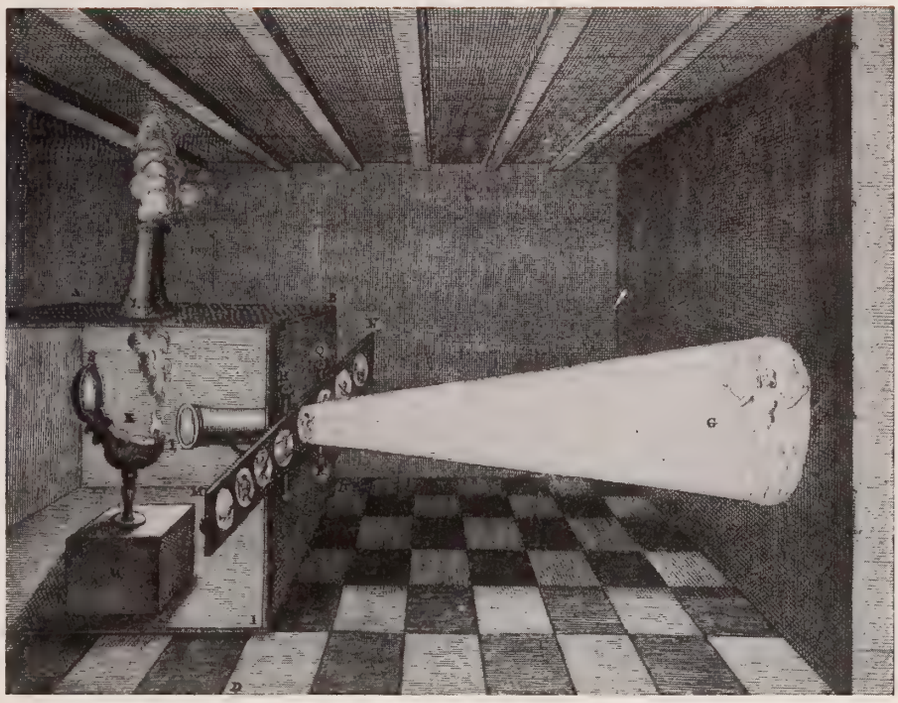
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Canon City	EL	826	Scott Brady-Charles Russell	June 30,'48	83m	.....	....	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	.....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Coroner Creek (color)	Col.	....	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds (formerly Daredevils of the Sky)	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	....	.....	....	4175	....
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	....	.....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	June,'48	....	.....	....	4039	....
Design for Death	RKO	....	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	...
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	...
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	June 10,'48	108m	June 19,'48	4207	....	....
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	.....	....	4175	...
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
Escape (Brit.)	20th-Fox	....	Rex Harrison-Peggy Cummins	July,'48	78m	May 29,'48	4183	....	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Feudin', Fussin' and A-Fightin'	Univ.	....	Donald O'Connor-Marjorie Main	June,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	....	.....	....	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	...
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22.'47	3942	3919	
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	....	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	..
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4207
Four Faces West	UA	....	Joel McCrea-Frances Dee	May 15,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	...
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	....	.....	....	4175	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	...
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	....	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gangster, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Intruders, The	20th-Fox	....	John Emery-Tamara Geva	Not Set	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	Aug.,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	...
God's Country and the Woman (R.)	WB	....	George Brent-Beverly Roberts	July 17,'48	85m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	4146	....
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	....
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4190
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	...
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	...
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Named Palooka, A	Mono.	4719	Joe Kirkwood-Elyse Knox	Aug. 8,'48	....	.....	....	4174	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	.....	....	4165	....
KEY Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY from Shanghai, The	Col	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 3,'48	79m	June 19,'48	4207	....	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	401
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Not Set	86m	June 19,'48	4205	....	....
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	...
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	.....	....	3919	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	....	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	.....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	June 17,'48	88m	June 19,'48	4207	....	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	.
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	401
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	...
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	....	Wm. Lundigan-J. White-R. Cortez (T)	June 22,'48	....	.....	....	....	....
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	....	.....	....	4095	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	....	.....	....	4127	....
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way (formerly Miracle Can Happen)	UA	...	Paulette Goddard-J. Stewart-H. Fonda	June,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	....	Jimmy Wakely-Dub Taylor	May 6,'48	....	.....	....	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	.....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050		
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hattor	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	....	G. Raft-Wm. Bendix-M. Maxwell (T)	June 22,'48	79m	.....	....	4207	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	....	.....	....	4146	....
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	.....	....	3931	....
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl (T)	Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	.....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	....	.....	....	4155	....
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	June,'48	....	.....	....	4183	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
So This Is New York	UA	....	Henry Morgan-Virginia Grey	Apr.,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	.....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	.....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	....	.....	....	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	....	.....	....	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	Not Set	....	.....	....	4190	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4190
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	.....	....	4189	....
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	July 8,'48	77m	.....	....	4165	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	..
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	May,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Train to Alcatraz	Rep.	....	W. Phipps-D. Barry-Janet Martin	June 28,'48	....	.....	....	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4139	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	....	Rosalind Russell-Leo Genn	Aug.,'48	....	.....	....	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	....	.....	....	4165	..
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	...	4069	..
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	.
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOUR Red Wagon	RKO	....	Cathy O'Donnell-Farley Granger	July,'48	....	.....	....	4146	....
You Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

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Directed by LESLIE FENTON

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MOTION PICTURE HERALD

REVIEWS

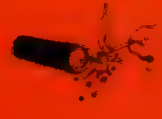
(In Product Digest)

The Street with No Name
Canon City
Mystery in Mexico
Race Street
The Twisted Road
Man-Eater of Kumaon
The End of the River

(In News Section)

Tap Roots

Industry Asks U. S. Protest On British Quota; Wilson Defends It; Commons Approves



Theatre Television Breaks Precedent with Louis Fight

Keep Them Under 90 Minutes Exhibitors Tell Producers

VOL. 171, NO. 13: JUNE 26, 1948

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THE
COLORADO
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KANSAS
MAINE
KENTUCKY
INDIANA
MONTANA
LOUISIANA
IOWA
NEW JERSEY
NEW YORK
MASSACHUSETTS
GEORGIA
NORTH DAKOTA
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PEOPLE'S CHOICE!

Here's the platform on which M-G-M is winning the popular vote in film business!



WITH optimism, with courage, with hard-punching showmanship the roaring Lion roars "Forward March!"

M-G-M *has the pictures and is releasing them!*

OUR investment runs into untold millions but we're not waiting for a turn in the market. *We're creating a market for you.*

COUNTLESS millions of dollars of high-powered, star-studded entertainment right now and in July, August and September!

IT has been a tonic for the entire business and we're proud that again this summer, as in past years, we have been able to live up to our responsibility as Leader.

RIGHT now the public wants big entertainments like "HOMECOMING," Frank Capra's "STATE OF THE UNION," Irving Berlin's Technicolor musical "EASTER PARADE."

HAVE you seen the trade paper reviews on the marvelous Technicolor musical "A DATE WITH JUDY"? They're terrific! Already sensational reports from Coast Premieres have come in on the new Garson-Pidgeon picture "JULIA MISBEHAVES." And in its first engagement, another Technicolor musical "ON AN ISLAND WITH YOU" is S. R. O. in Philadelphia.

HOLLYWOOD is already talking about the first showing there of the giant multi-starring Technicolor drama "THE THREE MUSKETEERS," a late summer release!

M-G-M has inspired the trade, electrified the trade press and is conveying to the nation *confidence in the industry we have all built up together.*

FROM every corner of the nation they're saying it:

M-G-M GREAT IN '48!

(*Please See Pages 24-25!*)

HUMPHREY BOGART



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As Produced on the Spoken Stage, by the Playwrights Company • Music by Max Steiner

INDUSTRY EVENT: WARNER BROS. TRADE SHOW JULY 6

G.

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CLAIRE TREVOR

CITY	PLACE OF SHOWING	ADDRESS	TIME
ALBANY	Warner Screening Room	79 N. Pearl St.	8:00 P.M.
ATLANTA	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
BOSTON	RKO Screening Room	122 Arlington St.	2:30 P.M.
BUFFALO	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
CHARLOTTE	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
CHICAGO	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
CINCINNATI	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
CLEVELAND	Warner Screening Room	2300 Payne Ave	2:00 P.M.
DALLAS	20th Century-Fox Sc. Rm.	1803 Wood St.	2:00 P.M.
DENVER	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
DES MOINES	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
DETROIT	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M
INDIANAPOLIS	Universal Sc. Room	517 No. Illinois St.	1:00 P.M.
KANSAS CITY	20th Century-Fox Sc. Rm.	1720 Wyandotte St	1:30 P.M.
LOS ANGELES	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
MEMPHIS	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
MILWAUKEE	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
MINNEAPOLIS	Warner Screening Room	1000 Currie Ave.	2:00 P.M.
NEW HAVEN	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
NEW ORLEANS	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
NEW YORK	Home Office	321 W. 44th St.	2:30 P.M.
OKLAHOMA	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
OMAHA	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
PHILADELPHIA	Warner Screening Room	230 No. 13th St.	2:30 P.M.
PITTSBURGH	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
PORTLAND	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
SALT LAKE	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
SAN FRANCISCO	Paramount Sc. Room	205 Golden Gate Ave.	1:30 P.M.
SEATTLE	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
ST. LOUIS	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
WASHINGTON	Warner Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.



JOHN EDGAR HOOVER
DIRECTOR

Federal Bureau of Investigation
United States Department of Justice
Washington, D. C.

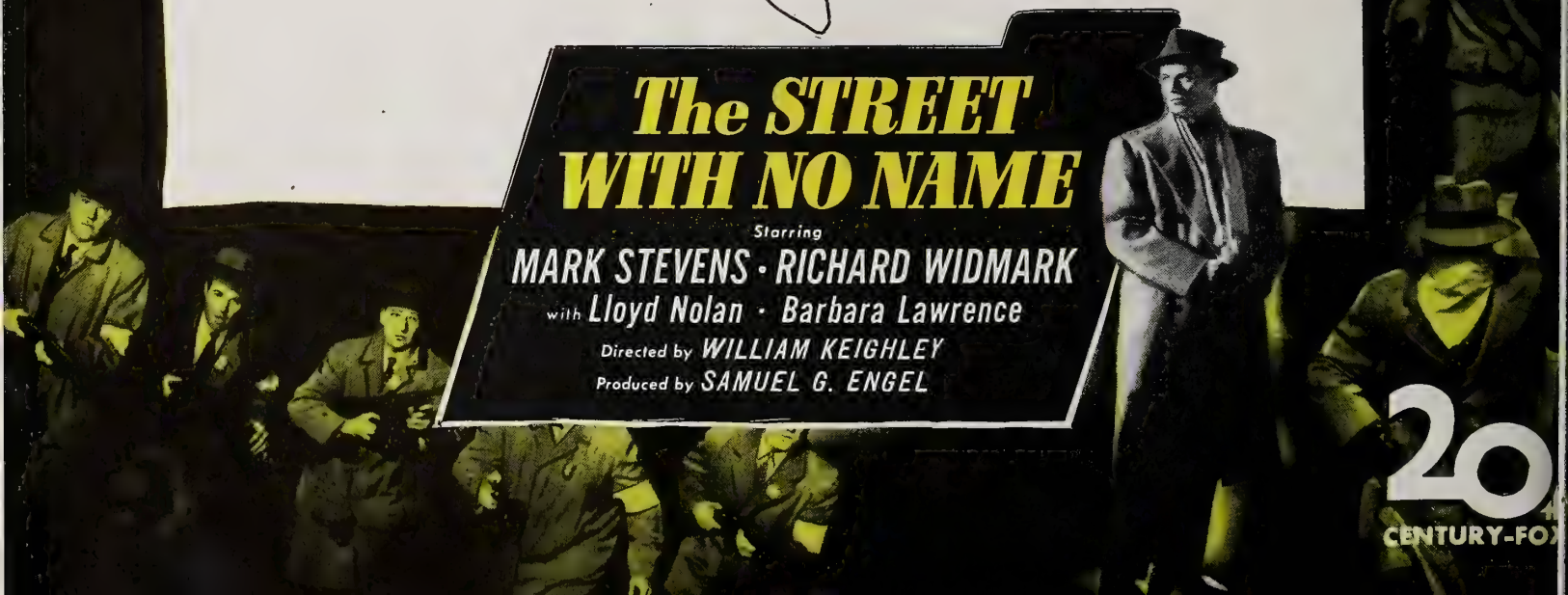
June 27, 1948

The street on which crime flourishes is the street extending across America. It is the street with no name. Organized gangsterism is once again returning. If permitted to go unchecked, three out of every four Americans will eventually become its victims.

Wherever law and order break down there you will find public indifference. And wherever law and order break down, there you will find the FBI meeting the challenge of the new criminal onslaught.

20th Century-Fox revealed in "The House on 92nd Street" the story of the FBI at war! Now the same studio, with information adapted from our files and with the cooperation of this bureau, brings you the story of the FBI today--"The Street With No Name"!

J. Edgar Hoover



MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 171, No. 13 June 26, 1948

A PRECEDENT

PROJECTS for placing advertising on the amusement screen have been recrudescently appearing in cycles of sorts since 1895. Turning over some yellowed files, we have come upon a release from Motion Picture Producers and Distributors of America, Inc., pertaining to its annual meeting April 22, 1935. The release says:

"Among various matters discussed at today's session was the subject of advertising on the screen. In this connection, Will H. Hays, president of the Association, made the following statement: 'Much concern is felt over the reports that various projects are now under way, aimed at injecting advertising films into entertainment programs, and the Association will conduct a study of the matter. A report and recommendations will be presented to the Board at a later date.

"'The motion picture theatre is and should be reserved exclusively for entertainment. The motion picture theatre screen is not a proper medium for advertising, whether this be by direct presentation of outright advertising films, or by some indirect effort to present advertising films under the guise of entertainment.'"

■ ■ ■

LET 'EM ALONE

SAYS our diligent contemporary, ***Motion Picture Daily***: "If all persons between 31 and 65 could be induced to go to a picture theatre once a week, the increase in the box office gross — even after taxes — would amount to $800,000,000, according to an Audience Research Survey."

The big word in that story is "if", and the big fact is the age bracket: "31 to 65".

That $800,000,000 is not even remotely in sight, or remotely a possibility, because it is a sheer hypothesis. The fact that it does not come into the box office does not represent any inefficiency of any department of the industry. It does represent some immutable facts of life and the human organism. The same Gallup sources a few weeks ago reported that the best customer of the screen was a person of 19 years. That, as we have remarked before, is the age of eagerness, filled with urges and wishing and the hungry quest for experience, both personal and vicarious experience — an order of vocational training for the business of living.

After 31, and onward, the individual has had some experience, knows some of the answers, and the keen edge is off the appetites. Also, in the words of the poet, "the dew is off the rose".

Between the age groups there is a vast divergence between the desires to be satisfied or titillated by the arts, including cinema. Additionally, the older group has not only crystallized patterns of pursuit and conduct, but has also acquired specialized mature interests — all manner of them from amateur cabinet shops to trout fishing, to gardening, or club-women's politics and the spoiling of grandchildren — to compete with the call of the box office romances, and that date-pressure of "some place to go".

There is frequent reference to "adult entertainment" on the screen, but there is exceedingly little of it. What is called "adult" fare for the screen is commonly something just a shade too ripe for the lower teens, but still deeply concerned with the primal urges.

It would be most unprofitable for the motion picture to seek out the genuinely mature interests, because in doing so the big hungry young audience would have no part of the stuff. There are many aspects of the motion picture susceptible of discussion but not susceptible of change. Most of the basic aspects of the art of the motion picture are the products of its experience, which means customer decision. In this world of many questions, many can be answered "because that is the way it is". A lot of things ought to be left alone.

■ ■ ■

STILL "WONDERFUL"

THIS paper gets around considerably in marginal areas of interest in the industry which it serves, notably among the lay journalists of movieland. To hand is a saucy piece from Richard L. Coe, of ***The Washington Post***, concerned with a recent examination of the exhibitor state of mind.

"Motion Picture Herald is the Arch Voice of Hollywood," says Mr. Coe. "Though less fruity than the tone of Louella Parsons, its general approach is that the Industry exists to sell tickets and that Hollywood in general is Wonderful."

". . . Editor Terry Ramsaye is giving a report of 65 exhibitors across the country. . . . As usual, Editor Ramsaye blooms with optimism, 'As certain and assertive as the flowers that bloom in the spring time (sic) is the verdant optimism of the showman. Come what may and no matter how hard the winter and dull the days, in the eyes and hopes of showmanship everything is always going to be better, brighter. So it is now in this spring of the perplexed year of 1948.'"

Thereupon Mr. Coe seeks to take the reports of the exhibitors apart to show that they have found some product not good enough and that they want to see better.

There is little to dispute about that, but there remains, conspicuously, the fact that showmanship in all departments expects it to be better, will be selling it as better.

The wares of Hollywood and the screen are glamour stuff. They have to be both fruity and flowery.

■ ■ ■

"LETTER TO A REBEL"

A NOTABLY interesting experiment in an ideological address to the militant youth of the motion picture audience is presented in a seventeen-minute short entitled "Letter to a Rebel", now issuing in the RKO "This Is America" series. It is a quietly ironic argument for what we have on this page so often called the American Way. Its folksy, plain-boiled address is a convincing stranding together of commentary and picture into a narrative form which tends to ease-over the strong content of preachment that maybe we are getting along pretty well in this country, even if there are a number of things to be criticized. A lot of grownups will agree and maybe some of the youngsters who want to make the world over may pause, and even think.

—Terry Ramsaye

THIS WEEK IN THE NEWS

PEOPLE

ERIC JOHNSTON, president of the Motion Picture Association of America, was nominated last Saturday by President Harry S. Truman to be one of the 12 advisors to PAUL G. HOFFMAN, Economic Cooperation Administrator. He will be a member of the Public Advisory Board set up in the original European Recovery legislation and will advise on matters of "general and basic policy."

SEYMOUR STERN, professor in the Cinema Department of the University of Southern California and also story editor for PRESTON STURGES, is shortly returning to New York for an interim period in which he will be completing a book on the works of D. W. GRIFFITH, which has been in process these several years.

FRANK CAPRA, producer-director, last Friday was named by the White House to serve as an alternate United States representative to the United Nations Educational and Scientific Organization session in October. LUTHER EVANS, Librarian of Congress, was also named.

DR. LESLIE G. S. BROOKER, of the Kodak Research Laboratories in Rochester, N. Y., has received the 1946 Henderson Award of the Royal Photographic Society of Great Britain for his work on photographic sensitizing dyes.

E. V. RICHARDS, Paramount-Richards theatre executive, MRS. RICHARDS and their son WILLIAM, were rescued from their sinking yacht last weekend while cruising off the coast of Florida.

MILTON E. COHEN will be guest of honor at a testimonial dinner July 12 at the Statler Hotel in Cleveland marking his appointment as Eagle Lion division manager.

ARTHUR A. SCHMIDT, director of advertising and publicity for Columbia Pictures, will become temporary chairman of the advertising and publicity directors committee of the Motion Picture Association when MAURICE BERGMAN, committee chairman, sails for Europe July 1.

THOMAS B. KIRK has resigned as Republic Dallas branch manager to enter the theatre business in Arkansas.

EDWARD LACHMAN, president of Allied Theatre Owners of New Jersey, left New York for Paris Wednesday.

WILLIAM GADONI has been appointed Loew's branch manager in Omaha, succeeding JERRY MCGLYNN, transferred to Des Moines as branch manager, replacing D. C. KENNEDY, resigned.

HENRY H. KOHN, for 23 years associated with National Screen Service, has resigned from his post as supervisor of branch operations.

FREDERICK HODGSON, recently with Paramount's home office publicity staff, has been named public relations director for the New York Tuberculosis and Health Association.

WILLIAM E. OSBORNE, Monogram Far East and Middle East representative, has left Los Angeles by plane for a business tour of his territory.

MOTION PICTURE HERALD

for June 26, 1948

HANDS across sea shape like fists in British quota fight — Page 13

MUST halt litigation to save industry, Herman Levy tells exhibitors — Page 14

KEEP features inside 90 minutes, say exhibitors—by Red Kann — Page 23

TWENTY-FIVE per cent of theatres use duals, MPAA reports — Page 26

BOUT telecast goes to theatre screen, in television precedent — Page 34

TELEVISION and newsreels compete in coverage of political meeting — Page 34

TWO wins, one loss is industry score in eightieth Congress session — Page 36

LEN CHANT, British Quigley Award winner, honored at home — Page 37

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 40

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The Big Time

FILM CLASSICS announced Wednesday that it will release 34 new features during the 1948-49 season. That's the biggest distribution schedule for new product in the company's history. Of those pictures scheduled for release before the end of 1949 not less than 17 will be in Cinecolor—one of them being a 12-chapter serial entitled "Silver King." The company will also release a number of reissues, topped by two Sir Alexander Korda productions, "Drums" and "Four Feathers," both in Technicolor. The new productions scheduled for early release are: "Sophia," a spy intrigue story; "Miraculous Journey," a melodrama of an airwreck, and "Unknown Island," a melodrama of the present-day discovery of pre-historic animals. All are in Cinecolor. Others include: "Return to Treasure Island," "Babes in Toyland," a Boris Karloff-Bela Lugosi vehicle, and "Daughter of Ramona."

Horn Blowing

Washington Bureau

THE JUSTICE DEPARTMENT is blowing its own horn over its victory in the Paramount and other film anti-trust suits. Attorney General Tom Clark Wednesday issued a general press release, citing the "unusual success" of the Department in pushing cases before the Supreme Court this term. "One of the most important anti-trust victories," according to the release, "was that against the major motion picture producers, distributors and exhibitors, known as the Paramount case which was personally argued by the Attorney General. Other Government victories included the Schine and Griffith motion picture cases, the Gypsum case, the case involving the cement industry . . . and other similar litigation of nationwide importance."

All That Money!

Washington Bureau

THE JUSTICE DEPARTMENT'S anti-trust division has some ambitious plans for opening new field offices to investigate complaints and prepare cases. And those plans can be easily materialized by a judicious use of the extra money which Congress has voted the section—its budget is up from $2,400,000 to $3,400,000. There are now Justice Department field offices in New York, Boston, Chicago, Cleveland, Los Angeles, San Francisco and Portland. Now Justice officials are discussing new offices for Detroit, Pittsburgh, St. Louis, Miami or Jacksonville, and other southern and southwestern cities.

Ballyhoo

Washington Bureau

IT DOESN'T MATTER how many film stars you have lined up in support of your stock offering—you've got to watch how you float it.

That's one conclusion to be drawn from an action launched last Friday by the Securities and Exchange Commission against a New York broker. The SEC is investigating to find out whether it should revoke the broker's license for fraud in the sale of stock of the American Silver Co. of Panamint City, Calif.

Among the misrepresentations charged against the broker are that he falsely claimed the company's stock was held by certain actors and actresses and that film stars would participate in a transcontinental "Silver Truck Trip" to ballyhoo the company's stock.

The company is now in bankruptcy in Los Angeles Federal Court.

Teaser

ONLY A SECRETARY is going to be able to read some of the ads for Harry Popkin's "My Dear Secretary." Popkin is going to feature ads written entirely in shorthand in billboard, one-sheet, trade, magazine and newspaper exploitation for the feature —Cardinal Pictures' first for United Artists release. To be sure of getting all the secretaries, the ads will be written in both Gregg and Pittman. Since secretaries are always claiming that no secretary can read another secretary's shorthand, Mr. Popkin has sent a shorthand note to his publicists asking them to spell out in capital letters at least the title of his picture.

Televised Appendices

IF THE DOCTORS are going to do some out-of-the-ordinary work with knives on you, chances are your operation will be televised. Monday, in connection with the 97th American Medical Association at Chicago, Northwestern University began a program of televising difficult or rare operations for an audience of about 7,000 doctors. The broadcasts were described by the university as "the largest medical classroom in the world." The broadcasts continued throughout the week. The television schedule was described by Dr. J. Roscoe Miller, dean of Northwestern Medical School, as a natural development of the "revolution in teaching methods" which television has brought about. Chances are the telecasts will not be for the living room.

A Statement of Policy

Alert showmen probably have observed that there are in circulation of sorts a number of motion pictures which are never given mention in *The Herald.*

That, simply, is because we know that those pictures will do this industry no good. We shall live and succeed with the industry—serving decent and respectable America.

We have lived with and have been a part of this industry for many years. We expect to do that for many more.

We think well of this industry, and we think well of our part in it. We, like the rest of the industry, are in this business to make a dollar. There are, however, some things that neither we nor other respectable persons will do for a dollar, in or out of print.

There is now, and always has been, a pandering fringe of show business. At times it is confined mostly to "stag shows." Lately the "stag show" policy has been widening out into productions, programs and bids for a wider public attention, but based on the same surreptitious exploitation of morbid sex and assorted vice—and of course with that fake gesture of "a moral lesson." There is a showmanship for that, and an audience—the panderers and the suckers. The tawdry merchandise involved comes from sources both domestic and foreign, both having their unhealthy nurture in the same slum-culture which creates the vice traffics.

This journal is conscious of, and responsible to, the fact of its function in the representation of the motion picture art and industry to the world. In these pages there is ever a realization that what they present, as well as what they say on their own account, is continuously a part of the making of the status of the screen and the reputation of its people. Here is ever a positive influence upon the American mind about the motion picture, an influence which extends into all aspects of public relations, expressed in terms of regulation, legislation and taxation.

This bears upon what American mothers and fathers think of the motion picture theatre as a center of entertainment and a social influence in their communities. It bears upon the state of mind and approach of tax makers—who all too often tend to lump the pictures along with liquor, tobacco and the vice trades, all to be subject to levies and harassments of a special nature as mere indulgences of questionable character. The industry and all its people bear the onus.

The pages of this paper are edited, for news, comment and advertising messages alike, with a knowing that they stand before the world as expressions of an industry of which we may hope to be proud, and for which we shall not have to offer apology.

One great test of character, understandable everywhere, is what will you do for a dollar?

MOTION PICTURE HERALD

Tiger Trouble

THERE WERE FANTASTIC goings-on at New York's lush, plush Park Avenue theatre last Tuesday. What happened so incensed the management that the theatre was abruptly shut down and stayed shut until the weekend.

On Tuesday, 500 members of the Explorers Club and the Adventurers Club attended a special screening of Universal-International's "Man-Eater of Kumaon," all about a tiger hunt. And what did those sober gentlemen see and hear?

First the sound track gave off some wierd screeches. Then the images began to flicker, and the screen went blank. Then the explorers and adventurers saw an upsidedown hunter tracking an upsidedown tiger backwards.

That was enough. The audience hooted and howled. Then Robert Ungerfeld, managing director, apologized to his audience and called the whole thing off.

Ever since the theatre's contract with the projectionists expired last September, things haven't been too happy up in the projection booth. But that doesn't prove anything.

As Herman Gelber, president of Local 306 of the operators' union put it: "That business in the projection room must have been an accident—those things happen."

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THIS WEEK the Camera reports:



IN LOUISVILLE, as the directors of the Kentucky Association of Theatre Owners met. In left-to-right order are Col. Henry J. Stites, Louisville; Leon Pickle, Henderson; Morris Blacker, Cloverport; E. T. Denton, Owensville; Dennis Long, Louisville; Johnson Musselman, Louisville; Roger Daley, Louisville; W. Freeman Smith, Cadiz; Guthrie Crowe, LaGrange; E. L. Ornstein, Marengo, Ind.; Andy Anderson, Hartford; Willard Gebhart, Harrodsburg; Charles R. Mitchell, Barbourville; Adolph Baker, Owensboro. The meeting was in the office of the Falls City Theatre Equipment Company. They discussed the season's film product, 16mm activities and theatre television among other things.



GENERAL DWIGHT EISENHOWER, Columbia University head, as he was welcomed last week by Adolph Zukor, Paramount board chairman. The occasion was a screening at the New York office of "Beyond Glory". The General was host to other generals and Army officers.



By the Herald



AT THE OPENING, above, of the Valley Theatre, Taylorsville, Ky., the owners: Mr. & Mrs. Morris Smith, Mr. & Mrs. Clark Bennett.

MEMBERS of the jury that selected the best schemes for a motion picture theatre by students of the Department of Architecture of the Beaux Arts Institute of Design, New York, in a competition for the school's annual Hirons Prize. Ben Schlanger, New York architect and consultant, and Design Editor of Better Theatres, wrote the program. The winning designs will be published in the July 31st issue of Better Theatres. All members of the jury were New York architects, except George Schutz, editor of Better Theatres. Shown, left to right, are (standing) Jules Gregory, Fred Hufschmid, Jack Faron, Jacques DeLamarre, Arthur Rigolo, Alfred Butt, Jr., Mr. Schlanger, Benjamin Moskowitz, Caleb Hornbostel; (seated) Harvey Clarkson, Charles Beeston, Richard Banks Thomas, William Ellis, Mr. Schutz, Joseph Roberto.



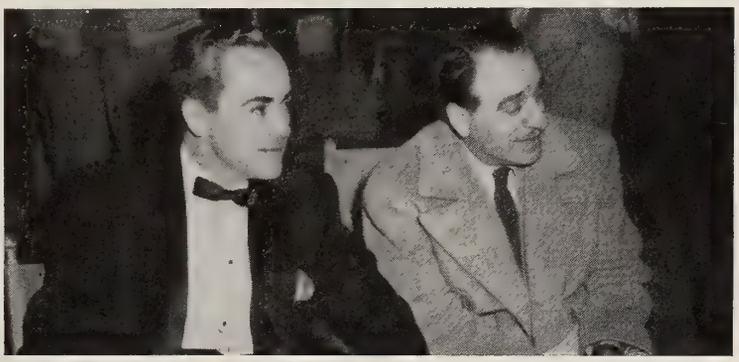
PARAMOUNT NEWS takes to the air, to hasten delivery to New York theatres of Republican convention footage at Philadelphia.

AS RENAISSANCE FILMS and Canadian International Screen Productions, Ltd., announced ten pictures for the next two years. At the Montreal press reception, right, are Frank Vaughn, Joseph Than, Oscar Hanson and J. A. De Seve, Renaissance president.

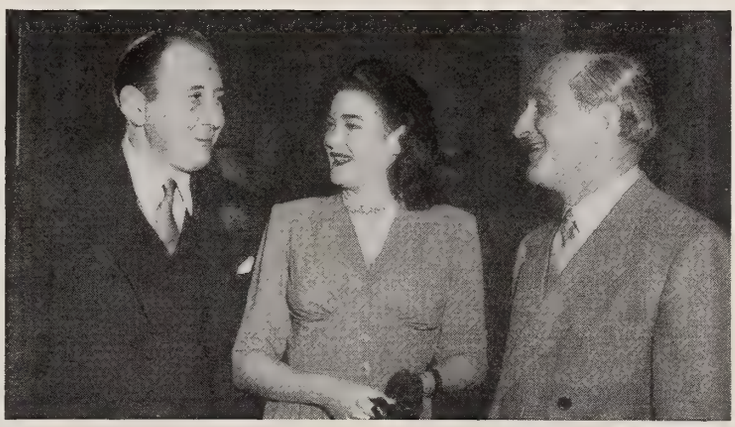




AND NOW . . . NEW YORK. James A. FitzPatrick, globe-girdler for his MGM Traveltalks, finally tackles the big city. Above, he and his cameraman photograph the Williamsburgh Bridge.



ON THE SET of "An Innocent Affair", in Hollywood: Buddy Rogers, producer-star, and James Nasser, producer. Mr. Nasser also is an important exhibitor.



FREDERICK BRISSON, left, executive producer of Independent Artists, Inc., and Robert S. Wolff, British managing director of RKO Radio, right, with Judy Gainford, Miss Australia of 1947, at a press reception in Claridge's, London, after Mr. Brisson's arrival there to open a Continental office.

MEETING AT ASBURY PARK

FIRST BIRTHDAY for the Theatre Owners of America New Jersey chapter. The young unit convened June 17 at Asbury Park, and heard retiring TOA executive director Robert Coyne rank television as a major problem along with taxes and divorcement and the Supreme Court decision. It also heard his successor, Gael Sullivan, describe the TOA as preventive in its approach, and TOA's general counsel, Herman Levy, outline implications of the Supreme Court decision in the New York anti-trust case.

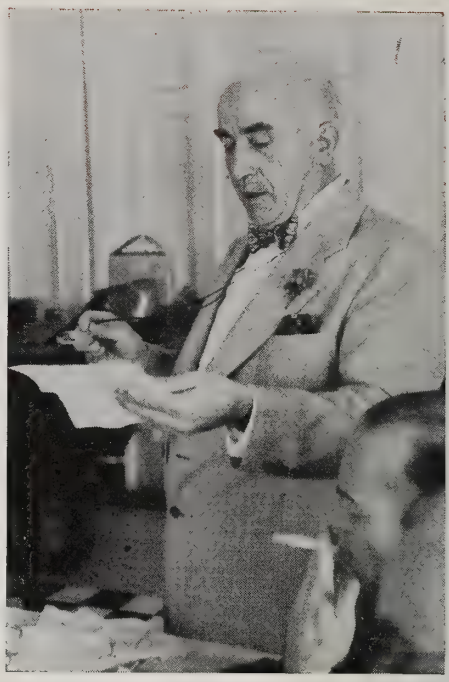
Photos by the Herald



THE PRESIDENT, Maury Miller, of Passaic, led discussions on television, Bingo, and children's admissions, and introduced guest speakers.



Sidney Hecht, Harold Hecht and Joseph Lefkowitz.



THE TREASURER, Adam Adams, of Newark, reported on the first year of operations and the state of the treasury.



MEMBERS, right: Harry Hecht, Sam Engelman, Leton Hill.



FROM RKO, Edward Sniderman told what his theatres in the Trenton area are doing to combat adverse local legislation.



DISCUSSION LEADERS were Walter Reade, Jr., left, representing the Reade circuit, and Harold Blumenthal of the Fabian circuit.



NOW ABOUT THAT DECISION: Herman Levy, TOA counsel, left, advises Adam Adams on the United States Supreme Court's ruling.

HANDS ACROSS SEA SHAPE LIKE FISTS IN QUOTA FIGHT

State Department Voices "Concern," Asks Facts; Commons Votes 45%



TOM and JERRY of the Fred Quimby-MGM Technicolor Cartoon series indulge, in their fashion, in a premature Fourth of July celebration. Any resemblance to the present international situation is entirely coincidental.

The British were getting tougher; the Americans angrier.

A no-holds-barred, trans-Atlantic argument was in the making this week over the 45 per cent quota for British exhibitors announced June 14.

The proportions of the argument were quickly shaped. The argument, at midweek, had involved the highest Department of State officials on one side of the Atlantic; the House of Commons and the House of Lords on the other.

This week the ground work was laid for what is expected to be the bitterest in a long series of Anglo-American film disputes:

On the American side:

Eric A. Johnston, president of the Motion Picture Association, formally requested Secretary of State George C. Marshall to protest to the British the "excessive, unnecessary and impossible" quota.

The State Department announced Wednesday it had instructed its London embassy to express "our concern" to the British Government over the quota and "to get full and accurate information" on the subject.

The directors of the Motion Picture Export Association voted to postpone further consideration of the Anglo-American film tax agreement pending further quota developments.

On the British side:

The House of Commons at the weekend approved the quota percentages of 45 per cent for first features and 25 per cent for short films. House of Lords approval Monday is a foregone conclusion.

Harold Wilson, president of the Board of Trade, strongly hinted that American production in England could be curtailed by refusing studio space.

Mr. Wilson told a Kinematograph Renters Society meeting that there is no reason for thinking American representation is necessary on the Films Council, advisors on quota to the Board of Trade.

The arguments were ready. At midweek the protagonists were ready to start fighting.

U. S. NOTE TO LONDON EXPRESSES "CONCERN"

Washington Bureau

The State Department has instructed its London Embassy to express "our concern" over Britain's 45 per cent screen quota, Under Secretary of State Robert A. Lovett announced at a press conference Wednesday. Mr. Lovett emphasized that this action was not an official protest. "We would like all the facts before making a formal protest or starting formal negotiations," he declared.

This was quick action for the State Department. On Monday, Eric Johnston, MPAA president, had requested the U. S. Government to protest the quota to the British. The request was made to Secretary of State Marshall and it was made at the suggestion of the directors of the Motion Picture Export Association who met with Mr. Johnston in New York last Thursday.

The Under Secretary declared the department "would take up the matter more formally if the facts warrant it." He said that in the past, the department had not used any hard and fast standards for deciding whether actions of foreign governments should be protested. Rather, a "rule of reason" had been applied.

Earlier, Mr. Johnston issued this statement:

"On behalf of our industry, I have asked our Government to do two things: first, to protest in vigorous terms to the British government against restriction of a quota which requires British theatres to reserve 45 per cent of the screen playing time for British pictures. Second, to ask the British Government to enter negotiations promptly with our Government to reduce drastically or eliminate entirely this quota."

Says Quota Violates Spirit Of Tax Settlement

Mr. Johnston thought the quota "violated the spirit" of the Anglo-American tax settlement and was certain the quota was "impossible of fulfillment."

He pointed out that the 45 per cent quota, which would go into effect October 1 for a 12-month period, doubles the existing quota. "Even with lower rates," he said, "there have been insufficient British films to enable British exhibitors to meet quota requirements."

Mr. Johnston then quoted the Board of Trade's report to Parliament that there were 1,328 violations of the quota during the year ending September 30, 1947, when the quota was 17½ per cent, and 972 violations the year before, when the quota was 15 per cent.

At last Thursday's meeting in New York of the MPEA directorate it was decided to postpone consideration of the schedule of interpretations of the Anglo-American film agreement until the quota situation was clarified. These interpretations, including the permitted uses of unremittable sterling, have been adopted by the British authorities but require approval by the American industry.

COMMONS APPROVAL FOLLOWS DEBATE

London Bureau

After two days of debate on the Anglo-American film tax agreement, the House of Commons approved the 45 per cent screen quota at midnight Friday. It becomes effective October 1, along with a 25 per cent quota for short subjects.

After the long debate there was little opposition on the vote.

Few members doubted the statement of Harold Wilson, president of the Board of Trade, that the new figures were based on a sober calculation of the films available or likely to be available this year. Mr. Wilson denied the suggestion that the fixing of this quota was an unfair act following the signing of the Anglo-American agreement.

When the debate on this agreement was opened in Commons last Thursday there was some sentiment from Opposition members that provisions of the agreement sold British interests down the river.

Sees Government as Ashamed of Agreement

Opening the debate, Oliver Lyttleton was of the opinion that "the manner in which the terms dribbled out gave the impression that the Government was thoroughly ashamed of the agreement."

Mr. Wilson defended the pact by declar-

(*Continued on following page*)

THE QUOTA

(Continued from preceding page)

ing that Britain was not in a position to dictate terms. It was, he admitted, not all that the Government would like it to be—that was why its terms were so vague and unprecise—but it has achieved, he declared, a breathing space for the British industry.

Mr. Wilson has at least one supporter, Labour Member Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, who hailed the agreement as a first-class piece of work.

Replying to the criticism that the agreement might give the American industry "unfair" advantage over the British, Mr. Wilson shook an ace out of his sleeve.

The list of permitted uses for the unremittable earnings under the agreement envisages substantial production in England by American interests.

However, in the June 17 debate, Mr. Wilson said "the key to the situation is control of studio space. . . . Unless the American producers have studio space they cannot do much damage to the interest of British film production."

During the debate, Mr. Wilson revealed that preliminary negotiations were going on for an exchange of films with Russia. The House agreed on the value of exporting.

The problem of providing finance for the independent producer was, however, proving difficult for Mr. Wilson. He explained:

"The Government was anxious to avoid the use of public money. The financial system had some very bad memories of film finance and with all the shotguns in the world I have not yet been able to arrange the marriage between finance and producer that I had hoped for, but it might be reached fairly soon."

No mention was made during the debate as to how a 45 per cent quota could be fulfilled when, with a quota fixed at 17½ per cent in 1947, 1,328 exhibitors defaulted.

Rank Theatres Action To Compel Compliance

J. Arthur Rank, who successfully lobbied for a high quota, has announced that his Odeon and Gaumont British theatres will play 60-65 per cent British pictures. Further, he has asserted that "I am going to see that everyone plays 45 per cent with no excuses."

There has been considerable talk this side that exhibitors might be driven to default on their quota—partly because the figure is so high, partly because of Mr. Rank's announcement of a new rentals system, which, exhibitors protest, lead to onerous terms.

But says Mr. Rank: "When I find that these people deliberately reject entertainment and have a vendetta against British films, then I must take action."

Universal Votes Dividend

A quarterly dividend of 25 cents on the common stock was declared last week by the board of directors of Universal Pictures Company, Inc. It is payable July 31, 1948.

Wright Sees District Court Injunction Now in Effect

Washington Bureau

Because the New York District Court denied June 15 the Government's request for an injunction on theatre expansion in the Paramount, et al, anti-trust suit, the District Court's original injunction on expansion is now in effect, according to a statement from Robert L. Wright, assistant to the attorney general. The New York court denied the injunction on the ground it had no jurisdiction in the suit until a third judge was appointed to participate in the rehearings ordered by the Supreme Court in its May 3 decision. Further hearings were set for October 13. Wednesday the Department of Justice, in line with the District Court's decision, formally submitted its rewritten orders to the court; the first denying its motion for injunctive proceeding, the second making the mandate of the Supreme Court the order of the District Court. At the same time the defendants formally presented their counter-order, asking that the proceedings be held before "a full court of three judges" beginning October 13.

American Way "Rebel" Theme

A sardonic but good humored lecture in behalf of capitalism and the American Way, pleasantly illustrated by a complementary, documentary order of picture narration, is presented in "Letter to a Rebel," now coming up in RKO's "This Is America" series. Its seventeen minutes is interspersed with glints of philosophic whimsy. The narrative device is the writing of a letter by a small town editor to his militantly radical son in college, who has ventured to offer an editorial piece about his idea of remaking the world to his dad's paper.

To the adult who is minded like the old editor the picture will convey tinges of entertainment along with ideological approbation. The youth who are obviously addressed with picturized argument may be challenged, may argue back, resentful of message. There is material for promotional controversy. It might be entertaining to have the picture reviewed by the sort of college youngster under treatment on the screen.

The picture is done with technical and editorial dexterity and carries an unobtrusively competent musical score. Produced by Jay Bonafield, photographed by Larry O'Reilly, supervised by Phil Reisman, Jr., narrated by Dwight Weist, written by Oviatt McConnell, edited by David Cooper, musical score by Nathaniel Shilkret. Fully manned like a feature, and, like many of them, longer than essential to the telling.—TR.

B'nai B'rith Has Film

S. Arthur Glixon, president of New York's Cinema Lodge of B'nai B'rith, is producing a new film, "Dealing in Futures," a documentary suggested by the vocational guidance work of B'nai B'rith.

Halt Litigation to Save Industry, Levy Demands

Unless brakes are applied in the alarming and dangerous upswing of litigation in the motion picture industry, "we can look forward to years and years of expensive debilitating litigation which may, conceivably, destroy an industry which has been so good for so long to so many people, or place it in the bureaucratic hands of a governmental agency."

Urges Conciliation

This was the keynote of the address by Herman Levy, general counsel of Theatre Owners of America, at the convention of Theatre Owners of North and South Carolina, which got under way at Myrtle Beach, S. C., Monday. Calling for conciliation instead of continued litigation, Mr. Levy urged distributors to start by eliminating, insofar as they are able, "all litigation potentials." And he denounced "so-called exhibitor leaders actually provoking and inciting their membership to bring suit."

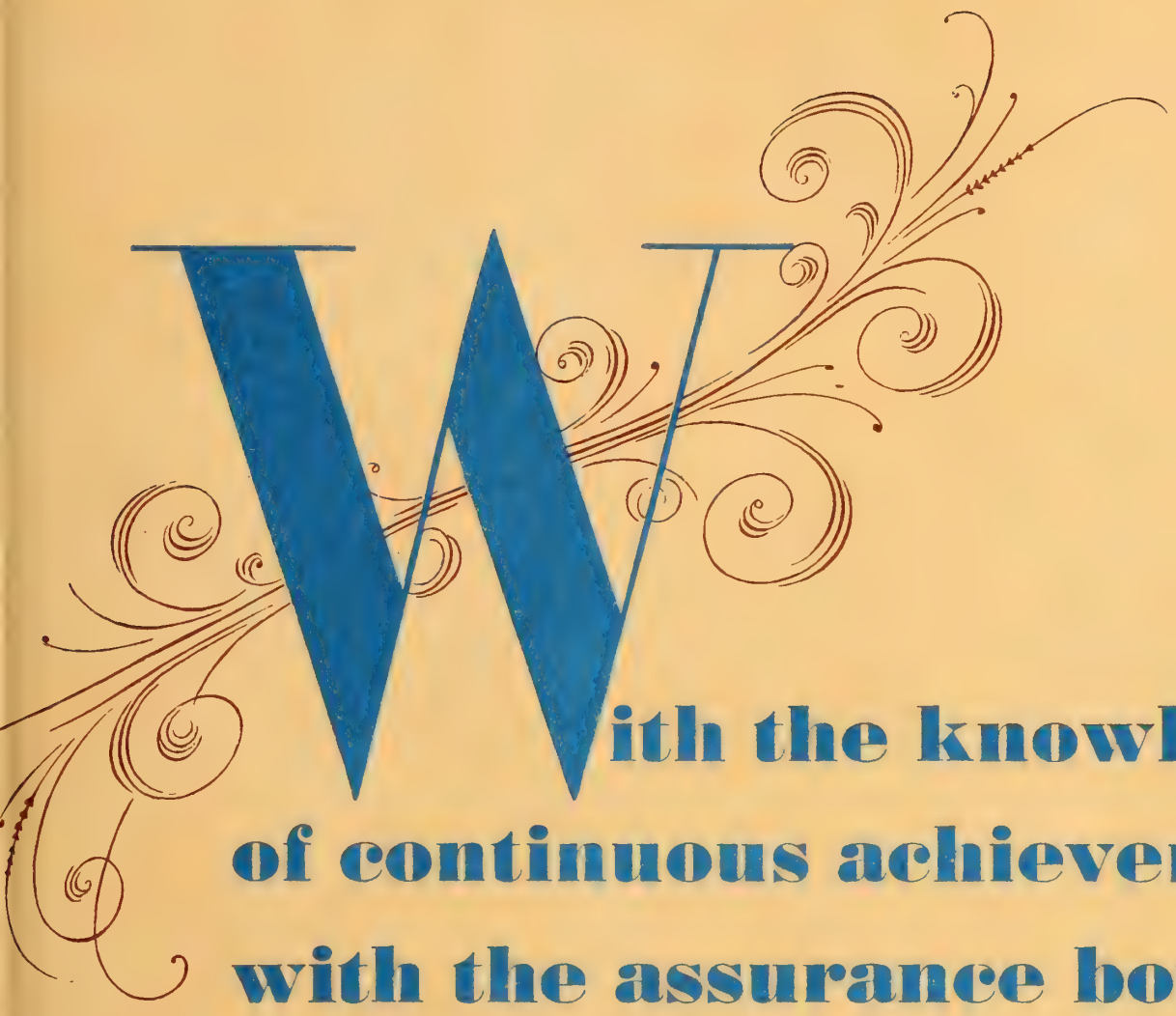
Some 200 exhibitors were on hand to hear the welcoming address by Mayor Happy Televast. Senator Roy Rowe, Burgaw, N. C., exhibitor, responded. Speakers, in addition to Mr. Levy, included Gael Sullivan, new TOA executive director, and H. M. Richey, exhibitor relations head for MGM. Committees reported on such activities as conciliation, membership, 16mm films, public activities, legislative actions, rentals, accessories, trailers and television at a closed session Tuesday.

Cites Cooperative Need

Conciliation and compromise are necessary and will help the industry and nourish it, Mr. Levy told the convention, citing a number of objectives which he termed "the irreducible minimum." First, he said, there must be "an appreciation and consciousness by all segments that the industry is so interdependent that a blow to it at any one point, in due time, adversely affects all other branches. "Secondly, distributors must reexamine practices, even though legal, which are claimed to be unfair and a hardship for most exhibitors. Thirdly, there must be an adoption of the philosophy that, whatever is done, must be done "for the best of the industry." Fourthly, exhibition must realize that it foots the bill of litigation since the distributors recapture the money through increased film rentals.

Finally, Mr. Levy called for an industry forum, similar to the arbitration system, where exhibitors can air their grievances. Mr. Sullivan called on exhibitors to "close ranks" for coordinated action against censorship, taxes and discriminatory local legislation.

The three-day convention came to a close Wednesday evening.



With the knowledge of continuous achievement... with the assurance born of showmanship supremacy... 20th Century-Fox proudly presents.....



Cornel WILDE



Linda DARNELL

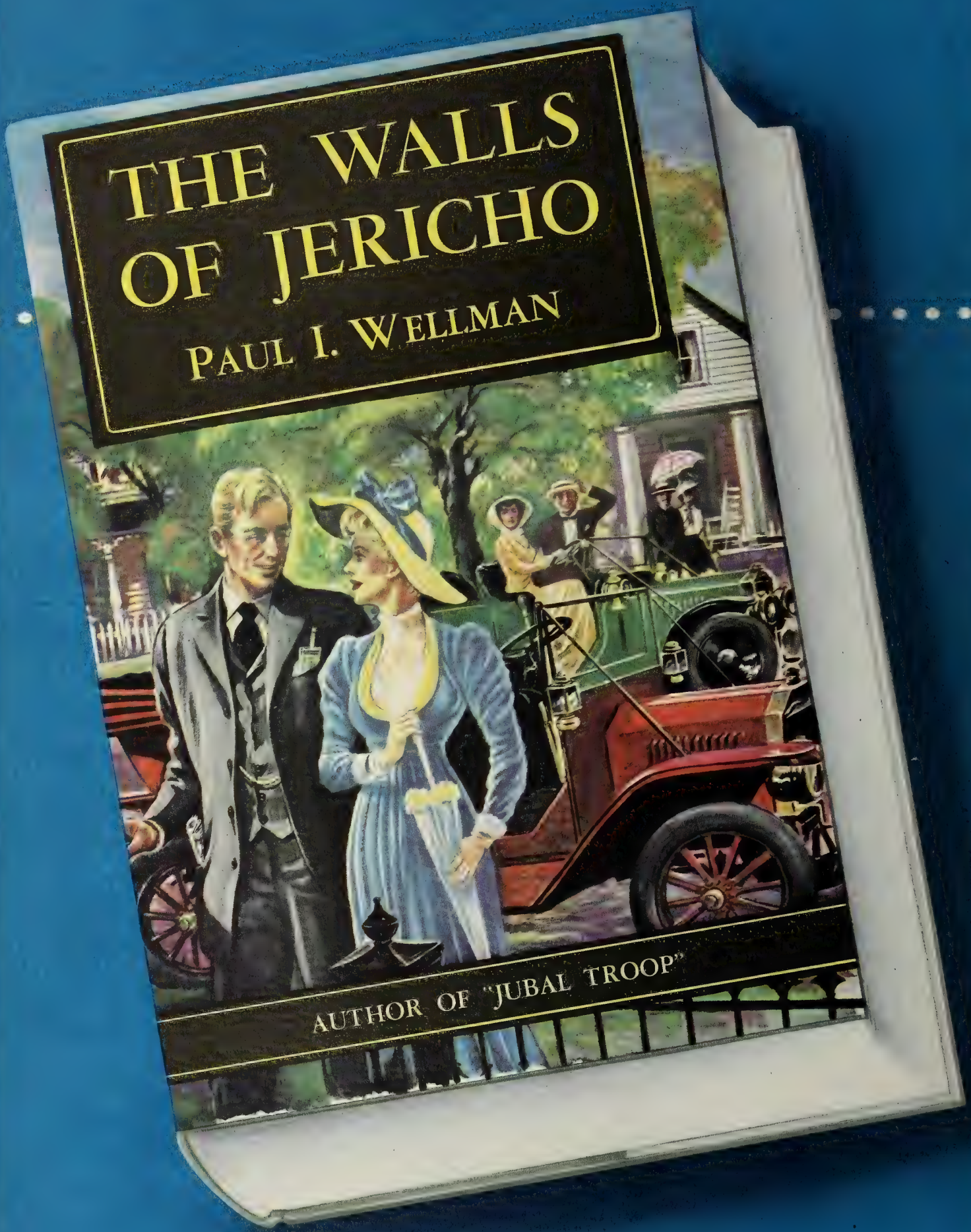


Anne BAXTER



Kirk DOUGLAS

THE WALLS OF JERICHO



lift

. . . the picturization of a great best-selling novel . . . destined to add more glory to the company already famous for bringing the greatest best-sellers to the screen . . . magnificently cast with four great stars . . . produced and directed in the tradition that has made



the hallmark of outstanding motion picture entertainment

here

Cornel WILDE

Linda DARNELL

Anne BAXTER

Kirk DOUGLAS

THE WALLS OF JERICHO

with

ANN DVORAK

MARJORIE RAMBEAU · HENRY HULL

COLLEEN TOWNSEND · BARTON MacLANE

GRIFF BARNETT · WILLIAM TRACY · ART BAKER

Directed by **JOHN M. STAHL**

Produced by **LAMAR TROTTI**

Screen Play by Lamar Trotti • Based on the Novel by Paul Wellman

20th CENTURY-FOX

PRINTED IN U.S.A.

Keep Features Inside 90 Minutes, Exhibitors Tell Producers

by RED KANN

Exhibitors, never wanting in comment about the product and not always agreeing, are standing by their unrelenting guns where running time is concerned. Another sampling of representative theatre opinion serves to re-fortify a conviction about which there was little doubt at the outset of this wire-and-airmail roundup.

Objection to features stuffed beyond logical story requirements appears to cloak the nation. Affiliated and partially affiliated circuits operating in keys and sub-keys, as well as independent circuits on the same levels of exhibition, practically unite on a one-note conclusion: Make 'em shorter and in the neighborhood of 90 minutes.

Insist Exceptions Must Be Really Exceptional

Reflected, however, is a full recognition that there always is the exception. This opinion, however, rests solidly on the assumption the exception has to be exceptional. The majority of contributing showmen do not concern themselves too much on this score. They know the exceptional attraction is a rarity, anyway.

It is interesting and perhaps surprising that a statistical breakdown of all companies' releases from January to June each year from 1944 through 1948 reveals what is tantamount to standardization in running times.

In the first half of 1944, for instance, 11 companies released 202 new features with a total running time of 15,609 minutes and an average of 79 minutes. In 1945, 11 companies scheduled 187 releases with 14,578 minutes of combined running time and an average of 81 minutes. In 1946, a dozen companies had 198 features which ran a total of 15,108 minutes at an average of 79 minutes. In 1947, 12 distributors released 198 features which totaled 15,630 minutes at an average of 81 minutes. In the first half of this year, 14 companies listed 206 attractions running 16,866 minutes at an average of 84 minutes. The five-year tally—January through June each time—turns out to be 991 features in 77,791 minutes, at an average of 81 minutes for the half-decade.

DeLuxe Attractions Are Films Chiefly at Fault

The ups-and-downs in lengths are fractional, according to the charts, chiefly because Westerns and other staples are well nigh immutable as to footage. It is the so-called de luxe attraction which has gotten longer, but which also succeeds in being submerged in the numerical welter of the programmers. And, of course, it is the de luxer—costing the exhibitor more, promising him more and often delivering him less—which draws the fire of the make-'em-shorter advocates.

Long suspected, it is MGM which captures highly dubious first honors for long attractions with a five-year average of 102 minutes—again January through June releases, 1944 through 1948. The others: Warner, 99 minutes; UA, 87; 20th-Fox, 86; Paramount, 86; RKO Radio, 84; Universal, 80; Columbia, 71; Eagle-Lion, 69; Republic, 67 and Monogram, 65.

And now to the field:

ROBERT J. O'DONNELL

General Manager, Interstate Circuit, Dallas

The recent deluge of two-hour and two-hour and 10 minute pictures and, in some instances longer, is a very definite mistake. Taking into consideration that we are a single feature territory, it is a decided handicap in getting turnover on weekend business and certainly must be most aggravating in a double feature territory. In our opinion, the ideal feature for results is the length of "Sitting Pretty," which is 83 minutes. We advocate a definite limitation of 80 up to 90 minutes.

CHARLES P. SKOURAS

President, National Theatres, Los Angeles

Ninety minutes is preferable length when consistent with the story.

HARRY B. FRENCH

President, Minnesota Amusement Co., Minneapolis

In this single feature territory, feature length of about 100 minutes is desirable. Added shorts provide a complete show of 120 to 130 minutes. Operating costs and turnovers are better controlled, resulting in better profit.

J. J. FITZGIBBONS

President, Famous Players Canadian Corp., Toronto

The most desirable running time is about 90 minutes, but there are certain pictures that it would be impractical to tell the full story without extending that time. Very often, even though turnover has been slow because of a longer picture, these pictures have proved most profitable.

HUGH G. MARTIN

Martin Theatres, Columbus, Ga.

Based on experience covering many years, I would be glad to see the Johnston office issue an order that no feature be released with running time of more than 100 minutes. I prefer a film of 90 to 100 minutes in order to allow for shorts, trailers, etc. My experience shows only the kids and the "petters" like longer shows. I would be pleased it any feature longer than 100 minutes was confined to the "roadshow" class of two-a-day and prohibited in regular release. I would also be pleased if it were possible to confine the credits to a certain footage. Some features carry a line of credits that glorify everyone in Hollywood from make-up artists on through the list of technicians, until our patrons begin to squirm in their seats.

ALEX SCHREIBER

Associated Theatres, Inc., Detroit

There have been pictures of only 60 minutes that have done especially good business; also pictures of two hours and more that have done well, and vice versa. It isn't so much the length that makes it boxoffice as the picture itself—its cast, its story, type of production and its drawing power. Running time is not important except in small seating capacities in very good locations where turnover is necessary to create the largest possible gross to pay film rental in competition with neighboring larger theatres offering more film rental. The important thing is good pictures, regardless of length.

EDWIN SILVERMAN

Essaness Theatres Corp., Chicago

There is no doubt but that most pictures are too overlength—for their own good. I think length should run 80 to 90 minutes. Of course, there are some pictures where story value is so important and the picture itself so important, that it can run two hours or more as in the case of "The Best Years of Our Lives" and "Gone With the Wind." However, there are too many pictures that run in excess of 90 minutes which would really be better off if they were shortened.

JAY SUTTON

Galston and Sutton, Los Angeles

Ninety minutes is best for programming and from the viewpoint of turnover. Single billing, with variegated shorts, is the best policy.

MAX A. COHEN

President, Cinema Circuit, Inc., N. Y. City

The so-called Class "A" features should not exceed 90 minutes and the so-called "B," or second feature, not 60 to 70 minutes. Of course, you realize we operate double feature houses and, in laying out our programs, find the above to be the ideal length. This is for us a matter of operating economy and creates for excellent scheduling. By the foregoing, I do not mean to infer that I have not seen very many excellent pictures that exceed 90 minutes. This is purely an opinion on my part as to what I consider the ideal operation for my own theatre.

MRS. HAZEL PARKER

J. J. Parker Theatres, Portland, Ore.

I feel a feature designed for single billing should be two hours in length. A feature designed for the top half of double bills should be 90 minutes. There is a definite need for 40- to 50-minute second feature comedies.

MITCHELL WOLFSON

Wometco Theatres, Miami

Except in very rare instances, the average picture should not run longer than 90 to 95 minutes. There are certain lavish productions which will run longer and 110 to 120 minutes should be the limit on these. For the average "run-of-the-mill" picture, 70 to 80 minutes should certainly be long enough to tell whatever story they are trying to get over to the public. A great many of the "big" pictures we have played which have run 112 to 124 minutes could have been greatly improved in pace and continuity if they had been cut.

EDMUND C. GRAINGER

President, Jamestown Amusment Co., Inc., New York

The ideal length is one that would fit in with a maximum program of approximately two hours, but not more than two hours and 15

(*Continued on page 26, column 3*)

"YOU NEED VITAMIN M-G-M!"



TAKE THIS TONIC REGULARY!

APRIL 29

SPENCER TRACY
KATHARINE HEPBURN
VAN JOHNSON
Angela Lansbury
Adolphe Menjou, Lewis Stone
in FRANK CAPRA's
"STATE OF THE UNION."

MAY 20

"SUMMER HOLIDAY"
(Technicolor).
MICKEY ROONEY
GLORIA DeHAVEN
Walter Huston, Frank Morgan
Butch Jenkins, Marilyn Maxwell
Agnes Moorehead, Selena Royle.

MAY 27

CLARK GABLE
LANA TURNER
Anne Baxter, John Hodiak
in "HOMECOMING"
Ray Collins, Gladys Cooper,
Cameron Mitchell.

JUNE 3

"BIG CITY"
Starring Margaret O'Brien
Robert Preston, Danny Thomas
George Murphy, Karin Booth
Edward Arnold, Butch Jenkins
Betty Garrett, Lotte Lehmann.

JUNE 10

JUDY GARLAND, GENE KELLY in
"THE PIRATE" *(Technicolor).*
Walter Slezak, Gladys Cooper
Reginald Owen.

JUNE 24

ESTHER WILLIAMS, PETER LAWFORD
RICARDO MONTALBAN
JIMMY DURANTE, CYD CHARISSE
XAVIER CUGAT in "ON AN ISLAND
WITH YOU" *(Technicolor).*

JULY 8

IRVING BERLIN's
"EASTER PARADE"
(Technicolor). Starring
JUDY GARLAND, FRED ASTAIRE
PETER LAWFORD, ANN MILLER.

JULY 29

"A DATE WITH JUDY"
(Technicolor).
Starring WALLACE BEERY,
JANE POWELL, ELIZABETH TAYLOR
CARMEN MIRANDA, XAVIER CUGAT
ROBERT STACK.

AUGUST 5

GREER GARSON
WALTER PIDGEON in
"JULIA MISBEHAVES"
PETER LAWFORD, ELIZABETH TAYLOR
CESAR ROMERO, Lucile Watson
Nigel Bruce, Mary Boland
Reginald Owen.

AUGUST 12

RED SKELTON, BRIAN DONLEVY
in "A SOUTHERN YANKEE"
Arlene Dahl, George Coulouris
Lloyd Gough, John Ireland
Minor Watson.

SEPTEMBER

"THE THREE MUSKETEERS"
(Technicolor).
LANA TURNER, GENE KELLY
JUNE ALLYSON, VAN HEFLIN
ANGELA LANSBURY,
Frank Morgan, Vincent Price
Keenan Wynn, John Sutton
Gig Young.

★ ★ ★

LASSIE in "HILLS OF HOME"
(Technicolor). Co-starring
EDMUND GWENN, DONALD CRISP
TOM DRAKE, JANET LEIGH.

MORE

PREVIEW! "EASTER PARADE" SENSATIONAL!

PREVIEW! "A DATE WITH JUDY" DITTO!

PREVIEW! "JULIA MISBEHAVES" LIKEWISE!

NOW "THREE MUSKETEERS"!

(What a Cast; Technicolor, too!)



LANA TURNER



GENE KELLY



JUNE ALLYSON



VAN HEFLIN



ANGELA LANSBURY

Also: Frank Morgan, Vincent Price, Keenan Wynn, John Sutton, Gig Young

(Read this remarkable telegram!)

"'THE THREE MUSKETEERS' will be top grosser since 'Gone With the Wind' is enthusiastic prediction of all who saw sneak preview last night at Pomona. Everybody is talking about VITAMIN M-G-M, one preview hit after another. Thrilling sequences applauded again and again. Preview cards unanimous raves. Turner ravishing. D'Artagnan role field day for Kelly. Van Heflin terrific. Allyson great. Picture is swashbuckling Technicolor show packed with exciting swordplay, romantic thrills, hair-raising suspense, great drama and stirring adventure. Nothing like it seen on screen in years. George Sidney's direction superb and Pandro Berman's production highest quality."

S! A NEW REVIEW AND A ERRIFIC HIT!



ROARING EDITORIAL!

(From Showmen's Trade Review)

"THE LION IS ROARING. LEO IS HITTING ON ALL CYLINDERS. OUR DAILY MAIL SHOWS THE SPIRIT OF ENTHUSIASM IS SPREADING."

"Extra! 'ON AN ISLAND WITH YOU' first date in Philly equals big 'State of the Union'."



25% OF THEATRES USE DUAL FEATURES ONLY, MPAA SAYS

Approximately one-quarter of the nation's 18,351 motion picture accounts*—25.1 per cent—present only double feature programs as the established policy, according to the Research Department of the Motion Picture Association of America. Theatre operators were questioned on program policy in connection with the MPAA's national theatre survey of April, 1948.

An additional 36.2 per cent show double features, part of the time.

A total of 38.7 per cent of motion picture houses have a single feature policy.

The New York film exchange area leads the theatres showing double features regularly, with a percentage of 75.6; 10.6 per cent play combination single and double features, and the remainder run single features. New Haven is a close second with 75.5 per cent, with 17.2 per cent on the combination single and double feature policy, and the balance in single features. Los Angeles is third with 64.7 per cent, with 28 per cent showing either single or double features, and the rest single features. Detroit is fourth with 58.1 per cent, with 29.8 per cent on the combination single and double feature policy, and the others single features.

Motion picture theatres south of the Mason-Dixon line predominate with the single feature policy, with the Charlotte, N. C., area heading the list with 77 per cent. Oklahoma City is second with 75.2 per cent, New Orleans third with 70.6 per cent, Dallas fourth with 69.5 per cent, Minneapolis fifth with 67.3 per cent, and Memphis sixth with 63.1 per cent.

The table shows the percentage of theatres with each policy in the 31 exchange territories.

*Based on the MPAA survey released in April. A Motion Picture Herald survey of this data, published May 1, shows 16,880 regularly operating theatres.

Territory	Single Feature Policy	Double Feature Policy	Part Time Single or Double
Albany	16.3%	26.6%	57.1%
Atlanta	51.6	5.5	42.9
Boston	20.9	42.9	36.2
Buffalo	6.2	42.8	51.0
Charlotte	77.0	2.8	20.2
Chicago	15.1	56.7	28.2
Cincinnati	37.9	19.5	42.6
Cleveland	15.9	37.0	47.1
Dallas	69.5	5.5	25.0
Denver	28.3	11.3	60.4
Des Moines	33.5	10.1	56.4
Detroit	12.1	58.1	29.8
Indianapolis	45.1	23.8	31.1
Kansas City	37.6	24.7	37.7
Los Angeles	7.3	64.7	28.0
Memphis	63.1	2.7	34.2
Milwaukee	19.5	35.3	45.2
Minneapolis	67.3%	3.0%	29.7%
New Haven	7.3	75.5	17.2
New Orleans	70.6	1.1	28.3
New York City	13.8	75.6	10.6
Oklahoma City	75.2	6.0	18.8
Omaha	40.9	11.4	47.7
Philadelphia	41.5	9.9	48.6
Pittsburgh	18.7	21.7	59.6
Portland	17.6	25.5	56.9
St. Louis	40.3	23.6	36.1
Salt Lake City	34.7	15.0	50.3
San Francisco	8.5	52.7	38.8
Seattle	24.1	30.3	45.6
Washington, D. C.	59.7	13.8	26.5
Total	38.7%	25.1%	36.2%

Hugh Martin Is Reprinting "Battle of Childersburg"

To bring his case before the public, Hugh G. Martin, Columbus, Ga., circuit operator, is having "Battle of Childersburg" reprinted in the Childersburg *Times,* a weekly newspaper. The article, which appeared in Motion Picture Herald June 5, told of Mr. Martin's battle with authorities of Childersburg, Ala., who, in secret session, had reduced his annual license fee from $450 to $150 but had passed a law requiring the collection of a 10 per cent admission tax. The ordinance was passed in October, 1947. Mr. Martin found out about it in January of this year when the manager of the theatre went to pay the annual license fee.

Ohio ITO Meeting Changed

Dates for the convention of the Independent Theatre Owners of Ohio have been changed to September 14 and 15 at the Deshler-Wallick Hotel, Columbus, according to an announcement by P. J. Wood, ITO secretary. The dates were changed from the originally announced November 30-December 1 dates because of a conflict with the National Allied convention in New Orleans November 29 through December 1.

Asks Court for Extended Loop Run for "Waltz"

Chicago Bureau

Paramount and the Balaban and Katz circuit petitioned the U. S. District Court here Monday for permission to exhibit "The Emperor Waltz" in the Loop area for longer than the two-week limit prescribed by the decree in the Jackson Park theatre anti-trust suit. Representing Paramount, attorney Albert Teton told Judge Michael Igoe that "Waltz" cost in excess of $4,500,000 and that granting of the relief for this feature would not create any backlog of product nor would the relief be contrary to the intention of the decree. Hearings were set for July 2.

RUNNING TIME

(*Continued from page 23*)

minutes. Such a program should consist of a feature, newsreels, about 12 to 15 minutes of shorts, three to five minutes of advance trailers and about one- to two-minute break between each show. I know there are instances where, in order to properly tell the story, feature length will exceed this. This means elimination of some part of the program mentioned above, which takes away from the variety of the program.

Length of features has great bearing on operating policy. If five shows daily are customary, the addition of 100 to 200 feet to a feature will generally result in elimination of one whole show unless the exhibitor decides to run his usual number and pay overtime. This is not satisfactory because in many of our cities [in Massachusetts, New Hampshire, New York, Ohio, Pennsylvania] we time the break of our last show to bus schedules. Bus companies will not rearrange their schedules just because some producer decided to make a long feature.

MICHAEL NAIFY

Golden State Theatre and Realty Corp., San Francisco

We have no objection to a feature overboard on running time if the production warrants it. But the majority of overlength features, especially musicals, are padded with production numbers which slow down the action. There are also any number of psychological dramas which are way overboard on running time. There is no action, and all dialogue. The ideal running time is approximately 90 minutes, as the majority of theatres today, especially in the large key centers, operate on a 100 per cent double bill policy. I believe the length of a feature should be determined by story value.

JOSEPH SEIDER

Associated Prudential Theatres, Inc., N. Y.

Based on our experience, a feature length in excess of 100 minutes is detrimental to good operation, turnover and proper combinations in double feature houses.

HARRY POPKIN

Popkin and Ringer, Los Angeles

Eighty to eighty-five.

GASTON J. DUREAU, JR.

Paramount-Richards Theatres, Inc., New Orleans

Average length should be from an hour and 30 minutes to an hour and 45, thus allowing for the addition of shorts, news and trailers. Occasionally, when conditions make it necessary, features should run two hours, but these should be rare instances. In the case of regular Westerns, we feel one hour to an hour and 10 or 15 minutes is the most desirable running time."

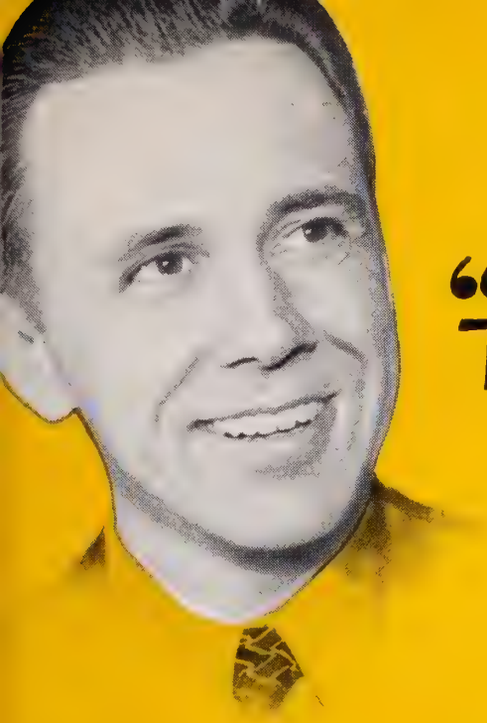
HENRY REEVE

President, Texas Theatre Owners, Inc., Menard, Texas

"On the March" of May 29 [in Motion Picture Herald] covered feature length perfectly. Add to that fact audience appreciation dwindles rapidly on overlong pictures and that finances and turnover are additional obvious factors. Undue and needless footage bores our patrons. I don't know of a single picture longer than 95 minutes that would not have been improved by cutting "a lot of it."

Martin Opens Theatre

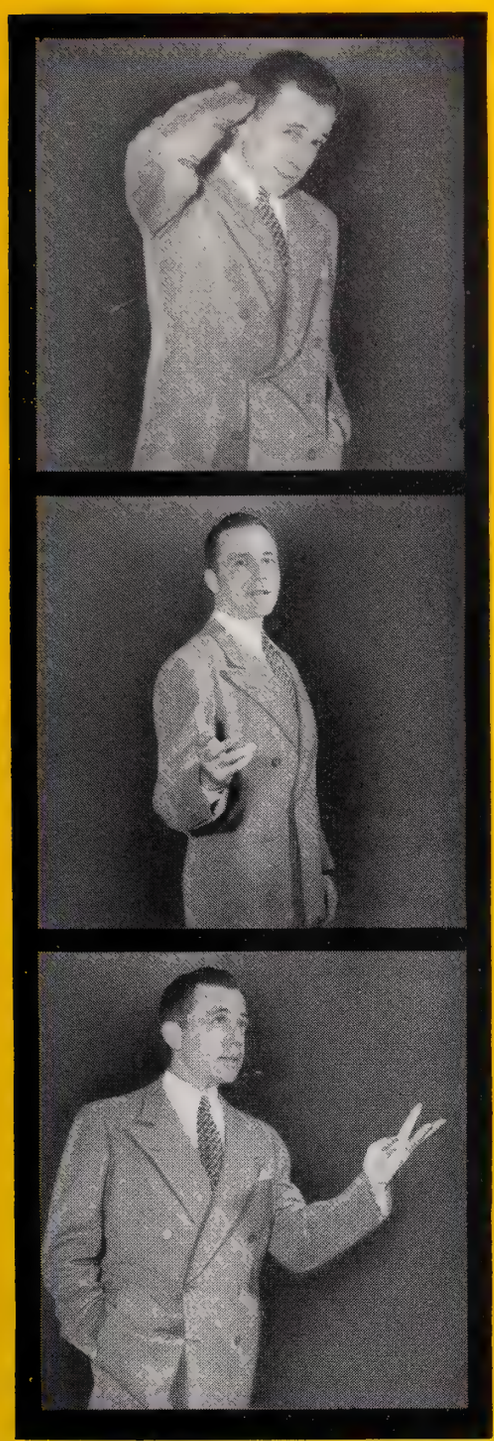
Hugh G. Martin, Sr., of M & M Theatres, Leesburg, Fla., was to open his Clermont theatre in Clermont, Fla., Friday. The new house is the extensively remodeled and renamed Lake theatre. The theatre seats 425.



IF THE INQUIRING PHOTOGRAPHER ASKED YOU:
"WHAT'S YOUR Dream MOTION PICTURE?"
—YOU'D PROBABLY ANSWER:



"The boxoffice attraction of my Dreams would be:



A FAMOUS PROPERTY

with

A GLAMOROUS FEMININE STAR

plus

A ROMANTIC MALE CO-STAR

teamed for

LOVE AND LAUGHTER

with

A DIFFERENT SLANT

all packaged

FOR ENTERTAIN-MENT ONLY"



MISTER, PARAMOUNT HAS MADE YOUR Dream COME TRUE....



All you've ever dreamed about ...to bring in customers... is all in .....



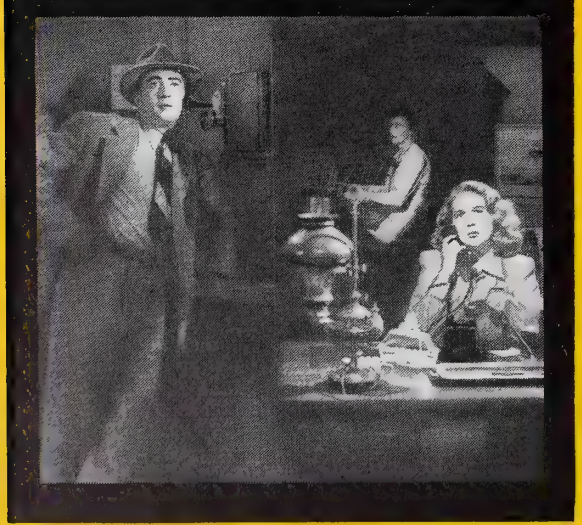
A FAMOUS PROPERTY

. . . the $4.40 Broadway hit by a Pulitzer Prize playwright. With 440 laughs about a dreamy-eyed doll who always managed to catch the bride's bouquet but couldn't ever quite catch the groom.



A GLAMOROUS FEMININE STAR

. . . a new Hutton in a new topper for her talents, giving her a wider range than even "The Perils of Pauline" . . . for she circles the wide world on a hilarious husband hunt and bags a big bad wolf.



A ROMANTIC MALE CO-STAR

...Macdonald Carey fills that order. You showmen voted him one of the first-line box-office personalities developed since the war (M. P. Herald poll) . . . and today his popularity is at the boiling point.



BETTY HUTTON · MACDONALD CAREY

in

"Dream Girl"



LOVE AND LAUGHTER

. . . It's more romantic than a honeymoon. And it's even more fabulously funny than the original stage hit . . . when Betty with her head in the clouds, keeps a whole string of boy-friends in a fog.

A DIFFERENT SLANT

. . . yes, all this—plus something different added for sensational boxoffice selling—for Betty plays a whole cavalcade of glamor roles from Manhattan to Tahiti while she's looking for that sweetie.

FOR ENTERTAINMENT ONLY

. . . and only Entertainment Expert Mitchell Leisen could give it so much gaiety. It's song-spiced too . . . with that torchy number, "Drunk With Love" and that title-selling love song "Dream Girl."

with

PATRIC KNOWLES
VIRGINIA FIELD
WALTER ABEL
PEGGY WOOD

A Mitchell
LEISEN
Production

Produced by
P. J. WOLFSON

Directed by
MITCHELL LEISEN



...So No Wonder Its World Premiere at N.Y. Paramount Drew These

CHEERS FOR THE GIRL WHO'S THE Dream *OF THE SCREEN*

From the Broadway That Loved the Play!

"The most enjoyable American picture in months. Betty's style works like an old-fashioned 4th of July."
—*N. Y. Post*

"A delightfully kidding film. First audiences greeted it hilariously at the Paramount."
—*Journal of Commerce*

"The play has been faithfully preserved. A new-look Hutton in this worthwhile comedy."
—*N. Y. Mirror*

"Paramount has turned out a sure-fire boxoffice winner from Elmer Rice's smash play." —*Variety*

"A delightfully entertaining picture. Betty makes the role her very own. Carey is outstanding."
—*Daily News*

"Plenty of comedy . . . pointed up for laughs. Miss Hutton has an acting job to do and does it well." —*N. Y. Sun*

"Many laughs . . . bright packaging to reach the widest possible market. Goes all out for comedy."
—*Brooklyn Eagle*



Your Boxoffice *Dreams* Will KEEP Coming True—All During

Betty Hutton • Macdonald Carey
in **"DREAM GIRL"**

Bing Crosby • Joan Fontaine
in **"THE EMPEROR WALTZ"**
Color by Technicolor

Ray Milland • Ann Todd • Geraldine Fitzgerald
in HAL WALLIS'
"SO EVIL MY LOVE"

Jean Arthur • Marlene Dietrich • John Lund
in **"A FOREIGN AFFAIR"**

Alan Ladd • Donna Reed
in **"BEYOND GLORY"**

PARAMOUNT'S SUMMER HIT WAVE

Studio Activity Moving Upward; 36 in Work As 20th-Fox Starts 2

by WILLIAM R. WEAVER
Hollywood Editor

Eight pictures were started and four sent to the cutting rooms to lift the production index from 32 to 36, with six releasing companies represented in the new undertakings.

Producer William Perlberg started "Chicken Every Sunday" for 20th Century-Fox, with George Seaton directing Dan Dailey, Celeste Holm, Alan Young, Colleen Townsend, Connie Gilchrist and Martha Stewart. Sol M. Wurtzel launched "Tucson," also for 20th-Fox release, presenting Jimmy Lydon, Penny Edwards, Charles Russell and Marcia Mae Jones under direction of William Claxton.

Universal-International got going on "Criss Cross," which Michael Kraike is producing and Robert Siodmak directing, with Burt Lancaster, Yvonne De Carlo, Dan Duryea, Richard Long and H. B. Warner in the cast.

Nasser, Small Start Two For U.A. Distribution

James Nasser Productions rolled "Some Rain Must Fall," for United Artists release, with Alfred E. Green directing William Bendix and Dennis O'Keefe in the top roles.

Edward Small turned cameras on "Indian Scout," also for UA release, which Ford Beebe is directing. George Montgomery, Ellen Drew, Philip Reed and Noah Beery are the principals.

RKO Radio mounted a Tim Holt Western, "Brothers in the Saddle," which Herman Schlom is producing and Lesley Selander directing.

John Sutherland went to work on "The Strange Mrs. Crane," for Eagle Lion release, with Peter Stewart directing Marjorie Lord, John McGuire, Pierre Watkin and Ruth Brady.

Monogram's contribution is "Silver Trails," a Jimmy Wakely number, with Louis Gray producing and Christy Cabanne directing.

Americans to Make 3 Pictures in Pakistan

Abdul Kadir Khan, in America upwards of a year in behalf of the Indian film industry and now in Hollywood for final conferences with studio executives preliminary to returning home, this week informed MOTION PICTURE HERALD that he had completed arrangements for the production of three feature pictures at Lahore, Pakistan, by American producers, and for exhibition in this country. It will be the first time this has been done, he says, and the innovation reflects directly the change in official attitude and policy which has followed upon the inception of a new government in India.



Abdul Kadir Khan

The three pictures, which are expected to be the first of many, will be made in English and will present two or more American stars in each case, with Hollywood directorial and technical talent handling production. The subjects have not been decided upon as yet, but the intention is to use strictly entertainment material with universal appeal, since the prime purpose of the project, although not despising the profit motive, is to promote world understanding of India in order that India may receive the benefits of informed world interest.

Mr. Kadir, vice-president of the Chamber of Commerce of N.W.F. Province, Western Pakistan, describes the present conditions confronting the film industry in India as far more conducive to progress, enlightenment and expansion than any that have prevailed heretofore. Under a governmental policy dedicated to fostering education and hygiene as essential fundaments of economic development, large numbers of theatres are being erected and mobile units implemented. Attendance, always good in India, is on the increase in consequence of other governmental policies which have the effect of placing more money in the hands of the workers. The peace that has come in the wake of turmoil is another force at work in behalf of industrial expansion.

During his stay in America, Mr. Kadir has presented the Indian case to the United Nations, outlining cultural as well as economic problems and obtaining assurances of cooperation. He has conferred with film company heads in New York and here, and has also visited some cities of companies manufacturing film equipment and accessories, which India now requires in volume.

Says Government Is Anxious for Agreements

The decision to make films in India for exhibition in this country has roots deep in Indian policy, governmental and industrial, and represents, says Mr. Kadir, a bid for recognition and understanding rather than for commercial gain. He says there are some controls over dollar withdrawals, as in other countries, but that there also is governmental determination to work out agreeable arrangements to cover such matters as the production of American films in India.

Hassam Khyyam, graduate of the University of Southern California's course in film production, will remain in Hollywood following Mr. Kadir's departure to carry on with details of preparation for the three-picture program.

STARTED

EAGLE-LION
The Strange Mrs. Crane (Sutherland)

MONOGRAM
Silver Trails

RKO RADIO
Brothers in the Saddle

20TH CENTURY-FOX
Chicken Every Sunday
Tucson (Wurtzel)

UNITED ARTISTS
Some Rain Must Fall (Nasser)
Indian Scout (Small)

UNIVERSAL-INTERN'L
Criss Cross

COMPLETED

COLUMBIA
Quick on the Trigger
Walking Hills
Undercover Man
FBI Meets Scotland Yard (Edward Small)

SHOOTING

COLUMBIA
The Dark Past

ENTERPRISE
Tucker's People

M-G-M
Act of Violence
Sun in the Morning
Command Decision
Words and Music
The Bribe

MONOGRAM
The Last of the Badmen (Allied Artists)

REPUBLIC
The Plunderers
Son of God's Country
Grand Canyon Trail

RKO RADIO
Baltimore Escapade
Every Girl Should Be Married
Enchanted (Goldwyn)

20TH CENTURY-FOX
Yellow Sky
Letter to Three Wives

UNIVERSAL-INTERN'L
Mexican Hayride
You Gotta Stay Happy (Rampart)
Countess of Monte Cristo (Westwood)
The O'Flynn (Fairbanks)
Family Honeymoon

WARNER BROTHERS
My Dream Is Yours (Curtiz)
June Bride
Silver Lining
The Girl from Jones Beach
The Younger Brothers
South of St. Louis (U. S. Pictures)
Fighter Squadron



COLUMBIA PICTURES

presents

DOROTHY LAMOUR

as

Lulu Belle

co-starring

GEORGE MONTGOMERY

with

Albert DEKKER • Otto KRUGER • Glenda FARRELL • Greg McCLURE

Screenplay by Everett Freeman • Additional Dialogue by Karl Kamb • Based upon the play by Charles MacArthur and Edward Sheldon,
produced by David Belasco • Directed by LESLIE FENTON

A BENEDICT BOGEAUS PRODUCTION



Lulu Belle was a lowdown gal with highfalutin ideas!



BOUT TELECAST TO THEATRE SCREEN

Showing at Philadelphia Fox and Paramount in New York a Precedent

The television spotlight dramatically shifted from the Republican political convention to the Fox and Paramount theatres in Philadelphia and New York Thursday where the much-ballyhooed Louis-Walcott fight was to have been presented on the large screens of these motion picture houses via television.

The decision to permit the fight to be shown in the theatres was sudden and involved a number of important precedents in the realm of theatre television.

The bout, first of its kind to be projected on a theatre screen while actually originating in another city, was also to be the first theatre pick-up of a network broadcast. NBC gave permission to Twentieth Century-Fox and Paramount to show the fight to a paying audience.

Relayed From New York

The telecast was to have been broadcast by the NBC station in the convention city. The Fox theatre, which seats 2,400, was to have picked it up for direct projection on a 20 by 18 foot screen. The Paramount was to have used its intermediate film system.

The machine to be used was a model developed as the result of the joint RCA-20th-Fox research project. Since the decision to show the fight via theatre television was made only Tuesday afternoon, RCA and Fox engineers were working feverishly to assemble the equipment at the Fox Theatre. The experimental large-screen projection model at the Fox Movietone Studios in New York had to be partly dismantled and shipped to Philadelphia. The only other time when this large-screen projector was shown was at the Warner lot on the coast some weeks ago.

Own Coverage Contemplated

As of Wednesday noon, when rain forced postponement of the fight until Thursday, 20th-Fox had intended to hold the large-screen demonstration before a specially invited audience of convention bigwigs. This, it was felt, would make excellent publicity for this television form. Both 20th-Fox and Paramount acquired television rights through the payment of an unspecified sum of money to the Twentieth Century Sporting Club. There still was a possibility that Paramount might cover the fight with its own cameras. Company executives also had not yet given up the idea of bringing the conventions to the theatre screen.

Twentieth-Fox knew late last week that there was a possibility of televising the fight in the theatre. Several tests were made in tre's sound system with excellent results. The 20th-Fox spokesman said that there the Fox house on Sunday, utilizing the theanow existed also a possibility of showing some of the convention scenes in the theatre.

The NBC approval of the showing of theatre television to a paying audience is regarded as being of the utmost importance to large-screen video. It was largely on NBC's insistence that Paramount was refused permission to televise the conventions into the Paramount theatre, New York. The network in the past has stood pat on its refusal to let theatres pick up its television broadcasts when paying audiences were involved. With the showing of the Louis-Walcott fight the network has given an indication of a change of heart.

Of further significance was the approval given the demonstration by the promoters of the fight who, only a week ago, categorically stated that the bout would and could not be shown in theatres.

Seven NBC stations were to bring the fight to some 10,000,000 viewers.

PRECEDENT

Courts in Philadelphia and Boston this week set a legal precedent for theatre television when they ruled that no public places may pick up telecasts without permission when they charge admission for such showings. Justice Harry S. McDevitt in Common Pleas Court, Philadelphia, enjoined the Lawndale theatre and the Broadwood Hotel there, and Mechanics Hall in Boston was similarly enjoined. Justice McDevitt described such pickups as "an attempt to capitalize on plaintiffs' expenditures in promoting and exhibiting a fight by television" and as "an unlawful appropriation of their property rights". NBC alerted its stations with respect to the ruling.

WPIX Gets Video Rights To 38 U. A. Features

WPIX, the television station of the New York *Daily News,* this week announced that it had acquired the video rights to 31 United Artists features, seven Laurel and Hardy comedies, and a series of shorts. Under the deal, the station must use up this product within one year, but can play each feature only once. WPIX only recently obtained the exclusive television rights to 24 Korda pictures in the U. S. Among the films to be included in the deal are "Housekeeper's Daughter," "Of Mice and Men," "One Million B.C.," "Captain Caution," "Captain Fury," "The Chump at Oxford" and "Brooklyn Orchid."

Video, Newsreel Vie in Covering Republican Meet

Television, operating an 18-station hookup—the largest in the medium's history—got ready for an all-out try to seek new recognition from the public this week as it trained its many cameras on the tumultuous proceedings at the Republican National Convention in Philadelphia.

With the glare from hundreds of lights flooding Convention Hall, four television cameras, each with a turret of four lenses, and 30 newsreel cameras, picked up the convention activities. Television operated in a pool with each of the participating companies handling the cameras for a day. The newsreels covered the convention individually. Most of them incorporated footage in the regular issues, but at least two—Universal and News of the Day—shipped the first shots to theatres Monday night instead of waiting for the regular Wednesday makeup.

NBC Has 60-Hours Schedule

To achieve the most thorough coverage possible, the television companies transmitted the convention "live" to the stations on the network, staying on the air about 10 hours a day average. Most of the stations not on the east coast network with its estimated audience of more than 10,000,000 were served with film recorded off the television receiver tube. NBC used its Kinescope recorder also to present summaries of the day's event to evening viewers. WPIX, New York, recorded the shows and sent them to WGN-TV in Chicago. Paramount also used its system to provide its stations in Los Angeles and Chicago with pictures.

To provide background information, NBC cooperated with *Life* Magazine in the presentation of nine documentary films produced especially for the convention. NBC alone had scheduled more than 60 hours of convention telecasts. The pool signal from the hall was good if somewhat blurred at times. Much of the material presented lacked punch and the commentators often were at a loss for subjects to fill the dramatic needs of the television screen. All of the networks presented a long series of special interviews with delegates and convention personnel.

Sports Still Preferred

Although general interest in the televised convention show was lively in New York, bars and restaurants reported that their clientele still preferred sports for the time being. Many did not even have their sets turned on during the day. It was expected, however, that interest would heighten considerably once the balloting started. Said one gent after viewing the flickering image of one of the speakers from Philadelphia: "What this country needs is more ball games and less politics."



THE SURPRISE PICTURE OF THE YEAR!

THE FULLER BRUSH MAN

is doing sensational business in all engagements—large and small—holding over everywhere!

- ✓SEATTLE
- ✓OAKLAND
- ✓STOCKTON
- ✓HARRISBURG
- ✓CINCINNATI
- ✓TOLEDO
- ✓CLEVELAND
- ✓SAN FRANCISCO
- ✓HARTFORD
- ✓DETROIT
- ✓SPRINGFIELD, ILL.
- ✓TUCSON
- ✓BUFFALO
- ✓NEW YORK
- ✓OKLAHOMA CITY
- ✓DENVER
- ✓WASHINGTON
- ✓HAVERHILL, Mass.
- ✓PORTLAND, Ore.
- ✓SPOKANE
- ✓SALT LAKE CITY
- ✓PHOENIX

✓ **Check with the exhibitors who have played it or are playing it!**

COLUMBIA PICTURES
presents

RED SKELTON
as
THE FULLER BRUSH MAN

co-starring JANET BLAIR

with
Don McGuire • Hillary Brooke • Adele Jergens • Ross Ford • Trudy Marshall

AN EDWARD SMALL PRODUCTION

Screenplay by Frank Tashlin and Devery Freeman
Based upon a SATURDAY EVENING POST story by Roy Huggins
Produced and Directed by S. SYLVAN SIMON

COLUMBIA PICTURES

2 WINS, ONE LOSS, CONGRESS SCORE

Decontrol of Building and Recognition of Screen Important Victories

by J. A. OTTEN
in Washington

The film industry scored two impressive victories and suffered one major defeat in the last session of the 80th Congress, which adjourned early Sunday morning, probably not to return except in extreme emergency.

Outstanding failure was the death in embryo of all moves to cut the admission tax back to the pre-war 10 per cent. A score of bills were introduced in the House to this end, and several attempts made to get some reduction tacked on to the general income tax reduction bill, but the admission tax cut went the way of all other excise tax reductions—"too costly—maybe next year."

Lift Building Restrictions

Offsetting this were two accomplishments: the ending of government restrictions on building new theatres, and the widespread recognition in Congress of the important role films are playing, with other information media, in implementing our foreign policy abroad.

This recognition was concretely embodied in two pieces of legislation passed this session—the Smith-Mundt bill, authorizing the State Department's overseas information program (the report on this bill had lots of nice things to say about motion pictures), and the European Recovery Program bill, which specifically authorized $15,000,000 to guarantee producers and publishers convertibility of some of the costs of sending films and books into Marshall Plan nations.

Only $10,000,000 of this was actually appropriated, the economy-minded Appropriations Committees slicing the total. Figures submitted by the Motion Picture Association to the State Department indicated the industry hoped to get about $4,500,000 back from this provision.

High Budget Hit Tax Cut

The failure to win a cut in the admission tax rate did not stem from any feeling in Congress that the high 20 per cent rate is a good one or should stay that high indefinitely. Rather it was a result of the fact that after Congress whipped through the income tax reduction bill—which benefited film folk along with all other taxpayers—it just couldn't afford to make any other large reductions in Federal revenue. And if the rearmament and European Recovery programs continue in high gear next year, the chances of an admission tax cut then will be little better than they were this year.

The House, on the last day of the session, passed another tax bill—the so-called general tax revision bill, but it was too complicated for the Senate to handle, and probably will not be handled there even if Congress should return. This is the bill to which Paramount hoped to add a section making tax-free any gain realized from the sale of theatres divested by a court decree providing the proceeds were reinvested in other theatres. The Treasury expressed sharp opposition and the issue became temporarily academic when the Supreme Court sent the divestiture issue back to the New York District Court.

See Aid in Tax Bill

The tax revision bill, which probably will be reintroduced early next session, has several other provisions which could aid film companies, however, such as easing the penalty provisions for accumulation of "unreasonable" surpluses, a change in the carry-back and carry-over periods on net operating losses, and more lenient treatment of employe stock options.

Some of the film victories this session were negative. Thus, there was very little talk of a nationwide censorship bill, which was discussed on and off in 1947, and there has been some talk—but no action so far—on plans to reopen the House Un-American Activities Committee's Hollywood investigation.

Perhaps one of the hottest film bills this year was one which split the industry right down the middle—the Allied-sponsored Lewis bill, to force producers to obtain public performing rights to Ascap film music. After a brief but heated hearing, the bill was adversely reported, four to one, by a House Judiciary sub-committee, later reconsidered and adversely reported three to two, and then lay inactive before the full committee right through adjournment.

No Action on Film Labor

The Kearns House Labor sub-committee's investigation of the Hollywood jurisdictional disputes took days of hearings and thousands of printed pages, but as yet has produced nothing but charges and countercharges.

Congress and the President did put into law one minor film tax bill—lifting the admission tax from tickets given free of charge to hospitalized veterans and hospitalized servicemen. The MPA also suported a bill —now law—increasing the copyright fee from $2 to $4.

Nothing was ever heard—beyond brief hearings—of a bill to establish nationwide Daylight Saving, opposed by the Theatre Owners of America. Other legislation of interest to the industry which "never got nowhere" at this session were: measures sponsored by Rep. Mundt and Sen. Aiken to spend $2,225,000 for films on American history and democracy for showing to schools and adult education groups; bills to modernize the House and Senate caucus rooms, including motion picture projection facilities (a new Senate Office Building, authorized at the end of the session, would have film facilities).

However, the Federal Communications Commission will be under investigtaion for the next few months by committees on both side of Capitol Hill. Last Saturday the House approved a resolution setting up a special committee to go over the FCC, including its supervision of program content and possible pro-Communist influences. Monday, Senate Commerce Committee Chairman White, author of a bill to overhaul the FCC and Commission procedure, named a sub-committee to hold hearings.

LATE REVIEW

Tap Roots

Universal—Wanger Secession Story

Not since "Gone with the Wind" has Hollywood dealt with the Civil War theme to such dramatic and pictorial advantage as in this George Marshall production in Technicolor for Walter Wanger Pictures, Inc. In this film as in that one, a powerful personal story is in the foreground. It alternates with a stirring historical narrative in making a strong bid for audience interest, both coming to violent crisis in a bloody battle sequences staged with brilliant realism.

Similarly, too, the principals in the highly emotional romantic central theme are an undisciplined hero and a headstrong heroine, played splendidly by Van Heflin and Susan Hayward. The picture is top grade, professionally; solid merchandise, commercially; adult in concept and subject matter, sexy, but not vulgar, and far enough outside contemporary product to give promise of rich grosses wherever exhibited.

The scene is Lebanon Valley, Mississippi, in 1860, regarded by the Dabney family as their personal realm, with the result that when Mississippi secedes from the Union, Lebanon Valley secedes from Mississippi. The family head recruits neighbors and arms them, determined to fortify the Valley against state, Confederate or Union troops. Van Heflin, a notorious but powerful publisher, joins Dabney in the conspiracy because he is in love with Susan Hayward, Dabney's willful daughter, despite her engagement to a weakling soldier who, when she is injured, runs away with her sister.

Several stimulating conflicts, involving all members of the cast, pile up complications which come to a head when Hayward goes to the headquarters of the soldier who betrayed her, and who now is in charge of forces about to sweep down on the Valley, and spends a night with him in an attempt to delay the armed advance. The sacrifice fails its purpose, and the Confederate forces annihilate the Valley's defenders, but Heflin and Hayward face a grim future united.

The script by Alan Le May, from a novel by James Street, flows swiftly, smoothly, and contains several notable high points in which Heflin, Hayward, Boris Karloff, Ward Bond, Arthur Shields and others turn in excellent performances.

Previewed at the Academy Awards theatre, Hollywood, to an all-press audience which applauded roundly. Reviewer's Rating: Excellent.
—WILLIAM R. WEAVER.

Release date, not set. Running time, 109 min. PCA No. 12947. Adult audience classification.

Keith Alexander	Van Heflin
Morna Dabney	Susan Hayward
Tishomingo	Boris Karloff
Aven Dabney	Julie London
Clay MacIvor	Whitfield Connor
Hoab Dabney	Ward Bond
Bruce Dabney	Richard Long

Honoring A Showman

LEN CHANT, LANCASHIRE MANAGER, RECEIVES QUIGLEY OVERSEAS AWARD

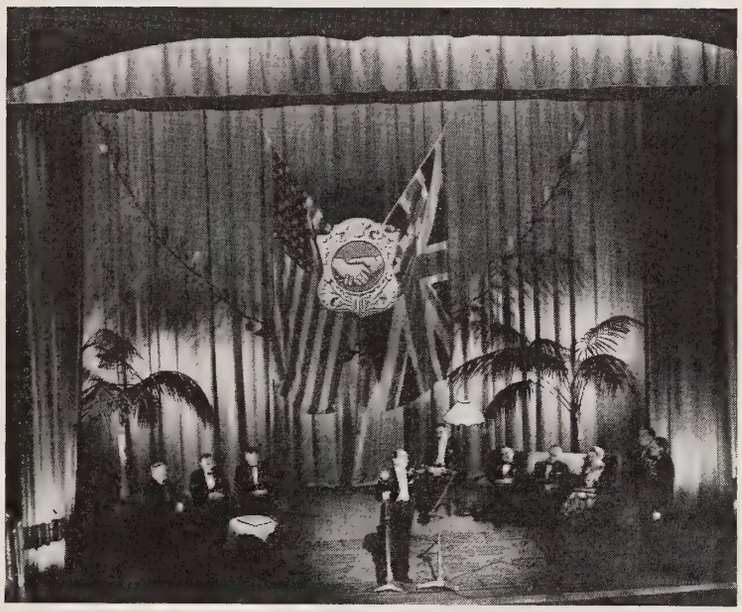
by PETER BURNUP
in Preston

THE Quigley Overseas Award for Showmanship was presented to Len Chant, manager of the New Victoria theatre, Preston, Lancashire, on June 11. The presentation ceremonies were on stage before an audience, not of showmen, but of Mr. Chant's fellow citizens of Preston, and the city dignitaries, including the deputy mayor, Alderman Beckett and others.

The award itself, an illuminated scroll and a check, was presented by actor Eric Portman after ceremonies conducted by senior officials of the Gaumont British circuit: Neville Snell, divisional controller, and Charles Brown, deputy controller.

To Mr. Chant's townsfolk, and in sentiment expressed by Deputy Mayor Beckett, the award betokened international goodwill. Said Mr. Beckett: "It is a magnificent demonstration of Anglo-American good neighbourliness, of whose urgent, vital necessity Preston's people are profoundly aware."

After the ceremonies Victor Powell of the G-B London office represented J. Arthur Rank as host at a supper in the theatre's restaurant for the guests of honor. Following that, the entire staff had a party in the theatre after the show.





ON STAGE, above, at the New Victoria, Preston: the presentation of the Quigley Overseas Awards. Mr. Len Chant, the winner, is at the microphone.

THE WINNER, left, with his family and with actor Eric Portman, who did the honors of presentation. Left to right: Mrs. Chant, Sr., Mr. Portman, Len Chant, examining the award; Mrs. Chant, and Mr. Chant, Sr., himself an old showman.



INTERESTED SPECTATORS, Hope and Peter Burnup, center, Quigley Publications London manager and editor, respectively, with Mr. Chant, left, and Mr. Portman.



CEREMONIES at the station on the arrival of the visiting dignitaries. Mr. Chant is at the right with Mr. Hurst, stationmaster (top hat).

"I, Jane

starring RUTH HUSSEY J
with GENE LOCKHART
and ADELE MAR
A REPU



PRE-
COAST

THROUGH RA

RALPH EDWARDS' TRUTH O

**An audience of more than 60,
search for "Miss Jane Doe" in**



*Mary Ruth Wade of Lake Charles, La.,
selected from 15,000 entries.
She will soon be seen in
Republic's "The Plunderers."*

Doe"



ARROLL VERA RALSTON
N HOWARD • BENAY VENUTA
AMES BELL • JOHN LITEL
IC PICTURE

SOLD
TO COAST

'S MOST POPULAR SHOW
CONSEQUENCES

00,000 heard the nation-wide
ree weeks of smash publicity.

Screen Play by LAWRENCE KIMBLE Adaptation by DECLA DUNNING
Associate Producer-Director—JOHN H. AUER

ALBANY

Albany theatres welcomed summer with action pictures, three of the downtown first runs playing them. The Strand headed its bill with "Fury at Furnace Creek." The Grand held over "Unconquered" at popular prices, while the Ritz presented "Flowing Gold" and "God's Country and the Woman." The Palace had "King of the Gamblers" as a second feature to "The Pirate." The Leland booked "Silver River" to pair with "Three Daring Daughters." The Saratoga drive-in screened "Lady from Cheyenne," and the companion Mohawk drive-in spotted "Badman's Territory." The Paramount showed "Blockade" and "Foreign Correspondent," while the Royal played "Dillinger" and "Mutiny in the Big House." . . . The Colonial brought in a revival of "The Private Life of Henry VIII" and "Springtime." . . . Jack Delahanty, former assistant manager of the Colonial, is now at Hellman's Paramount in the same capacity. . . . Kirby Higbe, owner of Higbe's Hall in Big Moose, was on Film Row booking. Paul Goldman, of New York, was another visitor.

ATLANTA

Universal-International's new office manager, Leo Goldsmith, will report for duty June 21, transferred from the Cleveland, Ohio, branch. . . . In the city booking were: Maury Passero, Classic Pictures, New York; Mrs. W. W. Osman, Clovington, Ga.; Bill Mattingley, who was formerly sales representative for Monogram in Memphis and New Orleans; Dick Johnson, Florida State Theatres, in the booking department at Jacksonville; O. M. Garrett and W. H. Alexander, Roopville, Ga.; Mose Leibowitz, Grand Amusement Co., Chattanooga; Ralph Johnson, the Georgia Tent theatre, and O. C. Lam, Lam Amusement Co., Rome, . . . The Atlanta Tent Variety Club presented to the Bankhead Playground a check for $25,000, and $10,000 to the Scottish Rite Hospital. . . . The Playhouse and Carroll, in Carrollton, Ga., has the green light for Sunday shows in that town. Profits will go to the Carroll City-County Hospital. . . . The Friendly theatre, Slocomb, Ala., was completely destroyed by fire on June 8. Loss was about $15,000. . . . It is reported that Crescent Amusement Co., Nashville, Tenn., will take over the Old Hickory theatre, Old Hickory, Tenn., August 1. . . . Another fire in Alabama damaged the New Fort theatre, Fort Depoist. Loss was $12,000. . . . Atlanta radio stations will change networks as follows: WAGA will joint with Columbia September 26, and WGST will join up with Mutual. . . . Riley P. Davis has been appointed assistant to John W. Mangham, president, Screen Guild of Georgia.

BALTIMORE

Heavy rains cut into weekend business for week starting June 17. Ten first runs changed pictures, offering eight new productions and one reissue. "Another Part of the Forest" good at Century. "Tarzan and the Mermaids," plus vaudeville, very good at Hipodrome. "River Lady" okay at Keith's. "Give My Regards to Broadway" very good at the New theatre. "B. F.'s Daughter" good at the Stanley. "Nicholas Nickleby" very good at the Little. "Fighting Father Dunne" okay at the Town. "Rocky," with



"Abroad with Two Yanks," good at the Times and Roslyn. Mayfair brought back "Rebecca" to fairly good business. . . . Durkee Circuit's new enterprise, the North Point drive-in, opened to the public night of June 24. . . . Lou Fenwick, formerly assistant manager of I. M. Rappaport's Town, transferred to Little as assistant manager to H. Ted Routson. . . . Miss Joyce Roberts has been succeeded by Miss Lois Berlin as secretary to William K. Saxton, Loews' city manager. Glen, Grenburine, Md., has had the fire damage repaired and has been remodeled and reopened by Mrs. J. H. Gruver and her son, Robert.

BOSTON

Business is just average in spite of some rainy weather. The leading feature is "Homecoming," now at Loew's State and Loew's Orpheum. Good business during the first week demanded a holdover. "The Search," at the Astor, was also held for a second week. The foreign-made 'Fanny" played three weeks at the Exeter. "Citizen Saint" failed badly at the Modern. "Fort Apache" played four weeks at the RKO Boston. . . The Criterion will open shortly when renovations are completed. The house was damaged by fire. . . Graziano-Zale fight pictures being booked by a great many exhibitors. . . . The RKO Memorial is fixing up its Tremont Street entrance, putting in walls . . . M&P's Bayside in Nantasket and the circuits Falmouth theatre will open for the summer months.

WHEN AND WHERE

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel in West End, New Jersey.

July 26–28: Associated Theatre Owners of Indiana annual convention at the French Lick Springs Hotel, French Lick, Ind.

August 16: International Alliance of Theatrical Stage Employees biannual convention at the Cleveland Public Auditorium, Cleveland, Ohio.

September 14-15: Independent Theatre Owners of Ohio convention at the Deshler-Wallick Hotel, Columbus.

September 16–18: International Variety Clubs mid - year convention at the Statler Hotel, Washington, D. C.

September 28–30: Theatre Equipment and Supply Manufacturers Association national trade show and convention at the Jefferson Hotel, St. Louis.

CHICAGO

Loop grosses were spotty this week, ranging from very good to bad. "Homecoming," in its third loop week, topped other films with a solid $45,000. "The Pirate" and "Winter Meeting," latter with a stage show, showed considerable strength with $32,000 for both. Major disappointmement was "Letter From An Unknown Woman," which was pulled after one week. Initial week of "Arch of Triumph" was very satisfactory with $32,000. . . The Variety Club Tent No. 26 will hold its anual summer golf tournament July 16 at Westward Ho Country Club. . . Another drive-in called Sky High, was to open the latter part of June. Operated by Louis Jolinek, the outdoor theatre will accommodate 400 cars.

CINCINNATI

Fred E. Stegemeyer, 68, president of the Mt. Lookout Theatre Co., operating a group of local houses, died last week in Bethesda Hospital. . . The Cincinnati Variety Club, Tent No. 3, will hold a Charity Sweepstakes August 23 for the benefit of the Heart Fund for Children, the proceeds to be used to continue the care of the various foundlings which the club has placed in homes here. . . The stage and screen show, "Asylum of Horrors," was sold out for the August 18 midnight show at the RKO Albee and was repeated at the RKO Shubert, the engagement being for the one date only.

CLEVELAND

Milton E. Cohen will be given a send-off by industry friends at a banquet to be held July 12 in the Statler Hotel, the occasion being his appointment as Eagle Lion division sales manager in charge of ten offices. . . A memorial fund in the name of the late John D. Kalafat is being handled by Ernest Schwartz, president of the Cleveland Motion Picture Exhibitors Association. Fund is to be used to give financial aid to needy Western University students. . . Julius Lamm, with the local Warner theatre department for 18 years and manager of the Uptown theatre for 17 years, resigned last week to join Theatrical Enterprises as west coast representative with headquarters in Los Angeles. . . . Maurice Lefko arrived in town Monday to take over as RKO division manager, succeeding Milton E. Cohen, resigned. . . William B. Ward, onetime owner of the Ohio theatre, Kenton, Ohio, and former Fox branch manager in Detroit, has died at his home in Kenton of a heart ailment. He had been inactive for several years.

COLUMBUS

Average grosses were recorded in three downtown theatres with new attractions. "Another Part of the Forest" at the Palace, "The Lady from Shanghai" at the Ohio, and

(Continued on page 42)

THE TWO HOTTEST NAMES IN GOLF... IN THE SEASON'S TOP SPORTS SHORT!

WHAT A PHYSIQUE

WHAT A TECHNIQUE

FRANK "Muscles" STRANAHAN,
British Amateur Champion, U.S. Tournament Ace!

LOUISE SUGGS,
U.S. and British Women's Amateur Champion!



A new RKO Pathe scoop to delight the growing host of golfing millions — and every other sports lover. The most thrilling golf shots ever caught by camera. RELEASED NOW at season's peak!

An RKO Pathe
SPORTSCOPE

"MUSCLES and the LADY"

Produced by JAY BONAFIELD
Distributed by
RKO Radio Pictures, Inc.

RKO RADIO PICTURES

(*Continued from page 40*)

"Black Bart" at the Broad were the new entries. "Bring 'Em Back Alive" continued its return engagement at the Grand. The art World played "Holiday Camp" which got a good press. . . . Larry Caplane, manager of the RKO Grand, will become manager of the RKO Brandeis, Omaha, Nebraska, July 20. . . . Jerry Shinbach, former Palace manager now in the Chicago division office of RKO, was a local visitor. . . . State censorship fees in the first quarter of 1948 amounted to $89,321.75, it has been announced. . . . Fred Rowlands' Main has a new paint job on its marquee. . . . Local theatres will be faced with competition from a roller derby nearly the whole month of July. The derby will be held July 4-22 in Red Bird Stadium. . . . Mansfield, Ohio, city council adopted Daylight Saving time, but Mayor Roy W. Vaughn refused to sign the ordinance. The ordinance will become law if Vaughn does not veto it. . . . Albert H. Kelly has resigned as manager of WCOL and plants to enter the television field. . . . Neil House and Deshler-Wallick hotels are installing television sets in several public rooms.

DENVER

Dick Conley, city manager, Fox Intermountain Theatres, La Junta, Colo., has been elected president of the Junior Chamber of Commerce. . . Thomas Knight, owner of the Acme, Riverton, Wyo., elected mayor of the town. . . John Woods has purchased the Zia, Springer, N.M., from Carl Garitson. . . Bohanan Bros. have bought the Mission and Drive-In, Hatch, N. M., from Marlin Butler. They have closed the drive-in.

DES MOINES

Theatre business here was poor last week due mostly to ideal out-of-doors weather. None of the downtown "A" houses reported even near-normal business as skies were sunny and temperatures mild. . . Rex Truesdell is leaving the Ames theatre circuit for the west coast. . . Mr. and Mrs. Dayle Allen of Redding have bought the Winfield, Winfield, from Harold Hill of Burlington. . . The Iowa, Cedar Rapids, observed its 20th anniversary June 6. Manager for RKO is A. H. Talbot, who has held the post since 1933. . . Articles of incorporation have been filed here by the Des Moines drive-in theatre Co. Officers are listed as Philip Smith, Boston, president; A. H. Blank, Des Moines, vice-president; Emanuel Kurland, Boston, secretary; L. M. McKechneay, Des Moines, treasurer. Capitalization: $20,000. The same officers and capitalization were listed for the Omaha, Neb. Drive-In Theatre Co. . . Otis Keskett and Willis Warner have opened a new drive-in theatre near Fort Dodge. It is the first in that section of Iowa. . . Ted Allen, owner of the Garden, Guthrie Center, is in a Des Moines hospital with a stomach ailment. . . Martha Routh is a new stenographer at Republic. . . A. H. Blank and son, Myron, have been in New York City on a business trip.

HARTFORD

Jack A. Simons, manager of the independent Center theatre, Hartford, has been named managing director of the Beacon theatre, New York. Margaret Tilley, Center's assistant manager, has become acting manager of the local theatre. . . Jay Finn of Boston has been appointed manager of E. M. Loew's Hartford drive-in theatre, Hartford, succeeding Vincent O'Brien, who has been transferred by the circuit to Boston. . . Fred Orcatrano of Waterbury, Conn., has made application with the Connecticut Police Commissioner for Certificate of Approval for a motion picture drive-in theatre to be located on Route 6A, Milldale, Conn. . . Construction has started on a new 1,400-seat theatre at Norwich, Conn., for the Loew-Poli circuit. . . Andrew W. Granniss, 83, of Terryville, Conn., who built the Terryville Auditorium is dead. . . Eddie Sellette, Crown, Hartford, manager, has a new afternoon service for mothers—it's a baby carriage parking service for matinees.

INDIANAPOLIS

At their board meeting here Tuesday, directors of the Associated Theatre Owners of Indiana passed a resolution expressing apreciation of Abram F. Myers' work on behalf of independent exhibitors in the motion picture anti-trust case. . . Johnny Schwin, Lagrange exhibitor, entertained about 40 exhibitors and film men at his annual party on Lake James last Tuesday. . . V. J. Mack, formerly manager of the Avalon and Ambassador, switched to the Cantor circuit's Rodeo. . . Carl Niesse's Vogue theatre, last new film house built in Indianapolis, celebrated its 10th anniversary Sunday. . . Business is still sluggish here. "Miracle of the Bells" took $11,000, a little under average, at the Indiana last week and most other attractions were under. "The Lady from Shanghai" got $10,000 at Loew's and "Bambi" $9,000 at the Circle.

KANSAS CITY

Glen Hall, Cassville, Mo.; Virgil Harbison, Tarkio, Mo., and Dale Danielson, Russell, Kan., are chairmen of the general committee planning the annual convention of Missouri-Kansas Theatre Association to be held October 5-6. . . . W. A. Burke, formerly with RKO, and T. M. Thompson, recent Disney representative, have formed a theatre partnership. Their first theatre is at Yankton, S. D. The building is now under construction, to open August 1. . . . Ernest Block's new Civic at Sabetha opened June 17. . . . Winston Brown has succeeded W. A. Burke as office manager at RKO, Bob Krause, formerly with Monogram, succeeds Mr. Brown as RKO booker. . . . Fox-Midwest neighborhoods—12 of them—are assisting the Kansas City Public Service Company and the Safety Council in a special traffic safety drive.

LOS ANGELES

Sam Russo reports that his new Campus drive-in open July 1. It has a capacity of 500 automobiles. . . Joe Ramero, Monogram shipper, fell off a cliff at one of the local beaches and broke a rib. He is in a critical condition at the General Hospital. . . Moe Hernandez has sold his Kiva theatre to the firm of Goldblum and Karnack. Jack Brockman will operate the house for the new owners. . . The Melvan theatre has been taken over by Al Olander and Jack Chazan from Southern California Theatres, former owners. . . George Diamos, head of the Tucson Amusement Co. was in town. Henry Dreher, operator of the American in Newhall, was on Film Row buying and booking as was Tommy Huntington of the Vogue in Chula Vista.

LOUISVILLE

Robert Enoch of the Elizabethtown Amusement Co., has announced plans for the construction of a 500-car drive-in to be built just outside Elizabethtown. . . Frank H. Riffle has resigned as field manager of the Altec Service Corporation, working out of Cincinnati, and is now chief engineer for the Falls City Theatre Equipment Co. . . Out-of-town exhibitors on Film Row: Lewis Baker, West Point; Morris Smith, Taylorsville; E. L. Ornstein, Marengo; A. N. Miles, Eminence; M. H. Sparks and Ray Coleman, Edmonton; D. B. and W. J. Allen, Caneyville; C. K. Arnold, Bardstown; R. L. Harned, Sellersburg, and James E. Thompson, Bowling Green. . . Walter L. Campbell opened his new Bell theatre at Ravenna June 17. The house seats 300. . . The name of the Bailey at Chab Orchard has been changed to Howard's. The present owners are O. G. Raden and Hamp L. Howard. . . The National brought in the Mills Brothers for their stage attraction and played "Buffalo Bill Rides Again" on the screen. "The Bride Goes Wild" was brought into Loew's, coupled with "Port Said." The Rialto played "Hazard," coupled with "Mr. Reckless." The Mary Anderson showed "Wallflower." In with reissues were the Strand, with "Bring 'em Back Alive" and "The Arizona Ranger," and the Scoop, with "Jungle Woman".

MEMPHIS

Malco theatre brought back to Memphis, for the first time at popular prices, "The Best Years of Our Lives". And tremendous crowds of patrons poured into Malco, which led the attendance parade by a wide margin. Loew's Palace showed "On Our Merry Way"; Loew's State had "Fort Apache"; Warner showed "Raw Deal"; all playing to average crowds. Strand and Ritz had double features and average attendance. . . W. L. Moxley, Blytheville, Ark., announced he was now building a 1200-seat, $200,000 new first run theatre in West Memphis, Ark., just across the Mississippi river from Memphis. . . Variety Club adopted a resolution at its June meeting praising the accomplishments of its retiring chief barker, Herbert Kohn, Malco official. . . Mid-south exhibitors visiting Film Row: Mrs. J. C. Noble, Leland; G. W. Jones, Little Rock; Zell Jaynes, Truman; Walter Cox, Osceola; J. T. James, Cotton Plant; Mrs. Jessie Howe, Hot Springs; H. W. Pickens, Carlisle; Amelia Ellis, Mason; Mrs. R. W. Kinkle, Joiner; W. E. Malin, Augusta; S. J. Lichty, Fort Smith; Bert Bays, Grenada; W. A. Rush, Houston; John Mohrstadt, Campbell; Cliff Peck, Covington; H. G. Walden, Red Bay; Bill Kroeger, Portageville, and J. Jackson Rhodes, West Memphis.

MIAMI

"Another Part of the Forest" was the Town midnight preview and "Romance on the High Seas" was the Paramount's late-

(*Continued on page 44*)

"RED RIVER"

...should be one of the top grossing pictures of all times!

— BOB O'DONNELL

INTERSTATE THEATRES

EXECUTIVE OFFICES

INTERSTATE CIRCUIT, INC.

☆ Majestic Theatre Building, Dallas, Texas ☆

May 24, 1948

Mr. Fred M. Jack
United Artists Corporation
1915 Elm Street
Dallas, Texas

Dear Fred:

Have just had an opportunity to once again screen RED RIVER, and you will recall that we had an opportunity to screen this picture of Mr. Howard Hawks' last December.

At that time I advised you that in my opinion it was one of the great Western pictures of all times and was of particularly great importance to us here in Texas, being based upon the Saturday Evening Post story CHISHOLM TRAIL. My opinion of this picture is increased even beyond my first outstanding thoughts due to the fact that the picture has been tightened up and should be one of the top grossing pictures of all times.

My sincere compliments to Howard Hawks and to your organization for developing this great attraction.

Yours sincerely,

R. J. O'DONNELL.

Red Hot from UA

(Continued from page 42)

nighter show. . . "Give My Regards to Broadway" has grossed well at the Miami and Lincoln. A drive-in theatre is being built in Hollywood, Fla., a few miles from Miami proper. . . Another theatre will be constructed on Hialeah Drive in the near future. . . "Homecoming" had a big welcome in Miami when it opened at the Paramount and Beach this week, with patrons standing in long lines for the morning show and in even longer ones for the night performances. . . The Capitol has brough back "Christmas Eve". . . "Blondie's Reward" has comic-strip fans hurrying to the State.

MINNEAPOLIS

People found too many other things to do, what with gardens, sports, vacations and the like, and the theatres suffered as a result. "Green Grass of Wyoming" and "Hazard" enjoyed only fair weeks, but both were held over in the Loop. . . The North Central Allied board of directors has approved the instituting of a series of damage suits for alleged violation of the Supreme Court's order in the Paramount anti-trust case in regard to conditioning the sale of one picture on that of another. . . Gordon Green, sales representative for National Screen Service for the last three years, has resigned because of illness. . . Peter Campbell is planning to build a 445-seat theatre at Walhalla, N. D., at a cost of $35,000. . . A. A. Bennett plans to open his new $60,000 house in Bowman, N. D., in July. . . Charles Farquhay has been shifted by RKO Theatres from Davenport, Iowa, to Minneapolis as assistant to Bob Whalen, Twin Cities manager. . . . New owners in the territory include Leo Smith at Elkton, S. D.; Donald Gurey at Adams, N. D., and George Kappers at Hurley, S. D. . . The two RKO Orpheums in Minneapolis and St. Paul will get new fronts, new marquees and lobby refurnishings.

NEW ORLEANS

Held over for a second week at Loew's State was "Homecoming". The Saenger featured "Green Grass of Wyoming". "The Search" was showing at the Joy. RKO's Liberty featured "Lady From Shanghai" and their Orpheum showed "Tarzan and the Mermaids". The Globe featured "Fort Apache" and the Tudor "Scudda-Hoo! Scudda-Hay!" The Strand's double bill was "Last Crooked Mile" and "My Pal Trigger". . . . Alfred N. Sack, of Sack Amusement Enterprises, Dallas, has completed plans for the opening of a local exchange. Offices in the Film Building have been secured. Alton Dureau has been appointed branch manager and Eugene Youngblood, former assistant manager of the Joy theatre, has been appointed salesman. . . Visitors on the Row last week included Jimmie Tringas, Ft. Walton, Fla.; Ira Phillips, Bordelonville, La.; R. Montiel, Mobile, Ala.; A. L. Royal, and his assistant, H. E. Jackson, Meridian, Miss., and Jack Pope, branch manager for Joy theatres, Inc. . . The Grand theatre, Lake Arthur, La., operated by Ben Simth, has reopened. . . The Queen theatre, Eunice, La., owned by J. C. Keller, has been remodelled and will reopen soon. . . J. M. Guillory will open his new Delta theatre, at Oakdale, La., June 23. . . The Rex is a new theatre at Foley, Ala.

NEW YORK

A dispute arising from contract negotiations between the management of the Park Avenue theatre and the Moving Picture Machine Operators Union, Local 306, resulted in the unexpected closing of the theatre a few days last week. It reopened over the weekend with "The End of the River," a Prestige—Universal-International picture. . . . The Roxy theatre introduced its new $80,000 stage for ice shows Wednesday. . . . The world premiere of Paramount's "A Foreign Affair" will be held June 28 at the Paramount under the sponsorship of the Overseas Press Club. Proceeds of the benefit performance will go to the club's "correspondents' fund". . . Messmore Kendall, president of the New York Capitol theatre, and his son, Messmore, Jr., left for London by plane Monday to meet Mrs. Kendall. From there the family will travel through France. . . . At a luncheon meeting last Thursday a total of $252,575 was raised by the amusement division of the United Jewish Appeal. The luncheon, at the Hotel Astor, marked the formal launching of the campaign.

OMAHA

Widespread rains temporarily checked the threat of a major draught in the territory. . . . Local estimates are that the strike in the meat industry cost Omaha businesses, including the theatres, more than $5,000,000. . . . John Fisher will open his new theatre August 1. It will be the Valley, replacing the burned out Gem. . . Columbia has finished a redecorating job on its office. . . Sioux City's new drive-in, operated by Lloyd Davidson, opened at mid-month. . . Bernard Bornbaum, World War II veteran, is the new U-I salesman. . . M. R. Johnson bought the State at Red Cloud, Neb., from C. P. Knudsen. . . Howard Brookings, past president of the Iowa and Nebraska Independent Theatre Owners, won the Republican nomination for Iowa representative.

PHILADELPHIA

The opening of the Republican national convention provided a real stimulant to the summer box office drought at the downtown houses. In spite of the many competing factors, particularly from television, the center-city zone bore heavy traffic each day with the result that the theatres enjoyed a generous share of visitors. New openings predominated and the convention boom is expected to be picked up again next month when the Democratic clans convene. For the Democratic convention, U-I is preparing for the world premiere here of "Tap Roots." Only major competition looming this summer is the open air series of the Robin Hood Dell Orchestra, started June 21. . . Variety Club joined with the *Philadelphia Daily News* in a campaign to establish a summer camp for handicapped boys and girls. . . A 500-pound safe containing over $1,500 was reported stolen from the Lyric. . . Rube Shapiro installed a large screen television set at his Boulevard theatre. . . Herman Levine comes here from New York to head the real estate department of the Warner theatre circuit, succeeding Ben Wirth, who became head of the Warner Brothers Service Corp. . . Elmer Hollander has opened offices with Clark Film to handle local distribution of the Zale-Graziano fight film. . . Carl Keatsch, after 29 years with the American Seating Company, during which time he supplied seats for some of the biggest theatres in the area, retired to his estate in Manchester, Vt. . . Ira L. Schiffman, general manager of the National and Rialto, Harrisburg, Pa., returned home from the hospital following an operation. . . Kenney's Rajah, Reading, Pa., discontinued vaudeville for the summer. . . Improvements at the Strand, Reading, Pa., include enlarging the foyer and offices. . . Motion Picture Associates here donated $1,000 to the Will Rogers Memorial Hospital.

PITTSBURGH

The Civic Opera's opening attraction, "Showboat," did $35,000 in seven nights. . . . The Stanley opened its double bill of "Wallflower" and "God's Country and the Women" with a breakfast at which coffee, doughnuts and candy was served for free. Husbands and boy friends, accompanying the ladies, also were admitted free. . . Charley Eagle, manager of the Stanley, has Erwin Schramm as an assistant. He replaces Bill Finn who resigned. . . "The Pirate" only lasted one week in Loew's Penn and was moved to the Ritz. . . "Henry V" was a holdover in the Art Cinema. . . Harry Bernstein, of Columbia's exploitation staff, has been transferred to Boston. . . "Casbah" fell apart in the J. P. Harris and was replaced by "Give My Regards to Broadway". . . Morris Lefko, of the RKO exchange, has been promoted to district manager of territory embracing Detroit, Cincinnati, Cleveland and Indianapolis. He will be succeeded by Dave Silverman here. . . The Variety Club Tent No. 1 will hold its golf tourney at the Highland Country Club July 30.

SAN FRANCISCO

Plans are reported in preparation for a new drive-in theatre on a section of the El Cerrito Dog Track property. The site was recently acquired by Joseph Blumenfeld and Louis Kaliski. A shoping center will also be incorporated in the building plans. . . Ground breaking ceremonies were held last week at Willow Glen in honor of the new 1,200-seat house to be constructed by J. B. Lima, Walter Preddy, theatrical supply house owner, and Ben Levin of General Theatrical. . . Jimmy Stainton, assistant to general manager Verne Taylor of Golden State circuit, was back at his desk after several days in Mills Memorial hospital. . . The first birthday party of the local Variety Tent was celebrated last week with a dinner party and a show. . . Wes Ronsenthal, salesman at B. F. Shearer company, is hospitalized with a broken leg and arm, result of an automobile accident near Reno. . . Following opening of Blumenfeld Circuit's new Motor Movies showcase in San Raphael, Al Goodwin has appointed Lee Jett and Chet Bell as managers of the Lark and Eequoia theatres in Larkspur and Mill Valley, respectively.

SEATTLE

"State of the Union" ended its run at the Palomar after six weeks, the longest stay for any picture in Seattle for 1948. In their fourth weeks were: "Homecoming" at the Music Hall; "Fuller Brush Man" at the Liberty, and "Summer Holiday," at the

(Continued on page 46)

Terrific as T-MEN!



WARD
ALL
resents

"To repeat box-office performance scored by T-Men!" – MOTION PICTURE DAILY

"Solid box office...across-the-board customer appeal!" – Variety

"If action's what audience wants, they'll get it here!" – Film Daily

"Will pay off largely at box-office! Follows T-Men!" – Daily Variety

"Hits hard... strong woman's angle!" – M.P. Herald

"A solid item ...Should keep all audiences in a state of excitement!" – Independent

"Good music to any exhibitor's ears!" – Showmen's

"Should clean up! Names will insure good business!" – Boxoffice

Another hit for the BILL HEINEMAN DRIVE!

EDWARD SMALL presents "RAW DEAL" Starring DENNIS O'KEEFE • CLAIRE TREVOR • MARSHA HUNT with John Ireland • RAYMOND BURR • CURT CONWAY • CHILI WILLIAMS • Directed by ANTHONY MANN • Written by LEOPOLD ATLAS and JOHN C. HIGGINS • Suggested by a story by ARNOLD B. ARMSTRONG and AUDREY ASHLEY • A Reliance Picture • An EAGLE LION FILMS Release

(*Continued from page 44*)

Roosevelt. "So Well Remembered" was held over for the second week at the Varsity. . . A. R. Larson and L. L. Gillette began construction of a new drive-in theatre north of Bellingham. To be called the Motor-Vu, it will accommodate 500 cars. It is expected to be opened by July 1. . . Bob Blair, Northwest exploitation representative for Paramount, is being transferred to Hollywood. In and out of Seattle for the past 20 years, Blair was the first manager of the Paramount theatre. . . Laura Coombs, of the bookkeeping department at Warners, has resigned and has been replaced by Danna Allen. . . Phil Blake, of the B. F. Shearer office, was transferred to the Partland branch. . . Exhibitors on Film Row included: Mel Sohn, Kirkland; Ed Brobst, Bellvue; Keith Beckwith, North Bend; W. B. McDonald, Olympia; Chester Nilsson, Tacoma; Walter Graham, Shelton; Florence Benson, Friday Harbor; Bill Evans, Centralia, and Fred Gamble, Tacoma. . . Of Seattle's 21 suburban houses, 20 played special feature films for children for their Saturday matinee shows.

ST. LOUIS

The first run houses took down the crepe with the debut of "All My Sons" at Loew's, "Wallflower" at the Ambassador and "Give My Regards to Broadway" at the Fox. However, the little Shubert is still leading the parade with its popular price run of "Best Years of Our Lives." . . . What hurts is that the first run box office will again be split by seven theatres in the city when the 4,000-seat St. Louis theatre reopens its doors June 30. The theatre was closed by Fanchon & Marco in mid-April as a result of a labor dispute with the IATSE.

. . . The city has never seen anything like this summer's competition for the amusement dollar. New drive-ins, dine-and-dance spots, orchestras, swimming pools, baseball and opera are in a postwar dog-eat-dog battle for the entertainment seeker. . . . Arch Hosier is new president and general manager in a merger of Exhibitors Suply Company and Cine Theatre Suply Company.

TORONTO

The number of holdovers has been dwindling, but there were three extended engagements in Toronto with "Give My Regards to Broadway" continuing for a second week at the Tivoli and Eglinton theatres and "Homecoming" remaining at Loew's for a similar period. The strongest new attractions proved to be "Winter Meeting" at Shea's and "The Noose Hangs Higs" at the Imperial. International Film Distributors, which handles Eagle Lion (Hollywood) product in Canada, was having a field day with feature bookings at five of the 10 first run theatres, including "Out of the Blue" which was at the Fairlawn and Danforth, both Odeon units. The Victoria and Nortown, of Famous Players, had "T-Men." "The Prime Minister," a British reissue, finally secured a run in Toronto with an engagement at the International. . . . The top news of the week was the resignation of C. J. Appel, division manager of Odeon Theatres of Canada, from the presidency of the Motion Picture Theatres Association of Ontario, to be succeeded by H. C. D. Main of Toronto, an independent exhibitor. Roy Miller, manager of the Lincoln Theatre, St. Catharines, moved up to the vice-president's position. At prices scaling up to $5, the second annual benefit baseball game at Maple Leaf Stadium, was expected to produce a further $30,000 for the fund of the Toronto Variety Tent for its crippled children's vocational school.

VANCOUVER

The day-and-date policy which has been in effect at the Odeon's Plaza and Park theatres has been discontinued. Both spots will now play twin bills. . . Three-week battle against the raging British Columbia flood waters appeared won at the first of the week. River systems are falling steadily in almost all sections of the province and plans for rehabilitating evacuees and rebuilding devastated districts are already underway. It will be many weeks before repairs to flood-damaged theatres will be completed. The 850-seat Odeon theatre at Trail suffered the worst damage in the province. Theatre grosses still in the low brackets here and they look as if they will continue. Best in town were "I Remember Mama," at Strand; "Northside 777," Orpheum; "The Noose Hangs High," at Vogue, and a pair of revivals, "Rose of Washington Square" plus "Slave Ship" at the Odeon-Paradise. . . Lou Feinstein has sold his 450-seat Roxy theatre at Vancouver to Nick Baduik, from Edmonton, Alberta. Deal included the building and contents. The Odeon Circuit has leased its Oak-Bay theatre at Victoria, a 450-seater, to Percy Willis, William Dovoy has taken over the Franklin River.



And The Lines of PRAISE Set A Record Too!

"Just for delight, just for fun, ju
for the joy of living and lovi
there's no place right now like t
Music Hall." —*N. Y. S*

Resume Fight for Video Channel

Washington Bureau

With five applicants vying for the two available television channels in San Francisco, Paramount and Twentieth Century-Fox this week resumed their fight before the Federal Communications Commission for approval of their applications in that city.

This was the second phase of the FCC hearings, which started on the west coast a few weeks ago, but were transferred to Washington after arguments on technical and engineering problems had been presented. There actually are three channels in San Franciso, but the third is being reserved by the FCC pending completion of separate hearings involving Don Lee.

Besides Paramount and 20th-Fox, the three other applicants include the Columbia Broadcasting System, Station KROW in Oakland and a company headed by Ed Pauley. Subjects up for discussion at the first day of the Washington hearings included matters pertaining to the advantages of varied height levels of the sites acquired by Paramount and 20th-Fox; the potential area and population coverage and the technical problems of possible interference with other nearby television stations.

The second day of the hearings brought sharp clashes and a steady stream of critical questions from CBS and 20th-Fox on the material submitted by Paramount to support its application. The two companies tried to prove that Paramount would not live up to its contention that its stars, films and directors would be available to the new station.

Wednesday, Paul Raibourn, Paramount vice-president, testified on the relation of motion pictures to television.

Name Committee for Kansas - Missouri Meet

Glen Hall, Virgil Harbison and Dale Danielson have been made co-chairmen of a general committee to plan the annual convention of Kansas-Missouri Theatre Association, it was announced last week. The convention will be held here October 5-6. The three were appointed at a meeting of the Association's board of directors at which Homer Strowig, president, was in the chair.

Dezel Productions Holds Chicago Sales Meeting

Albert Dezel Productions was to hold a regional sales meeting in Chicago Friday and Saturday at the Blackstone Hotel. The organization has acquired various product for national distribution, including 12 reissue fetaures, 37 Westerns and four serials. Mr. Dezel was to preside, and the following managers were to attend: Edward Salzberg, Cincinnati; Walter Lambader, Kansas City; John Walsh, St. Louis; Edwin Bergman, Cleveland, and Sol Cohen and Sam Kaplan.

Sues to Compel Stanley to Sell

Washington Bureau

The K-B Amusement Company filed suit in District Court here June 17 seeking to force the Stanley Company, Warner Brothers' theatre operating subsidiary, to sell to K-B its interest in the local MacArthur theatre. K-B and Stanley each own half.

The complaint asks the court to order Stanley to transfer its interest in the MacArthur on the ground that the Supreme Court decision in the Paramount anti-trust suit stated the theatre-owning defendants must give up jointly-owned theatres where the joint ownership is an alliance with one who would be an independent otherwise.

A Warner attorney here said that, without having seen the complaint, he would judge that K-B could not get any final action from the District Court here until the New York District Court conducted further hearings on the divestiture question as it has been directed to do by the Supreme Court.

The complaint further charges Stanley and Warner with planning to maintain and preserve "monopolistic control."

Specifically, K-B charges that Stanley is attempting to block K-B's plans for a new theatre by refusing to dispose of its MacArthur interests unless K-B abandons its project.

EMPEROR WALTZ" SETS ALL-TIME



"Should turn the Blue Danube to winkling gold." —*N. Y. Times*

"Cinematic delight. A treat to eye, ear, heart and funnybone."—*Mirror*

"Grand fun that goes down in the books as one of the year's delights." —*Journal-American*

Cheyfitz Urges Industry Agree

Hollywood Bureau

Three strong forces bringing their influence to bear on Hollywood today are compelling all industry groups "to seek areas of agreement," Edward T. Cheyfitz, Motion Picture Association of America executive, said here this week, calling on industry and labor management for "oneness of thinking and action" in the period of economic adjustment now confronting the screen.

Mr. Cheyfitz spoke at a luncheon of the Hollywood AFL Film Council. The three forces at work he defined as technology, including the rising impact of television and the increasing importance of color; finance, which includes the curtailment of foreign market revenues and soaring production costs, as well as high living costs which tend, indirectly, to depress domestic theatre attendance, and legal difficulties.

The MPAA executive debunked rumors about extensive foreign production plans by the American companies which, he declared, are "ridiculous." He explained it would be impossible for Hollywood to produce more than 12 films in England and that no more than six could be made in other countries.

Mr. Cheyfitz conferred with studio, guild and union representatives at the Beverly Hills Hotel on plans for the establishment of an industry council to guide public relations. Dore Schary of RKO presided as chairman. The question was discussed fully but without any conclusion and the group adjourned with the decision to reconvene July 13, when Mr. Cheyfitz will return here. The plan most widely favored involves the setting up of Council headquarters on the coast with officers and a board representing all phases of the industry and with a permanent secretary in charge.

Short Product in First Run Houses

NEW YORK—Week of June 21

ASTOR: Calgary Stampede....Warner Bros.
Teen Age Tars.....RKO
Feature: Melody Time.....RKO

CAPITOL: Little Thinker.....MGM
Souvenirs of Death.....MGM
Feature: The Bride Goes Wild.....MGM

CRITERION: No Holds Barred.....Columbia
Stork Takes a Holiday.....Columbia
Feature: The Lady from Shanghai.....Columbia

GLOBE: Screen Snapshots.....Columbia
Kiddie Car Concert.....United Artists
Feature: Arch of Triumph.....United Artists

MUSIC HALL: Donald's Dream Voice...RKO
Feature: The Emperor Waltz.....Paramount

PARAMOUNT: Big League Glory..Paramount
A Model Is Born.....Paramount
Headiners .....Paramount
The Bored Cuckoo.....Paramount
Feature: Dream Girl.....Paramount

RIVOLI: Cuckoo Bird-Dog .....Columbia
Crime Laboratory .....RKO
Feature: Lulu Belle.....Columbia

ROXY: Mighty Mouse in the Feuding Hillbillies.....20th Cent.-Fox
Scenic Sweden .....20th Cent.-Fox
Feature: Give My Regards to Broadway 20th Cent.-Fox

STRAND: Buccaneer Bunny.....Warner Bros.
The Race Rider.....Warner Bros.
A Day at the Fair.....Warner Bros.
Feature: Wallflower .....Warner Bros.

WINTER GARDEN: What a Build...Universal
Feature: Bad Sister.....Universal

CHICAGO—Week of June 21

APOLLO: A Model Is Born.....Paramount
Feature: Anna Karenina.....20th Cent.-Fox

CHICAGO: You Can't Win.....MGM
The Little Thinker.....MGM
Feature: The Pirate.....MGM

GRAND: Disney Festival.....RKO
Feature: Fighting Father Dunne.....RKO

PALACE: Muscles and the Lady.....RKO
Feature: All My Sons.....Univ.-Intl.

ROOSEVELT: Jungle Close-Ups.20th Cent.-Fox
Mighty Mouse and the Magician 20th Cent.-Fox
Feature: Scudda Hoo, Scudda Hay.20th Cent.-Fox

UNITED ARTISTS: Nothing But the Tooth Warner Bros.
Feature: The Crusades.....Paramount

Mayfair Lowers Admissions

The Mayfair theatre, New York, has lowered its admissions for the run of United Artists' "The Time of Your Life." The scale now runs from 60 cents to $1.25. The management has reported that the attendance has increased by 1,000 admissions a day since the lowered scale went into effect June 15.



"Sly . . . opulent . . . captivating . . . engaging." —*Herald Tribune*

"Paramount shoots the works with a lavish hand." —*N. Y. Post*

"Fine idea, solidly and slick treated by Brackett, Wilder ar Crosby." —*P.*

Interstate Ends Some Joint Deals

The Interstate Circuit, Texas, has begun dissolving some of its deals with independents, returning certain theatres to those exhibitors who first operated them.

Biggest deal was reported Tuesday in San Antonio. There the partnership arrangement between Interstate and Eph Charninsky and associates has been terminated, according to a joint announcement. The agreement on 15 houses, ends July 3.

The Charninsky group will then operate the Palace, Uptown, Highland, Harlandale, Price and Star theatres, while Interstate will operate the Majestic, Aztec, Texas, Empire, State, Woodlawn, Broadway, Laurel and Sunset.

Other deals: The operation of the Rivoli and Strand at Waco returned to Abe Levy; the operation of the Rivoli and Palace at San Benito returned to Edward Brady; the operation of the Aracadia and Columbia at Ranger to B. E. Garner; the operation of the Texan, Iris and Ritz in Houston to Horwitz Texan Theatres, and the Lamar theatre at Paris to C. J. Musselman.

Malco Takes Theatres

Ozark Enterprises, which operates three theatres at Fayetteville, Ark., has been taken over by Malco Theatres, Inc., of Little Rock, it was announced last week by W. F. Sonneman, head of the Ozark concern.

People's Candy Action Against Loew's Settled

Affirmation of the settlement of a minority stockholders' suit against Loew's and present and former officers and directors over operation of the circuit's candy counters by the People's Candy Company was made in New York Supreme Court last week by Justice Louis Valente.

Under terms of the agreement Loew's will revise contracts with People's Candy, requiring the candy firm to pay Loew's subsidiaries approximately $161,000 additional for the year ended December 31, 1947.

Nicholas M. Schenck, Loew's president, will grant the company a one-year option to acquire from him 10,000 shares of present stock of the firm at $13.33 per share. This provision was made to answer charges that Loew's had failed to deduct as a corporate expense for income tax purposes alleged profit made by Mr. Schenck on the exercise of options on the company's stock and to recover profits made by him in a stock sale. People's Candy also was named a defendant.

True-Name Bill Passed In Massachusetts

The "true-name" bill went into effect in Massachusetts last weekend. This bill requires all motion picture and other actors performing in the state to register their true names and addresses with the Department of Public Safety. They can, however, use their professional names while performing. This is the first state to have such a law.

Will Sell Alone In Netherlands

The long-expected decision to sell independently in the Netherlands was made last week at a meeting of the directors of the Motion Picture Export Association in New York.

Nine American distributors were represented at the board meeting, presided over by Eric Johnston, president of the Motion Picture Association of America. In making this move, the directors said the market had "made sufficient progress economically to warrant restoring individual operation."

At the same time MPEA established a pattern for similar action in the future when it was decided to retain the MPEA setup on a modified basis. Following August 31, when the present licensing agreement ends, MPEA will function in Holland as a servicing agency, distributing films, billing and collecting film rentals and maintaining pertinent records. At least five of the companies —MGM, Paramount, RKO, Twentieth Century-Fox and Warner Brothers—will operate within this framework. Four others—Allied Artists, Columbia, United Artists and Universal—reserved decision on whether they will use the MPEA facilities.

Arnold C. Childhouse, MPEA managing director in Holland, was designated by the board to serve as temporary manager of the new service organization. Each company will have its own office staff.



"Beautifully adorned entertainment." —*World-Telegram*

Number 1 (and just *one*) in Paramount's Summer Hit Wave!

B & K Theatres Cut Loop Price To Boost Gross

Chicago Bureau

The six Balaban and Katz Loop theatres reduced their admission by nearly 50 per cent, effective Thursday, in an effort to restore falling matinee attendance and to increase Loop grosses.

The new price scale is as follows: 50 cents, tax included, to 1:00 P.M.; 65 cents, tax included, to 5:00 P.M., on weekdays; 65 cents to 3:00 P.M., Saturdays, Sundays and holidays. Evening prices remain at the present scale of 98 cents at all theatres except the Garrick, which charges 85 cents.

John Balaban, secretary and treasurer of B&K, said the cuts were aimed at redistributing theatre-going, which is now concentrated in the evening hours.

"Since the war years," he said, "the public has shown a preference for evening entertainment. Morning and afternoon attendance, which was substantial before the war, has fallen off. Today, with evening patronage still very healthy, we hope to restore matinee theatre-going at these bargain prices."

"If we can help start the ball rolling toward general reduction in commodity prices," he stated, "it will be the best investment in our more than 30 years of serving Chicago."

The Woods and Oriental theatres in the Loop will not reduce their admissions, Edwin Silverman, president of the Essaness Circuit, announced Tuesday. They will continue with their 98-cent admission at all times. RKO's two Loop theatres, the Palace and Grand, reduced admissions several months ago. Their scale is 67 cents, including tax, to 5:00 P.M., with 98 cents thereafter.

Opening Ecuador Offices

Universal and Columbia have amicably severed relations with their Ecuadoran distributor, Jaime Puig Arosemena, and are opening their own offices in Guayaquil, Ecuador. Mr. Arosemena's son, Francisco, has been appointed manager for Universal.



IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 49—Truman hailed at Los Angeles; ends tour. . . . Italy: President Luigi Einaudi takes charge of Italian army. . . . Cardinal Spellman visits Tokyo. . . . American dead honored in France. . . . American beauties. . . . Miss Atlantic City. . . . Sports: horse racing, Japanese derby, gymnastics, Austria's olympics, water skiing.

MOVIETONE NEWS—Vol. 31, No. 50—G. O. P. meets to nominate candidates. . . . Sports: Splashketball, rodeo.

NEWS OF THE DAY—Vol. 19, No. 283—UN mediator seeks Palestine peace. . . . Truman in Los Angeles. Cardinal Spellman in Tokyo. . . . France honors American dead. . . . Search begins for Miss America. . . . Aqua-ski thriller. . . . Derby day in Tokyo.

NEWS OF THE DAY—Vol. 19, No. 284—Convention special: Film story of G. O. P. drama in Philadelphia.

PARAMOUNT NEWS—No. 86—U. S. Olympic boxing finals. . . . Tennis matches in Britain. . . . Tokyo race track. . . . Memorial for fallen Yanks in France. Truman family on tour. . . . Swedish sailing expedition.

PARAMOUNT NEWS—No. 87—Republican Convention.

UNIVERSAL—No. 153—Danish ship hit by mine. . . . French honor Yank heroes in Paris. . . . Puerto Rico's largest sugar crop. . . . Flying barnyard takes off. . . . Rodeo. . . . Trick pistol-shooter displays skill. . . . Steeplechase thrills.

UNIVERSAL NEWS—No. 154—G. O. P. meets in Philadelphia. . . . UN guards fly to Palestine. . . . Miss Press Photographer selected at Atlantic City. . . . Chimp arrives in Hollywood.

WARNER PATHE NEWS—No. 88—People: Gen. Smuts, President Truman, Duke Phillip and Cardinal Spellman. . . . Palestine under truce. . . . Bouncing baby. . . . Potato harvest in California. . . . Frenchman lives upside down. . . . Kids vs. chopsticks. . . . Olympic divers Great Events: Gettysburg.

WARNER PATHE NEWS—No. 89—Republican Convention opens. . . . UN guards fly to Palestine. . . . 43 killed in airplane crash. . . . Miss Press Photographer.

TELENEWS DIGEST—Vol. 11, No. 25—G. O. P. meets. . . . First films, atom security precautions. . . . Lyndon Johnson drops in on his constituents. . . . 10 volunteers finish 35-day controlled diet. . . . Holy Land truce. . . . Czechoslovakia: Gottwald elected president. . . . Sweden Gustaf reaches 90. British engineers demonstrate air safety. . . . Kramer beats Riggs to capture professional tennis championship.

Reserve Decision on U. S. Plea for Schine Writ

U. S. District Court Judge John Knight in Buffalo this week reserved decision on a Justice Department application seeking a temporary order to restrain Schine Chain Theatres, Inc., from selling or acquiring any theatre properties without court permission. A Justice Department attorney told the court the order was intended to carry out the mandate of the Supreme Court, which recently ordered the District Court to restudy the divestiture clause. Willard S. McKay, representing the Schine circuit, contended that the mandate should be filed with the District Court with no qualifications.

MPA Retains Rosenman In Writers Guild Suit

Judge Samuel Rosenman, once adviser to the late President Franklin Roosevelt, has been retained by the Motion Picture Association of America to serve as counsel in the pending action brought against MPAA by the Screen Writers Guild. The SWG, represented by Thurman Arnold, former U. S. Attorney General, has filed suit in New York District Court for an injunction restraining the majors from allegedly boycotting persons suspected of Communist leanings.

Metro to Add to AvailabilityRuns In Twin Cities

Minneapolis Bureau

MGM is planning to increase the number of 28-day availability runs in Twin-City double-A houses, it was learned this week.

The decision follows MGM's recent move in inviting the Boulevard, Minneapolis, and the suburban Richfield, both independent theatres, to bid for a 41-day run. It is understood, however, that bidding for the runs will be slow, if accepted at all. The invitation to bid on a number of films has gone unanswered so far, it is learned. It is held that failure of the theatres to make a bid leaves the distributor free to make the film available on almost any basis without running afoul of the Supreme Court edict in the Paramount case.

MGM sales heads have conferred with Harry French, president of Minnesota Amusement Company, on clearance schedules. Suggested clearance changes, which, MGM executives say, met the legal aspects of the Supreme Court decision as it pertained to making product available to all competitive situations, have been made.

Minnesota Amusement reportedly has blocked the changes for the time being. The reason presumably was the Uptown in Minneapolis, which now enjoys a highly profitable, 28-day availability at 60 cents top. Observers believe the big Paramount affiliate will join the independents in sidestepping competitive bids, contending the proposed clearance changes are nothing more than a devised plan to bring benefits to the distributors.

The rejection of the changes proposed by Metro as well as the failure of the Boulevard, the Richfield and other designated theatres to offer competitive bids will act only as a temporary delay, it is said, since the major distributors are said to be determined to speed up liquidation of films for a more rapid return on the product investment.

Some observers here believe the next move by Metro will be a "take it or leave it" availability schedule for designated houses for both Minnesota and the independents.

Two Theatres Planned for California and Illinois

Theatre projects in California and Illinois were announced this week. Verne Tayler, general manager of T & D circuit has announced that plans are under way for the construction of a house on the site of the old Orpheum theatre in Susanville, Cal. The circuit also operates the 840-seat Sierra theatre in that city. Forrest E. Pirtle, head of the Pirtle Circuit of Theatres, Jerseyville, Ill., announced that work had started on a theatre for Abingdon, Ill. It will seat 600, and will be the ninth theatre to be operated by the circuit.

Exhibitors Fight New Tax Threat In Two States

Exhibitors in Decatur, Ill., and in West Reading, Pa., aren't going to accept proposed admission taxes without a fight, according to plans announced this week.

The managers of seven Decatur theatres have organized to get the names of 4,000 people on a petition demanding a referendum on the city's four per cent levy on gross admissions. Theatres pay an annual license fee of $150 each and the managers had agreed to have the fee increased "400 per cent" but this was turned down by city officials who estimate the new theatre tax will bring in from $25,000 to $30,000 a year.

In West Reading, Howard Whittle, operating the Penn theatre, the city's only film house, has given notice to the local school board that if a proposed 10 per cent admission tax is passed, he will discontinue operation and will lease the property to a business firm for a non-theatrical mercantile business.

Nearby, the school board at Robesonia, Pa., has passed a tax calling for a 10 per cent levy on all admissions, effective July 8. The town has one theatre, the Pioneer. At Elizabethville, Pa., officials have included a $2 annual amusement permit in an ordinance which also calls for a five per cent admission tax.

The provincial government of Prince Edward Island has under consideration a plan to increase the present 10 per cent amusement tax another five to 10 per cent.

See Open Film Market In Hungary Vanishing

Further curtailment of American film activities in Hungary was foreseen this week when the Commerce Department in Washington reported the Hungarian President had told the press he expected private film commerce in Hungary to end soon. He said the Film Office would take over all film activity and prevent the showing of "reactionary" pictures. The President further declared that Hungary would open its screen only to "progressive" films and that the country would not "permit a trust like the Motion Picture Export Association to reign over the screens of Budapest's theatres." The Department further reported that Czechoslovakia and Poland had reached a co-production agreement and had set up a committee for the exchange of film experience between the two countries.

RKO - Pathe Plans Series

The production of a new series of one-reel films by RKO-Pathe is planned, with the first issue to come out in September, it was learned this week. It will be a variety reel containing light material and it will be in black and white. Seven issues are planned for the first year and 13 for every year thereafter.

What's alike about a . . .



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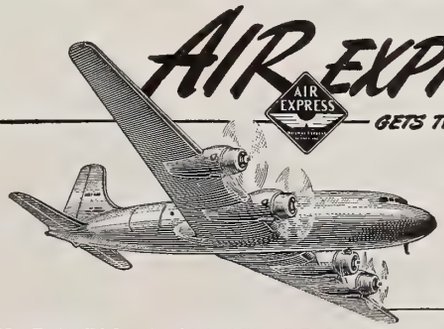
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Rates include pick-up and delivery door to door in all principal towns and cities

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Ascap Submits Plan for Decree

The American Society of Composers, Authors and Publishers has submitted a new proposed consent decree to the Justice Department in the Government's anti-trust suit against Ascap's foreign affiliations, Justice Department officials announced in Washington last week.

At the same time Ascap suffered a setback in U. S. District Court, New York, when Judge Simon H. Rifkind upheld the Government's motion to bar Ascap's attempt to bring in Broadcast Music, Inc., as a defendant in the suit, which charges Ascap with illegal participation in an international cartel and conspiracy to monopolize music performing rights.

Government attorneys said they felt their hand had been strengthened by the New York ruling and that they thought there was "a good possibility" of reaching some agreement on the new proposal. They also declared that, unless a final agreement is reached within the next four to five weeks, they would move to have the trial set.

Kalmus Denies Seeking Consent Decree in Suit

Dr. Herbert T. Kalmus, president of Technicolor, in Hollywood has denied that his company is seeking a consent decree in the Department of Justice's anti-trust suit against the company. A Washington story of last week quoted a Justice Department official to the effect that negotiations for a consent decree had been resumed. Dr. Kalmus had previously stated that Technicolor holds that the U. S. Government has no case. Last weekend he stated no negotiations for a decree had been entered into and none were contemplated.

Cleveland Film Council Holds Film Festival

More than 700 people, including engineers, sales personnel, industrialists, teachers, and representatives of the 16mm industry, attended the Film Festival sponsored by the Cleveland Film Council last Thursday in the Lighting Institute at General Electric's Nela Park. More than 65 subjects of various types were shown in four theatres. The films included religious, educational, industrial and training subjects. Harold Nissley, General Electric industrial engineer, was general chairman of the festival.

Alliance Launches New Membership Drive

A membership drive for the Motion Picture Alliance for the Preservation of American Ideals was launched last week with a letter from Robert Taylor, president, in Hollywood, in which the actor said the industry and Hollywood were focused "in a disastrous light before the American people." The letter deplored leftist radicalism on the coast and said that, while these activities are supported by the "local fringe of hysterics, bleeding hearts, publicity seekers and dupes manipulated by a hard core of trained subversives," the American public did not know this. "It reads and hears only one side of the condition," the letter stated. It is the purpose of the Alliance to "undertake a public relations campaign which will put ourselves and our industry in its true light —as loyal and patriotically American," Mr. Taylor wrote.

To Produce "Flying Doctor"

Paul White Productions will produce a feature length semi-documentary, "Flying Doctor," concerning the work of John Grieve Woods, the Australian doctor who has gained fame by his use of an airplane to visit his patients.

M-G-M TRADE SHOW

NOTE THIS NEW DATE FOR

"A DATE WITH JUDY"

DENVER TERRITORY ONLY

MONDAY

JULY 19th ★ 8 P. M.

RKO ORPHEUM THEATRE

1527 Welton Street, Denver, Colorado

Roebuck Dies; Made Projector

Alvah Curtis Roebuck, 84, best known as a founder of the mail order concern of Sears, Roebuck & Co., Chicago, but long a manufacturer of motion picture projection equipment, died June 18 in Michael Reese Hospital, Chicago. His home was in Tujunga, Cal.

Following the first public projection of motion pictures on a screen, at Koster & Bial's Music Hall in Herald Square, New York, in 1896, Mr. Roebuck extended his stock of mechanical entertainment wares by developing a motion picture projector of his own. He formed a company to manufacture it and by 1898 it was on the market—one of the items in the ever-expanding Sears, Roebuck catalog. Called the Optigraph, it was the forerunner of the Motiograph, product for many years of Mr. Roebuck's Enterprise Optical Company, from which he retired in 1924, selling his interest to a syndicate headed by Francis E. Matthews of Chicago. The affairs of the firm, now Motiograph, Inc., are directed by H. Thornwell and Fred C. Matthews.

The Optigraph was long remembered as a remarkably successful little projector for the earliest years of the art. By the time it became the first Motiograph, it had accounted for considerable progress in projector design, with a film takeup device that revolutionized projection practice of that day.

Mr. Roebuck is survived by his wife, a daughter, a son and a grandson.

Fred E. Stegemeyer

Fred E. Stegemeyer, 68, president of the Mt. Lookout, O., Theatre Corp., died June 14 at Bethesda Hospital, Cincinnati, O. Mr. Stegemeyer was the oldest member of the Ohio River Yacht Club.

John R. Stafford

Funeral services for John R. Stafford, 73, Niles, O., theatre manager and owner from 1908 to 1923, were held at Niles June 13. He built the Stafford at Niles and first managed the old Verbeck theatre there.

Irwin S. Hilton

Irwin S. Hilton, 58, former manager of the Plaza theatre, Norwood, O. died June 14 in Jewish Hospital, Cincinnati, O., following a heart attack. He had been a motion picture operator or manager for 32 years.

Donald Bayne

Donald Bayne, 56, president and a director of Grand Central Theatre, Inc., which operates a theatre in Grand Central Terminal, New York, died in New York June 20. He had been ill for several years.

Opens Kentucky House

Charles L. Beale has opened a theatre in Booneville, Ky., the town's first theatre.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

HER HUSBAND'S AFFAIRS: Lucille Ball, Franchot Tone—A really good comedy that pleased the midweek crowd. And it was sold to us at a realistic price. Played Wednesday, Thursday, June 9, 10.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

IT HAD TO BE YOU: Ginger Rogers, Cornel Wilde—Played this under protest as I knew it was not funny but just plain stupid. My few patrons fully agreed. Played Sunday, Monday, May 23, 24.—Ted Keelen, Royal Theatre, Sheffield, Ill.

IT HAD TO BE YOU: Ginger Rogers, Cornel Wilde—A hilarious comedy, well liked by everyone. There was an exceptional crowd Sunday. I liked it very much also because it was so different. Weather was stormy. Played Sunday, Monday, June 6, 7.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

IT HAD TO BE YOU: Ginger Rogers, Cornel Wilde—Didn't do badly in this situation. Better than in some of the other houses. No good for Gingers Rogers. Played Monday, Tuesday, May 31, June 1.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

LAST OF THE REDMEN, THE: Jon Hall, Buster Crabbe—There was plenty of action in this; in fact, I thought they were going to scalp everyone in the cast. The kids raised the roof, with their parents lending a helping hand. We did better than average business and only single billed this. A perfect show for the action towns. Weather was fair. Played Wednesday, Thursday, June 9, 10.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—This series is quite popular here. Good for most small towns, I would say. Played Friday, Saturday, June 4, 5.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

PRINCE OF THIEVES, THE: Jon Hall, Patricia Morrison—Fair program picture, but business was off in general due to nice weather. Played Friday, Saturday, June 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WEST OF DODGE CITY: Charles Starrett, Smiley Burnette—A better than average "oater." There is more music in this one than other Durango Kid series. Smiley "Frog" Burnette is well liked in this town. Weather fine Friday, but Saturday very stormy. Played Friday, Saturday, June 4, 5.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

WHIRLWIND RAIDERS: Charles Starrett, Smiley Burnette—Still my most popular pair is Charles Starrett and Smiley Burnette. Only wish we had pictures of them to hang in the lobby. They are tops. Played Friday, Saturday, June 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

CASS TIMBERLANE: Spencer Tracy, Lana Turner—A fairly good program picture which wasn't appreciated by my patronage because of their lack of attendance. Didn't meet expenses. Played Tuesday, Wednesday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

CASS TIMBERLANE: Spencer Tracy, Lana Turner—This picture is solid entertainment from the King of the Beasts and it includes all the kinds of American life and living. Well liked. Played Sunday-Tuesday, June 6-8.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

B. F.'s DAUGHTER: Barbara Stanwyck, Van Heflin—Oh, oh, something slipped on this one. Where and why it missed I, for the life of me, can't tell. Miss Stanwyck is usually one of our best bets. But this one, for a Sunday, came close to an all time low.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

BRIDE GOES WILD, THE: Van Johnson, June Allyson—The audience went wild over "Butch" Jenkins. Here is a picture for the whole family. Cool weather may have had something to do with the good crowd. Give us more like this one. Comedy, that's what they want. Played Sunday, Monday, June 6. 7.—H. J. Fekas, Center Theatre, Hampton, Va.

FRONTIER AGENT: Johnny Mack Brown, Raymond Hatton—Johnny Mack Brown does not do so well here, but those who saw it said it was the best Brown Western yet. This has more fist fighting action than his past pictures. Played Saturday, June 12.—Thurston Cooper, Myers Theatre, Nashville, N. C

GONE WITH THE WIND: Clark Gable, Vivian Leigh—We paid a high price and per cent, too, for this, but were rewarded with the highest gross in months. Played Tuesday, Wednesday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

GONE WITH THE WIND: Clark Gable, Vivian Leigh—This drew a big crowd, all of whom seemed well satisfied. Good to see Gable in a picture that was good for a change. The whole production was of a different caliber from much of the tripe this company produces as top features today. Glad I played this. Played Tuesday-Thursday, June 1-3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

GONE WITH THE WIND: Clark Gable, Vivian Leigh—Just as good as it ever was. No scenes are cut. The color is still great and the sound is good. Played Thursday, Friday, June 10, 11.—Thurston Cooper, Myers Theatre, Nashville, N. C.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—Not very good. In fact, I'd say rather poor. Two flops in a row for Gable. A poor crowd witnessed this. A pity to waste such a high-powered cast on such a trite story. These Metro features don't draw for us. Have only had one real money maker this year. Played Monday, May 31.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

IF WINTER COMES: Walter Pidgeon, Deborah Kerr—This is a good picture, good story, and very well done. Business, however, was below average, due principally to the English setting. The fact that the print we received was on safety film merits my commendation to Metro for this very important step forward. Only other exhibitors can fully appreciate the real peace of mind that accompanies safety film in the booth. Played Sunday, Monday, June 13, 14.—Ted Keelen, Royal Theatre, Sheffield, Ill.

KILLER McCOY: Mickey Rooney, Brian Donlevy—Excellent action picture which pleased all those who came to see it. The unfortunate title discouraged some of the patrons. Played Sunday, Monday, May 30, 31.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—Tarzan always fills the house here, but the reissue tops all the Tarzan series. Enjoyed very much by everyone. Play it and see. Played Tuesday, June 1.—Thurston Cooper, Myers Theatre, Nashville, N. C.

Paramount

DANGER STREET: Jane Withers, Robert Lowery—Strictly program fare for double billing. Played Friday, Saturday, June 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GOLDEN EARRINGS: Ray Milland, Marlene Dietrich—This didn't go over very big. Weather was too nice. Played Monday, Tuesday, May 31, June 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ROAD TO RIO: Bing Crosby, Bob Hope, Dorothy Lamour—One of the best of the "Road" pictures. Played Wednesday, Thursday, June 2, 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

BANJO: Sharyn Moffett, Jacqueline White—Played on a double bill with very satisfactory results. Played Friday, Saturday, May 21. 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BISHOP'S WIFE, THE: Cary Grant, Loretta Young—Pleasing picture doing better than average even in Graduation Week. The well worn down-to-earth theme was handled very acceptably this time. Played Sunday, Monday, June 6, 7.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

BISHOP'S WIFE, THE: Cary Grant, Loretta Young—A chuckling lighthearted comedy that is just what the public wants and will support. This and "Sitting Pretty" came closer to old time business than any other pictures that we have played in some time. Light fare is desperately needed in the theatres today. These and good outdoor pictures are what the public will support as witness these cheap Westerns cut over the same patterns; yet they come to them in preference to many of the epics.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

FUN AND FANCY FREE: Disney Feature Cartoon—This was very popular with the children and, coupled with "Gay Ranchero," did good business. Played Friday, Saturday, June 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FUN AND FANCY FREE: Disney Feature Cartoon—This was quite a surprise. Drew well during a rainstorm and it pleased 100 per cent. Played Saturday, May 29.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MAGIC TOWN: James Stewart, Jane Wyman—Anyone who plays this and pays top rental for it is out of his mind. O.K., so I am crazy, too.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

SECRET LIFE OF WALTER MITTY: Danny Kaye, Virginia Mayo—If Danny Kaye is popular with you, this will do O. K. Played Wednesday, Thursday, May 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TYCOON: John Wayne, Laraine Day—A box office failure. A pure waste of Technicolor and John Wayne. Played Tuesday, Wednesday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

VACATION IN RENO: Jack Haley, Anne Jeffreys—Perfect for a double feature. Laughs galore. Played Friday, Saturday, June 4, 5.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Republic

BILL AND COO: Bird Picture—Ken Murray is to congratulated for his work on this picture. It is the cutest thing ever and pleased everyone, even the college students. Play it by all means and get a handshake from 90 per cent of your patrons. Played Thursday, Friday, June 3, 4.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

GAY RANCHERO: Roy Rogers, Jane Frazee—We doubled this with "Fun and Fancy Free" to good business. Played Friday, Saturday, June 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Screen Guild

ROAD TO HOLLYWOOD: Bing Crosby—Double billed with "West of Dodge City." They couldn't have made a worse picture. Brother, this one is very poor. I'll never forgive Screen Guild. This picture

(*Continued on following page*)

OF COURSE

you'll make money with...

"TEXAS, BROOKLYN and HEAVEN"

sent from UA

(Continued from preceding page)
could have hurt Bing if I hadn't told my patrons it was made up of the first pictures Bing ever made. Many came expecting to see scenes of his late hits. Played Friday, Saturday, June 4, 5.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

SRO

DUEL IN THE SUN: Gregory Peck, Jennifer Jones—A magnificently produced picture which grossed just about half of the salesman's estimate. The extra playing time was not warranted here. Played Tuesday-Thursday, June 1-3.—Rowell Brothers, Idle Hour Theatre, Hardwick, Vt.

Twentieth Century-Fox

CAPTAIN FROM CASTILE: Tyrone Power, Jean Peters—Please, 20th-Fox, I beg you on my hands and knees, don't make any more like this. Every move the Spanish invader, Cortez, made was so unrealistically valued by himself as a great contribution to history books. The people who make history don't give a hoot how it will read 200 years after the kick-off. Business was rotten. Played Tuesday, Wednesday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

FOXES OF HARROW: Maureen O'Hara, Rex Harrison—It was the same old story. Period costumes and a story of the past. There were a few who cared for it, but business was light, as most always is the outcome when we play such pictures. Played Sunday, Monday, May 30, 31.—A C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—A lovely picture. Couldn't ask for anything better, but when the farmers are busy, I see no answer; they don't come out. Played Monday, Tuesday, May 31, June 1.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

IRON CURTAIN: Dana Andrews, Gene Tierney—A spy picture that because of its authenticity develops impact and patriotic value that place it far beyond the usual film of its class. It is forthright propaganda and makes no bones about it; but, again, the fact remains that the chief details are documented. That actually happened to a couple, and their lives are still in danger. Played Friday, Saturday, June 4, 5.—Earle J. Stierwalt, McCleary Theatre, McCleary, Wash.

LATE GEORGE APLEY, THE: Ronald Colman, Peggy Cummins—A little more action and less talk would have improved this feature. A below average crowd turned out for this. A disappointment to Colman fans. Miss Cummins has promise. I would avoid this if at all possible. Played Friday, May 28.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SCUDDA HOO, SCUDDA HAY: June Haver, Lon McCallister—Very good. Everyone who saw this was well pleased. A few came back to see it the second day. They go for pictures of this type here. Play it. You can't go wrong. Played Sunday, Monday, June 13, 14.—Thurston Cooper, Myers Theatre, Nashville, N. C.

SITTING PRETTY: Robert Young, Maureen O'Hara, Clifton Webb—This resembles 20th-Fox's "Miracle on 34th Street" in the way of a sleeper. One of the best films in the way of general entertainment the public has had. Pictures like this give a boost to the film industry. Played Monday, May 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SITTING PRETTY: Robert Young, Maureen O'Hara, Clifton Webb—This picture is tops for the year. It is just plain clever. Marvelous acting and grand story, very human and can be enjoyed by everyone from five to 90 years of age. It is just what the exhibitor wants. Played Sunday-Tuesday, May 23-25.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.



TENDER YEARS, THE: Joe E. Brown, Noreen Nash—It was good to see Joe E. Brown on the screen again. "Tender Years" is a picture of warmth and sincerity. Excellent entertainment. Played Sunday, May 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THUNDER IN THE VALLEY: Peggy Ann Garner, Lon McAllister—The trained dogs and the scenery in this 20th-Fox production are unsurpassed. Rain both nights ruined business. Acting was excellent. Played Wednesday, Thursday, May 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

YOU WERE MEANT FOR ME: Jeanne Crain, Dan Daily—You're either crazy for not playing this or you are afraid of paying too much income tax. This made up for my losses from 20th-Fox on "Captain from Castile." Played Sunday, Monday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

YOU WERE MEANT FOR ME: Jeanne Crain, Dan Daily—This was a honey. It sent the customers home in a happy frame of mind. The oldsters recalled their youth and the young ones found it so amusing. Jeanne Crain's loveliness and Dan Daily's charm contributed much to its appeal. Played Thursday, Friday, June 3, 4.—H. J. Fekas, Center Theatre, Hampton, Va.

United Artists

BODY AND SOUL: John Garfield, Lilli Palmer—A good picture that did not do well at the box office as it was "sold short" by the trailer. Played Tuesday-Thursday, June 1-3.—Ted Keelen, Royal Theatre, Sheffield, Ill.

COMEDY CARNIVAL: Frances Rafferty—You can skip this one and you will never miss it. In two parts, and neither one any good. You are playing a double bill, but you don't know it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WAY TO THE STARS, THE: John Mills, Rosamund John—A below average crowd seemed fairly pleased with this offering. A good human story with both humor and pathos. Good performances. Worth playing. Played Monday, May 24.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Universal

CASBAH: Yvonne De Carlo, Tony Martin—Very good picture but did not do the business I had expected. Very slow the first night, but picked up on Monday and Tuesday. The students seemed to like it very much and it got many laughs. Played Sunday-Tuesday, June 6-8.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

DOUBLE LIFE, A: Ronald Colman, Signe Hasso—Marvelous acting by Ronald Colman which rightly gave him the Academy Award. However, business only fair. Played Sunday-Tuesday, May 30-June 1.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

EXILE, THE: Douglas Fairbanks, Jr., Maria Montez—This drew average business and the audience reaction was good. Played Wednesday, Thursday, June 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrix—A heavy melodrama not suitable for the rural trade. The picture has some fine acting in it, but it failed to do business. I would suggest, leave this one. Weather was fine. Played Wednesday, Thursday, June 2, 3.—Arthur Lee Burke, Jr., Venita Theatre, Herculaneum, Mo.

SONG OF SCHEHERAZADE: Brian Donlevy, Yvonne De Carlo—The poorest grosser of the season. Didn't begin to take in expenses. Only good comment heard was that the color was good. Otherwise, it seemed to be very poor. Avoid this. Played Friday, June 4.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

TRAIL OF SAN ANTONE: Gene Autry, Peggy Stewart—Gene just didn't go over here as he usually does. Weather was too nice. Played Friday, Saturday, June 4, 5.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Warner Bros.

TREASURE OF THE SIERRA MADRE: Humphrey Bogart, Walter Huston—Good picture, but it didn't take. Very disappointed with the results. Played Friday, Saturday, June 4, 5.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

TWO GUYS FROM MILWAUKEE: Jack Carson, Dennis Morgan—Good comedy. Met Jack Carson in Hollywood at the Brown Derby. He is really O.K. Played Wednesday, Thursday, June 2, 3.—Harland Rankin, Beau River, Belle River, Ont., Can.

UNSUSPECTED, THE: Joan Caulfield, Claude Rains—Adult entertainment picture, which is the dread and the curse of the industry. Small towns are taking beatings on the pictures so classified in Ontario. I hope this may be rectified. Played Wednesday, Thursday, June 2, 3.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

WILD BILL HICKOK RIDES: Bruce Cabot, Constance Bennett—Used on a weekend for the action fans, and it made a big hit. Played Friday, Saturday, May 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Third Clearance Complaint Filed Since Decision

The third clearance complaint since the Supreme Court decision in the Paramount case was filed with the American Arbitration Association this week, the AAA office in New York reported this week. The complaint, filed in Detroit, was filed by Callier Enterprises, Inc., operating the Callier theatre, Belding Mich. The complainant named all five distributor-defendants, charging that unreasonable clearance was granted to the Silver and Gibson theatres, Greenville, Mich., causing a wait of 60 to 240 days following the showing of films at the two theatres. The new clearance sought for this competitive area is 30 days after national release.

Jewish Appeal Opening Raises $252,575

A total of $252,575 was raised at the June 17 banquet at the Hotel Astor, New York, making the formal opening of the amusement division's drive in the United Jewish Appeal campaign. No fixed quota has been set for the 1948 drive. Reuven Dafni, a major in Israel's security forces, was the principal speaker. Moss Hart and George S. Kaufman, playwrights, were co-chairmen of the luncheon, and Harry Brandt, circuit executive, was fund raiser.

The amusement division will hold a dinner Tuesday at the Astor in honor of Louis B. Mayer of MGM. Barney Balaban, Paramount president; S. H. Fabian, general chairman of the amusement group, and Emil Friedlander, board chairman of Dazian's, are co-chairmen of the affair.

Catholics Halt Showings Of "Condemned" Films

Following a protest by Catholic organizations, the Randforce Amusement Company, New York, stopped the showing of two foreign pictures condemned by the National Legion of Decency. The films were "Passionelle," a French picture, and "Torment," a Swedish importation. The Catholic organizations, representing local churches, the Holy Name Society and Catholic War Veterans, picketed three of the circuit's neighborhood theatres at the opening performance of the pictures last weekend. Immediately the circuit substituted pictures approved by the Legion.

Win Delay in SWG Suit

The U. S. District Court in New York this week granted a 30-day delay to the Motion Picture Association and member companies to file their answers to the suit brought against them by the Screen Writers Guild. The Guild has asked the court for an injunction to stop an alleged conspiracy against the hiring by the majors of persons suspected of being subversive.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

WE had lunch this week with Lester Grady, editor of Silver Screen magazine, an old friend of ours in the fan magazine field these many years. We talked about—"Why isn't it regular and consistent practice to sell fan magazines in movie theatres?" And we couldn't come up with a satisfactory answer, other than the fact that it just hasn't been done.

From way back when Jimmy Quirk was an equally good friend, thirty years ago, we've known fan magazine people, who apparently have little in common with managers of film theatres, although they both cater to the same audience, the same buyers of the same merchandise. It's puzzling to realize that in 16,000 theatre situations, the fan magazines are always on sale at the drug store, or somewhere off the premises.

Some strange and mysterious obstacle seems to stand in the way of offering the movie fan his movie fare and his fan magazine at the same time, though there is a community interest in the transaction from two related sources. What's the basic reason; the objection, if any? Theatre sales could as well as not include magazines, especially those so particularly aimed at interested audiences. Who will break down this resistance between two allies?

Harold Heller, manager of RKO's Dyker theatre, in Brooklyn, staged a real street parade to start off his "Parade of Hits" with 150 members of the Bluejackets Guard, fife and drum corps, bands playing and colors flying. We figured it would take six photographs to show you all he had in the line of march, and since we haven't that much room, you'll have to take our word for it. Best part of the stunt was that the parade was filled with honest enthusiasm for the purpose for which it was intended, as is typical with student groups who like to march, and they all carried banners to prove to the public that it was RKO's "Parade of Hits" they were parading for. That's cooperative advertising, cost-free publicity and good public relations.

GRADUATING CLASS

The current issue of the home town paper is at hand, and in it, the top news of the week, under banner headlines, is the graduation of the Class of '48 at the High School. Perhaps you overlook the fact that, once a year, this is real news in a small town. It's a big moment in the lives of young folks and parents.

What interests us is the listing of the many special awards that go to the graduating class in a town of 3,000 population. There are twenty such awards, listed by name in the Sentinel's account of the commencement exercises. There are academic, commercial, historical, geographical, agricultural, musical, patriotic, literary, financial, scientific, vocational, mathematical, chemical and memorial awards, but none from the town's motion picture theatre, nor that represent the local manager or the film industry.

It seems to us that, if the W. C. T. U., the Rotary Club, the D. A. R., the *Reader's Digest*, the hometown newspaper, the rank and file of the town's business, social, civic and patriotic organizations can put up annual awards to be fought for and won annually at the High School, then there is room somewhere for a contested prize that might originate with motion pictures and tie the local theatre more closely in community affairs.

Irving Levin's six San Francisco neighborhood theatres were right on the beam with their prompt solicitation of audience support for the benefit of the flood stricken northwest. Last year more than $900 was raised for the victims of the Texas City disaster and this year, a campaign was launched immediately after the flood to raise money for homeless families. Mr. Levin says "The movie-going public responds with generosity to our appeal. It proves the theatre an instrument of philanthropic good will and charity, as well as a place of entertainment."

In the same mail, comes word from Bill Eagen, manager of the Sterling theatres, Longview, Washington, that their houses, at Longview and at Kelso, were staying open all night to serve a local need in the emergency. Standby crews needed to work on the dikes were given free shows while waiting to take their shifts and in a crisis the entire crew was ready for immediate action at a moment's notice. All four of the local theatres were also used for shelter, the balconies and mezzanines were above the crest of the flood waters.

Leave it to Si Seadler to put an advertising twist on the spirit of graduation. His current spread in the trade press headlines "The Class of 1948" and, of course, refers to the line-up of Metro product, which is as described. Any manager can do a similar thing, by putting this billing across the line-up of his coming attractions, with just enough art work to hold the theme together. It's a new way of saying "Greater Movie Season"—and theatres would do well to find expression of this theme, four times a year, or oftener, to stimulate new business and hold the regular customers in that box office line. —*Walter Brooks*

"Sitting Pretty" Is a Showman's Picture

ALL OVER THE COUNTRY, smart showmen are really sitting pretty with the opportunities for showmanship that are found in this slick comedy. It is a pleasure to deal out a picture that gives so much pleasure at the box office. And showmen generally have profited by the chance to create lists of baby sitters, and to provide baby sitting services in the future, based on their experience with this attraction.



A member of the Youth Organization in Augusta, Ga., files an application in Pierce McCoy's campaign to enroll baby sitters for the run of the picture at the Miller theatre.

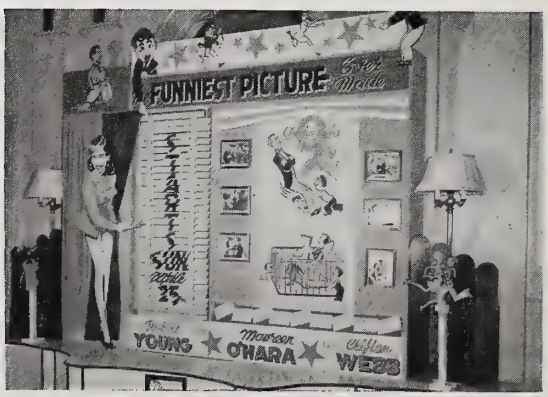
Lat Heard, Georgia Theatres' city manager at Elberton, Ga., put this ballyhoo on a pole, with a reward of $25 for anyone who found him asleep on the job.



(Additional story on opposite page)

Bernie Seiden, manager of Century's Sunnyside theatre, Long Island City, N. Y., posted these "Golden Rules" for baby sitters as lobby display to encourage volunteers, so more parents could get time off to enjoy this comedy.





Harold Norris, manager of the Grand theatre, Macon, Ga., used this "eye-tractive" display, with a small motor opening and closing the Venetian blind to change the ad copy revealing the name of the picture and the starting date.



Manager Bud Heck of Walter Reade's Mayfair theatre, Asbury Park, N. J., found this marquee cutout was good for a chuckle outside of the theatre and a promise of plenty of good laughs within. It is blown up from an 8 x 10 pressbook still.

Had Pole-Sitter "Sitting Pretty"

Lat Heard, city manager for Georgia Theatres in Elberton, Ga., staged one of his most successful publicity stunts for the engagement of "Sitting Pretty" at the Elbert theatre. He tied in a pole-sitter with an entire week of "Trade in Elberton" and promoted $110 in cash to pay the sitter, providing he remained on the 3x3-foot platform through the week. A reward of $25 was offered for anyone catching the sitter asleep or away from his post. A sixty-foot floodlight pole was borrowed from the city and the entire town turned out to see the sitter ascend the pole, and, a week later, descend.

Manager Heard also promoted a telephone for the pole sitter, and the public was invited to call. He averaged a call a minute during the daylight hours of the first few days. His stock answer to all callers was "'Sitting Pretty' is at the Elbert theatre, next Monday, Tuesday and Wednesday." A local radio station gave the ballyhoo free coverage and followed up with five-minute "interviews" several times each day, with news bulletins from this elevated spot along Main street. Newspapers, also, ran feature stories and pictures of the satisfied sitter.

'Miracle' in RKO Chicago Theatres

Louis E. Mayer, directing publicity for RKO Chicago theatres, shows his elaborate campaign on "Miracle of the Bells" in a series of tear sheets from Chicago papers, which prove extra coverage. Trailer and lobby display started four weeks in advance at the Palace and Grand theatres, and house staffs were uniformed with sashes naming the coming attraction. Newspaper drop-in ad slugs were used two weeks in advance. From April 21st to May 26th, more than forty stories and art breaks appeared in Chicago papers.

Several hundred window and book tieups, radio and disc-jockey use of Sinatra recordings, more than 100,000 bell shaped blotters and bell hangers were distributed, special screenings for Catholic Youth and other organizations, a special premiere for the benefit of the American Cancer Society, and the personal appearance of Russell Janney, the author, were features of the total campaign.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

SHOWMEN IN ACTION

Auriel MacFie, of the Hollywood Music Hall theatres, a valued member of the Round Table, and her friend, Ann Helming, drama critic of the Hollywood *Citizen-News,* spending their annual vacations in New York, were visitors at the HERALD office during the week.

▼

Alfred A. Allen, manager of the Radion Cinema, Lincoln, says an English manager never knows whether he has an exploitation idea or not until it passes local municipal regulations, which are very strict and can stop you after a lot of preparation.

▼

James V. Pisapia, manager of the College theatre, College Point, L. I., using offset heralds in different and ingenious styles, with tricky folds.

▼

Pierce McCoy in with a smash campaign on "The Big Clock" that tied up every big clock in Augusta, Ga., to advertise the attraction at the Miller theatre.

▼

Leo Haney's Safety Patrol Picnics getting the support of big industrial plants in Maywood, Ill., who appreciate the civic activity by the manager of the Lido theatre.

▼

Bill Brown putting good advertising for "The Fugitive" in book stores, lending libraries and the New Haven Public Library, to advertise the picture at Loew's Poli-Bijou.

▼

Edgar J. Doob, manager of Loew's Aldine theatre, Wilmington, Del., a new member of the Managers' Round Table, and welcomed for his years of substantial experience.

▼

Dick Feldman, manager of the Paramount theatre, Syracuse, N. Y., hanging up a good record with "The Noose Hangs High," which has good advertising and exploitation angles.

▼

Al Camillo, manager of the Fox Downer theatre, Milwaukee, turning in a good campaign on Walt Disney's "Fantasia," aimed at music lovers.

▼

Monty Salmon sending out visiting cards for "Lulu Belle" which look very business-like, with telephone number and subtle suggestion that she's staying at the Rivoli theatre, on Broadway.

▼

Jack Foxe submits news pictures of Margaret O'Brien's recent visit to Washington, in which she holds a press conference like a veteran and entertains a group of children with President Truman at the White House.

▼

Tillie Pysyk, assistant manager of Loew's Poli, Broadway, Norwich, Conn., conjured up a good idea for a contest built around the question, "What Makes a Bride Go Wild?" used on a radio quiz show.

Edward I. Selette, member of the Round Table since 1928, who had pages of activities here up to 1945, is back again with his new assignment at the Crown theatre, Hartford, Conn.

▼

Harold Lee, manager of the Babcock theatre, Bath, N. Y. had a local club sponsoring the showing of "Carnegie Hall" and his advance sale had the town talking.

▼

Frank Nolan, manager of the Bucyrus theatre, Bucyrus, Ohio, has just completed a tieup with a nearby radio station for a thirteen weeks program, sponsored by three cooperating merchants and piped from his theatre stage.

▼

H. T. King, manager of the State theatre, Harrisonburg, Va., gave his own youngster a thrill, being photographed with Gabby Hayes, on a Kiwanis radio program.

▼

Roy O. Prytz, manager of the Granada theare, Duluth, Minn., making the most of horoscopes and a local star-gazer column to advertise "The Sign of the Ram."

▼

Robert Carney, manager of Loew's Poli, Waterbury, Conn., conducting a bathing beauty contest on stage to find "Miss Swim Suit of 1948."

▼

Dick Wareing getting up a "Welcome Home" Show for the Lions Club Boys Band, on the stage of the Trent theatre, Trenton, Ontario. Band has been on tour.

▼

Ansel Winston giving away an RCA Victor Radio to the patron of the RKO Coliseum theatre, on upper Broadway, New York, who guesses closest to the official decision in the Louis-Walcott return fight.

▼

Mack Jennings winning white patronage and approval for his all-colored musical midnight shows at the Pix theatre, Evergreen, Alabama, with Louis Jordan in his first musical feature, as the attraction.

▼

Holt Gewinner, Jr., sending in good samples of the exploitation ideas of his Georgia Theatre managers in various towns, headed for our picture page, as space permits.

▼

Columnist in the Rochester Times-Union picks up a Round Table reference, crediting Lester Pollock of Loew's theatre, with "another first" in a recent issue.

▼

Leon Bamberger's latest contribution to the mails is a reprint of an attractive double-truck color ad for the new Walt Disney picture "Melody Time."

▼

Fred Greenway planted headlines in the Hartford *Post* saying that "Tarzan's Secret Treasure" was found at Loew's Poli Palace.

FitzGibbons' Food, Fashion And Farberware Show

When Mildred FitzGibbons sent us an invitation to her "Food, Fashion and Farberware Show" at the Roosevelt theatre, in Flushing, she said there would be two thousand women there, so we decided to send Mrs. Totten of the Round Table staff, for details, while we stayed safely on this side of the river. They had a time; but it's better to work from eyewitness accounts than venture into a den of lionesses.

She Just Asks Them Over

Mildred had Elsa Maxwell, famous columnist and socialite, as mistress of ceremonies, no less. And for the asking; for all Mildred did was to write her a note and invite her to come over. She also invited the Duke and Duchess of Windsor, and received a very polite note of regret for the book. Both efforts were worth while, even though only one paid off. Elsa took command of the situation, as only she could, with comments of her own to encourage a majority in the audience. She told them such styles were not for her, which they could appreciate and understand. There were models to model, and two thousand envious onlookers to admire.

Farberware An Attraction

We were wondering what was "Farberware," and now that mystery has been cleared up. It's stainless steel kitchen and cooking wear, and the ladies are simply crazy about it. Displays of Farberware were offered as prizes, promoted by Miss FitzGibbons, along with Elsa Maxwell, for free. Foods were represented by such sponsors as Nescafe, who served complimentary coffee, and fashions—there Miss FitzGibbons really went to town! She raided New York for $50,000 worth of fabulous furs, including models and guest fashion commentator. Such milliners as Lily Dache, Sally Victor and John Fredericks, each with a fashion authority in charge to tell their story. And dresses by Henry Rosenfeld, with more professional models, another commentator, and still more foo-fa-roo. The ladies just ate it up, and drooled for more. It takes a woman to know how much of what it requires to please an audience of women.

Dear Madam:

We thought and thought and finally hit upon this way of inviting you and your friends to spend an enjoyable afternoon. Plan now to attend a Broadway-Flushing, Food-Fashion and Farberware Show, Tuesday, May 18th, from 1 p. m. to 3:30 p. m., at the Skouras **Roosevelt** Theatre. Admission will be free.

There will be an Advance Showing of Fashions, **$500.00** in Gift Prizes, Visiting Celebrities plus a Screen Program. Refreshments will be served. So do try to be here. Doors will open at 12 noon.

Cordially,
Mildred A. FitzGibbons, Mgr.
ROOSEVELT THEATRE

No 1934

$500.00 In Gift Prizes $500.00
Deposit this stub in box in lobby
Tuesday Afternoon, May 18th
Skouras Roosevelt Theatre
160th St. & Northern Blvd., Flushing, N. Y.

No 1934

Prizes Are All Donated

There were $500 worth of prizes distributed, and every person present had a coupon invitation like the sample reproduced above, which sounds like Mildred, if you know her style. She likes to make an early start, in preparations for an affair of this kind. So this was organized three months in advance. She had the services of a community committee of fifty prominent women. They sold sixty-four ads in a 32-page souvenir book called "Movie and Fashion Cue," with the cooperation of Broadway Flushing merchants. There were committee meetings, publicity drives, newspaper campaigns, lobby display, special trailers, in advance, and a million congratulations, following the one day event.

It's Good Showmanship

Make no mistake about it; this is showmanship, and it is put over, completely and effectively, to sell a theatre in a neighborhood, which it does so successfully that the community has learned to depend on Mildred for the kind of inspiration, energy, ambition and effort that puts the Roosevelt on the map and keeps it there.



Mildred FitzGibbons, looking photogenic, greets her honored guest, the one and only Elsa Maxwell, famous columnist, at Skouras' Roosevelt theatre, Flushing, Long Island.

Willis Shaffer Wins "Adventure Island" Contest

Sid Mesibov, exploitation manager for Paramount, tripped out to Kansas City last week to break the news in person to Willis E. Shaffer, manager of the Fox Atchison theatres, of Atchison, Kansas, that he was the winner of Paramount's contest for the best campaign on "Adventure Island," which was announced here last July. Under the provisions of the contest, as planned by Bill Pine and Bill Thomas, producers of the picture, this gave the winner a free vacation on the "Adventure Island" of his choice in either the Atlantic, or the Pacific.

Mr. and Mrs. Shaffer will take off, come August first, for Honolulu, Hawaii, with the first stop-over a two-day visit at the Hollywood studios. Then a six-day voyage from Los Angeles to Honolulu, where they will spend a week at the Royal Hawaiian Hotel. Elmer Rhoden, who is Willis Shaffer's boss in Fox Midwest theatres, promises to add some attractions for the prize winner in Hawaii, for he is particularly happy about winning the contest. With the end of the week, the couple will take the Clipper back to San Francisco, and then, by train, via Cheyenne, Wyoming, back home.

Willis was particularly clever in the plan of his own campaign for "Adventure Island," which was reported here some months ago. He copied the contest idea and adapted it to Atchison. With the cooperation of the Atchison *Globe* he awarded a trip to the winner of his local contest, which took a local couple to one of the big football games last Fall. They, too, had their choice of the "adventure" they would most enjoy, and won the prize with a letter describing why they wanted to see the Cotton Bowl game. The contest created a lot of excitement in Atchison, but probably not as much as the fact that the Shaffers are going to Honolulu as winners in a national competition.



Mayor Dibbons, of Southhampton, V. H. Sellwood, of the Playhouse Cinema, Windsor, England, C. A. Paige, of the Theatre Royal, and Captain Ford, of the liner "Queen Elizabeth" as they send the shield of Windsor oak to the people of Windsor, Canada.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

SILVER RIVER—Warner Brothers. Between the Perilous Gold of California and the Blazing Lead of Missouri lies the Silver River. The saga of Mike McComb, hero, gambler, adventurer, man of glorious destiny in the West's most dangerous days. Good 24-sheet that will put punch into your display campaign, with other posters, the herald and window cards in similar style. Newspaper ads are good — rather short, of small size. You can get two on one mat for 15¢ and that may do the trick, plus the three-column mat, No. 304, recommended. There are too many large splurges of space without enough choice in small units. A "search for silver" is not a bad treasure hunt idea; you can plant some silver dollars in a vacant lot and have the town digging for them. "Silver Wedding" stunt for newspix, lining up all couples married 25 years, would get attention. There is a special contest mat from National Screen, No. 682-401-X, which has all on one layout. Local tie-ins go in for Western and sporting goods, with plenty of suggestions in group of ten window stills, available by the set or singly by number. Ann Sheridan Double Contest may catch on, especially with use of special set of stills to illustrate her unusual costumes in the picture. Mat No. 682-301-X shows variations on this theme. Every manager knows what he can do with a good Western; this is in the style of "Dodge City", "Virginia City", "They Died With Their Boots On", "Santa Fe Trail", "San Antonio", and you can promise as much audience satisfaction to those who buy their entertainment on the surefire formula of the old West.

BIG CITY — Metro - Goldwyn - Mayer. M-G-M's Big-Hearted Drama with Songs. The map of the "Big City" reveals excitement from dawn to dawn. Margaret O'Brien struts her stuff; you walk the beat with Patrolman George Murphy; there's Butch Jenkins, and mischief is up his alley; court is in session with Edward Arnold; stroll down lover's lane with Robert Preston and Karin Booth; drop into Betty Garrett's night club; hear Lotte Lehmann sing the songs she made famous. Reports from small situations around the country say that "Big City" is a fine attraction. Newspaper ads are good and crowded with action. There is an especially good assortment of ads for small space, which proves this was aimed at the small towns. The posters will make good cutouts for lobby or marquee, and they run to arrangements that you might better cut apart. Photographic package includes a new group of poster art stills which may give you a chance at your own blowups. Publicity stills revolve mostly around Margaret O'Brien, who looks cute in a copper's cap. There is a "Big City" record album which is a natural for cooperatives and for exploitation tie-ins. Bill Ferguson has provided a signpost with a score of pointers for showmen, with directions for taking the turns of the road, to "The Big City". Margaret O'Brien tie-ins are numerous, including some new items, a book of games and fun for local retailers. Salutes to your local police force are in order, with good exploitation possibilities. "Big City" exploits include every variety of stunt to build up the star value of the picture.

Brooklyn Youngsters Crazy Over "Yo-Yo"

Al Hatoff, manager of the Ritz theatre, Brooklyn, N. Y. arranged a giant parade to set off his big "Yo-Yo" contest which runs from Saturday, May 15th, through Saturday, June 19th. Boys and girls are striving to win free bicycles, contributed by cooperating merchants, and fifty other prizes from local sponsors. Interboro News Company, exclusive distributors for "Yo-Yo" aided the original pitch.



"Uncle Jack's" Saturday "All-Laff" Programs

Highland Park, N. J. celebrated "Laff Day" by proclamation of Mayor Alvah E. Cole, and manager John Bodley, of RKO Read's theatre, who is known officially to the young folks as "Uncle Jack" took over the job of making 'em laugh. Three and a half hour show entertained crippled children from nearby communities, who were the guests of the local Elks lodge. "Uncle Jack" sent a clown in costume through the schools, as advance ballyhoo.

Compares Stage and Screen Role

Monty Salmon is offering passes to the Rivoli to all who can produce original programs for the stage production of "Lulu Belle" starring Lenore Ulrich, to compare her performance with Dorothy Lamour's acting in the Columbia picture.

Elmer Hecht's Summer Holiday Idea for Tampa

Since Tampa is essentially holiday minded, and since "Summer Holiday" deals with a typical American family, Elmer Hecht, manager of the Park theatre, Tampa, Fla., hit upon the idea of finding the typical American family, then on holiday in Florida. It proved to be one of the most popular contests he has ever been associated with, and literally had Tampa keyed up to a feverish pitch. Everyone had his favorite family, and the contest developed into a display in which civic pride was prominent.

The contest broke with a one-page spread in the Tampa *Daily Times* and followed up with another full page, all cooperative, two days before the opening of the picture. Every day the *Times* gave the contest a front page story, and in addition, station WDAE gave the contest three 15-minute spots on three separate days, in the form of interviews with contestants. The winning model family was presented to Tampa from the Park theatre stage, with the entire program broadcast from WDAE without cost to the theatre.

The city of Tampa was represented by the acting mayor, who presented the winning family with the key to the city. They also won a prize of $100 in cash, together with six other prizes that were donated by sponsoring merchants. Emory Austin, MGM publicist from Atlanta, cooperated with Elmer Hecht in making this the most popular contest ever held in Tampa.

Clifton "Discoveries" Doing SRO Business

Frank J. Studd, manager of the Clifton Cinema, Wellington, is having the British equivalent of S. R. O. business with his "Clifton Discovery" program, an amateur show each Friday night, with National Savings Certificates awarded as prizes. He gets out an interesting and dignified "application" to those of his patrons who wish to be discovered in this fashion, and says the program is lots of fun.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ARCH OF TRIUMPH (UA)

Intermediate Report:

Total Gross Tabulated	$369,700
Comparative Average Gross	367,600
Over-all Performance	100.5%

ATLANTA — Loew's Grand	86.0%
BALTIMORE — Century	108.9%
BOSTON — Orpheum	117.6%
(DB) Here Comes Trouble (UA)	
BOSTON — State	119.2%
(DB) Here Comes Trouble (UA)	
BUFFALO — Great Lakes	97.1%
BUFFALO—Hippodrome, MO 1st week	61.4%
CINCINNATI—RKO Albee	81.0%
CLEVELAND—Loew's State	96.5%
CLEVELAND—Loew's Stillman, MO 1st week	75.2%
INDIANAPOLIS — Loew's	82.6%
KANSAS CITY—Midland	77.1%
LOS ANGELES—Warner Downtown	118.4%
LOS ANGELES—Warner Hollywood	115.6%
LOS ANGELES—Warner Wiltern	107.0%
PHILADELPHIA—Boyd, 1st week	152.9%
PHILADELPHIA—Boyd, 2nd week	140.2%
PHILADELPHIA—Boyd, 3rd week	97.0%
PHILADELPHIA—Boyd, 4th week	77.1%
PITTSBURGH—Penn	95.6%
PITTSBURGH—Ritz, MO 1st week	80.6%
ST. LOUIS—Loew's State	74.8%
ST. LOUIS—Loew's Orpheum, MO 1st week	80.4%
TORONTO — Loew's	110.2%

THE LADY FROM SHANGHAI (Col.)

Final Report:

Total Gross Tabulated	$404,600
Comparative Average Gross	434,500
Over-all Performance	93.1%

BALTIMORE—Hippodrome, 1st week	100.5%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	103.1%
(SA) Vaudeville	
BUFFALO — Lafayette	102.0%
(DB) Blondie's Anniversary (Col.)	
CHICAGO—State Lake, 1st week	98.3%
(SA) Vaudeville	
CHICAGO—State Lake, 2nd week	61.4%
(SA) Vaudeville	
CINCINNATI—RKO Palace	104.5%
CINCINNATI—RKO Shubert, MO 1st week	96.7%
DENVER — Denver	75.4%
(DB) Heart of Virginia (Rep.)	
DENVER — Webber	64.5%
(DB) Heart of Virginia (Rep.)	
INDIANAPOLIS — Loew's	82.6%
(DB) Best Man Wins (Col.)	
KANSAS CITY — Midland	85.7%
(DB) Best Man Wins (Col.)	
LOS ANGELES—Hillstreet, 1st week	96.1%
(DB) Adventures in Silverado (Col.)	
LOS ANGELES—Hillstreet, 2nd week	57.7%
(DB) Adventures in Silverado (Col.)	
LOS ANGELES—Pantages, 1st week	108.9%
(DB) Adventures in Silverado (Col.)	
LOS ANGELES—Pantages, 2nd week	58.6%
(DB) Adventures in Silverado (Col.)	
NEW YORK—Criterion	120.2%
OMAHA—RKO Brandeis	87.0%
(DB) The Return of the Whistler (Col.)	
PHILADELPHIA—Karlton, 1st week	140.5%
PHILADELPHIA—Karlton, 2nd week	115.7%
PHILADELPHIA—Karlton, 3rd week	107.4%
PHILADELPHIA—Karlton, 4th week	90.9%
PHILADELPHIA—Karlton, 5th week	61.9%
PITTSBURGH — Harris	82.0%
PITTSBURGH—Senator, MO 1st week	76.9%
SAN FRANCISCO — Esquire	122.2%
(DB) Trapped by Boston Blackie (Col.)	
SAN FRANCISCO—Orpheum, 1st week	118.2%
(DB) Trapped by Boston Blackie (Col.)	
SAN FRANCISCO—Orpheum, 2nd week	87.8%
(DB) Trapped by Boston Blackie (Col.)	
TORONTO — Shea's	102.5%

ALL MY SONS (Univ.)

Intermediate Report:

Total Gross Tabulated	$458,700
Comparative Average Gross	452,900
Over-all Performance	101.2%

ATLANTA—Loew's Grand	82.8%
BALTIMORE—Keith's, 1st week	111.6%
BALTIMORE—Keith's, 2nd week	75.8%
BUFFALO — Lafayette	99.3%
(DB) For You I Die (FC)	
CINCINNATI — Keith's	82.5%
CLEVELAND—Loew's State	74.2%
KANSAS CITY—Tower	79.4%
KANSAS CITY—Uptown	83.0%
LOS ANGELES—Guild, 1st week	101.4%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Guild, 2nd week	78.6%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Iris, 1st week	108.6%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Iris, 2nd week	86.9%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Ritz, 1st week	117.3%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Ritz, 2nd week	96.9%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Studio, 1st week	115.9%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—Studio, 2nd week	87.0%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—United Artists, 1st week	136.7%
(DB) Arthur Takes Over (20th-Fox)	
LOS ANGELES—United Artists, 2nd week	87.1%
(DB) Arthur Take Over (20th-Fox)	
NEW YORK—Criterion, 1st week	196.0%
NEW YORK—Criterion, 2nd week	124.5%
NEW YORK—Criterion, 3rd week	98.0%
NEW YORK—Criterion, 4th week	71.9%
NEW YORK—Criterion, 5th week	58.8%
PHILADELPHIA—Earle, 1st week	134.8%
PHILADELPHIA—Earle, 2nd week	104.9%
PHILADELPHIA—Earle, 3rd week	76.7%
PITTSBURGH—Fulton, 1st week	120.0%
PITTSBURGH—Fulton, 2nd week	65.0%
TORONTO—Uptown, 1st week	103.4%
TORONTO—Uptown, 2nd week	95.6%

THE FULLER BRUSH MAN (Col.)

First Report:

Total Gross Tabulated	$149,600
Comparative Average Gross	143,200
Over-all Performance	104.4%

BUFFALO—Lafayette, 1st week	102.7%
(DB) Wreck of the Hesperus (Col.)	
BUFFALO—Lafayette, 2nd week	68.0%
(DB Wreck of the Hesperus (Col.)	
CINCINNATI—RKO Palace	63.8%
CINCINNATI—RKO Shubert, MO 1st week	129.3%
CINCINNATI—RKO Shubert, MO 2nd week	137.9%
CINCINNATI—RKO Shubert, MO 3rd week	120.6%
CLEVELAND—RKO Allen, 1st week	131.0%
CLEVELAND—RKO Allen, 2nd week	117.2%
DENVER — Denver	106.9%
(DB) Port Said (Col.)	
DENVER — Esquire	121.2%
(DB) Port Said (Col.)	
DENVER — Webber	129.0%
(DB) Port Said (Col.)	
SAN FRANCISCO—Orpheum, 1st week	112.9%
(DB) Port Said (Col.)	
SAN FRANCISCO—Orpheum, 2nd week	93.5%
(DB) Port Said (Col.)	

Vance Asks Test Of His Device for Coding Tickets

Willis Vance, Cincinnati exhibitor, has asked the Government to make a test case of the legality of Cryptix, a device which encodes and decodes theatre ticket numbers. The Treasury Department's Miscellaneous Tax Division of the Bureau of Internal Revenue has declared Cryptix a violation of standing admission ticket regulations.

At a meeting with the trade press in the Hotel Astor, New York, last Thursday, Mr. Vance, a member of the ticket committee of Allied States Association, stated his position on the matter—that Cryptix is entirely legal under Bureau regulations in that the regulations depend upon individual interpretation, and that exhibitors are entitled to the privilege of keeping theatre grosses from competitors and other unauthorized persons.

The Bureau of Internal Revenue bases its argument on Section 101.18 which reads: "If serially numbered tickets are used, there must be a separate and distinct series for each established price. The number of each series must start with 1 and run continuously in regular order until 500,000 is reached."

Mr. Vance is contesting the interpretation in that Section 101.17 of the regulations provides that when admission tickets are not used "a mechanical device or other method which will register or show the number of persons entering the place" must be used.

Cryptix, Mr. Vance claims, can be used under Section 101.17, but he feels that the regulations will not be clarified until a test case is made of the issue.

The Cryptix system is currently used in Mr. Vance's four theatres, and also by 30 other exhibitors in the Ohio territory. With Cryptix, admission ticket numbers are encoded into letters and can only be decoded back into numbers with a slide-rule device, each provided with individual codes.

Individual code combinations for each Cryptix will be filed with the local Internal Revenue Bureau offices, and only authorized checkers, managers, office personnel and Government representatives would have access to the code.



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BLOWERS, 11,000 CFM, $122.50; DOUBLE-BEARING movements $65.45; 1000 watt stereopticons complete, $36.50; RCA 30 watt theatre amplifiers, $137.50; curtain controls, $120; curtain track, $1.85 ft.; Jensen 12" PM speakers, $22.50; 14" wire reels, $1.65; splicers, $4.69. STAR CINEMA SUPPLY, 459 West 46th St., New York 19.

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Catholic Actors Reelect Buck and O'Brien

Gene Buck, president, and Pat O'Brien, vice-president, were reelected to office at last Friday's annual meeting of the Catholic Actors Guild in New York. Also elected were: Jay Jostyn, second vice-president; Ed Begley, recording secretary; Kathryn Givney, historian; Frank McNellis, chairman of the executive board, and Sibyl Bowan and Lillian R. Fallon, social secretaries. Board members are: Martin Begley, Kirk Brown, Patsy Campbell, Donat Gautier, Jane Hoy, Jason Johnson, Tom Kane, Tom McElhany, Mrs. Paul Munter, William G. Norton, Harry B. Oldridge and Jane Taylor.

Represent Wanger

Irving Lesser, former manager of the Roxy theatre, New York, and Seymour Poe, who has represented Hollywood producers in the east, have become Walter Wanger's eastern representatives. Until recently Mr. Wanger was represented by Budd Rogers, who meanwhile has become the head of Realart Pictures.

NUMBER 12 OF A SERIES

Q & A

QUESTION: ***How is business?***

A question almost everyone has asked.

ANSWER:

√ Ask Warner Brothers Theatres about the excellent engagements of "Duel in the Sun" at regular admissions in their theatres.

√ Ask Balaban & Katz about the swell business "Duel in the Sun" did at regular prices at the Roosevelt Theatre and subsequent run Chicago.

√ Ask Loew about the big grosses "Duel in the Sun" is turning at regular prices in the Poli circuit.

√ Ask Paramount about the sensational business "The Paradine Case" is doing at the St. Francis, San Francisco.

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Vice President in charge of domestic sales



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THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Street With No Name

Twentieth Century-Fox — **FBI Semi-Documentary**

Again tapping the newsworthy topics of the times for another subject in the growing list of semi-documentary pictures, Twentieth Century-Fox offers "The Street With No Name," a story of the operations of the Federal Bureau of Investigation fighting the new wave of gangsterism which has sprung up since the end of World War II.

Since it is a subject which ideally lends itself to this type of film production it is sure-fire and swift-paced entertainment. Not only is it a picture that will hold the audiences' undivided attention, but one which will receive the full support and endorsement of civic groups combating juvenile delinquency and lawlessness.

Unlike many previous films of similar theme and format, this hits its mark with the force of a bullet. There is none of the artificial heroics or dramatics which Hollywood has long considered a vital part of such pictures. Here FBI agents are shown only as efficient operators with a job to do, while those of the criminal element are not the usual bullet-scarred prohibition-day thugs, but baby-faced punks who have received their education as juvenile delinquents.

Producer Samuel G. Engel has used players who fit their roles to perfection. There is Mark Stevens as the FBI agent assigned by Lloyd Nolan to uncover a gang of murderers, and Richard Widmark, a young but cunning gangster building a scientific criminal organization.

To add to the story's authenticity, director William Keighley has skillfully incorporated scenes made with FBI personnel at Bureau headquarters in Washington. Further, to maintain its brisk pace, he has eliminated the element of romance, and, through the performances of an excellent supporting cast, including Ed Begley as the police chief, and Donald Buka and Joseph Pevney as two members of the gang, he has added deft touches to the original screenplay by Harry Kleiner, emerging with absorbing screen fare.

Reviewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Excellent.—GEORGE H. SPIRES.

Release date, July, 1948. Running time, 91 minutes. PCA No. 12956. General audience classification.

Cordell ..... Mark Stevens
Alex Stiles ..... Richard Widmark
Inspector Briggs ..... Lloyd Nolan
Judy ..... Barbara Lawrence
Ed Begley, Donald Buka, Joseph Pevney, John McIntire, Walter Greaza, Howard Smith, Joan Chandler, Bill Mauch, Sam Edwards, Don Kohler, Roger McGee, Vincent Donahue

Canon City

Eagle Lion — **Prison Break**

On a cold, blizzardy night in December of last year, the sirens atop the walls of the Colorado State Penitentiary signaled a prison break. Twelve desperate convicts had escaped. A manhunt was organized by warden Roy Best and 60 hours later all of the prisoners were either dead or had been returned.

From this dramatic springboard, producer Bryan Foy and director Crane Wilbur have fashioned a fine, suspenseful film with documentary quality. At no point does the story lag. It is shot-full of action and represents one of the best-made and most effective "crime-does-not-pay" pictures seen on the screen in a long time.

Exploitation-wise, "Canon City," which opens day and date in 100 Rocky Mountain area theatres July 6, is a sure-fire bet for any exploitation-wise exhibitor. The fact that Warden Best has a part in the picture and that most of the scenes were shot in the cell-blocks and in the yard of the penitentiary underlines the exploitation strength of the picture.

Without undue emphasis on brutality, the picture catches the grim aspects of prison life as well as the efforts by the warden to keep the convicts employed at useful tasks. Camera work by John Alton, known for his work on "T-Men," and dialogue by Mr. Wilbur are exceptional. All performances, especially those of Jeff Corey and Scott Brady, are of top quality and contribute materially to the success and the smashing impact of the film. Ried Hadley does a fine job as narrator.

Armed with self-made, crude pistols and other weapons, the prisoners, led by Corey, plan a break. Taking several prison guards with them, they succeed in fleeing the penitentiary. From then on it is one long hunt with the blizzard howling in the night. Groups of the convicts break into neighboring homes for food and clothing. In two instances women distinguish themselves in subduing convicts.

Brady, who was forced into participating in the break, finally is the only one left free. Another prisoner is cornered and is spectacularly shot down from the Royal George bridge which straddles the 1,000-foot crevasse near Canon City. Brady permits the family with whom he has sought shelter to bring their sick little boy to the hospital, knowing that this is his undoing.

Seen at a New York projection room. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, July 6, 1948. Running time, 82 minutes. PCA No. 13172. General audience classification.

Sherbondy ..... Scott Brady
Schwartzmiller ..... Jeff Corey
Johnston ..... Ray Bennett
Heilman ..... Whit Bissell
Stanley Clements, Charles Russell, DeForest Kelley, Ralph Byrd, Mabel Paige, Warden Best

Man-Eater of Kumaon

Universal-International — **Jungle Adventure**

This jungle film tells a story of a man-eating tiger who seeks human food because his injured paw prevents him from capturing the more agile beasts of the jungle. However, it is not solely an animal picture because there is a heart-stirring story of the love and devotion of a young native couple, played by Sabu and Joanne Page. It is based on Jim Corbett's book, "Man-Eaters of Kumaon."

There are thrills and spell-binding action scenes as the man-eating tiger stalks human prey. Opportunities are offered for the old-fashioned type of exploitation.

Wendell Corey plays the hunter, a selfish, disillusioned doctor who abandoned his New York practice after being deserted by his wife. While hunting he injures a tiger, making it a potential man-killer. Immediately the doctor contracts malaria, and after his recovery refuses to hunt down the tiger. The man-eater is destroying many natives and the doctor finds a native boy by the roadside, the only survivor of a village ravaged by the tiger. Sabu's wife is attacked by the animals and the doctor saves her life but their baby dies. The young couple adopt the orphaned boy. Eventually the doctor is convinced that it is his duty to destroy the tiger. The doctor shoots the tiger but is killed himself in the final struggle with the animal.

Monty Shaff produced in association with Frank P. Rosenberg. Byron Haskin directed.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, July, 1948. Running time, 79 minutes. PCA No. 12983. General audience classification.

Narain ..... Sabu
Dr. John Collins ..... Wendell Corey
Lali ..... Joanne Page
Moris Carnovsky, Argentina Brunetti, James Moss, Ted Hecht, John Mansfield, Eddie Das, Charles Wagenheim, Estelle Dodge, Lal Chand Mehra, Phiroze Nazir, Virginia Wave, Frank Lackteen, Jerry Riggio, Noyle Morrow, Ralph Moody, Alan Foster

The Twisted Road

RKO Radio — **Crime and Consequence**

With lavishment of more care and skill than are commonly devoted to a film presenting an all-star cast, producer John Houseman has turned out here a devastatingly grim study of crime and some criminals portrayed with exceptional skill by players whos names may generate marquee power as a consequence of these performances, but do not mean money in the till on sight at this point, and he has turned it out in top-feature length.

It's terrific stuff, from the Hollywood point of view, combining shrewd writing and forceful direction with superb acting, but the unrelieved intensity of a narrative dwelling unremittingly and powerfully upon the sordid lives of murderers and their intimates make its selling a formidable undertaking for showmen. Outright addicts of tragic melodrama may be expected to find out about the picture and attend *en masse,* but the plain people looking for pleasant amusement pose a problem.

The script by Charles Schnee opens with three bank robbers escaping from prison and re-entering upon their interrupted careers. They are temporarily successful, but first one and then another is shot down by police bullets, until only the youngest (Farley Granger) is alive and at large. Meanwhile, he has married the underprivileged daughter of the drunken broth-

(Continued on following page)

er of the first criminal to be slain (Cathy O'Donnell), and they try to find refuge somewhere in the country so their baby can be born in safety. They are successful in evading the police, but the wife of still another convict, unescaped as yet, informs the authorities of Granger's whereabouts, in exchange for which information her husband is to be released, and the police shoot him down. (All in all, by the way, the forces of law and order take quite a beating all along, both in what happens and in a couple of lines of dialogue which audiences in general may skip over lightly.)

The romance between Granger and Miss O'Donnell is presented as natural, pure and unsullied, with manifest purpose of contrast with everything else in the picture, which includes violence of extreme order and total disregard for right by everybody else in the cast. There is indication that social significance was among the considerations of producer and writer, but whatever point was in mind got pretty well obscured by the melodrama in the foreground. Nicholas Ray's direction is outstanding.

Previewed at the Academy Awards theatre, Hollywood, to an all-press audience which manifested steadfast interest. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, July, 1948. Running time, 95 minutes. PCA No. 12957. Adult audience classification.
Keechie ..... Cathy O'Donnell
Bowie ..... Farley Granger
Howard Da Silva, Jay C. Flippen, Helen Craig, Will Wright, Marie Bryant, Jan Wolfe, William Phipps, Harry Harvey

The End of the River

Prestige - U.I.—Jungle Adventure

A jungle adventure drama that has many of the attractions of a travelogue has been sent here by J. Arthur Rank for Prestige Pictures release. It is the story of an Indian boy and his struggles to find a place for himself in a seemingly hostile world. The picture was photographed mostly in Brazil. Produced by Michael Powell and Emeric Pressburger, and starring Sabu, it suggests many merchandising angles for the selective audience.

The opening has Sabu on trial as a killer, the story then telling in retrospect all the hardships that befell the young Indian boy. When he was a child, his family was massacred by an evil tribal leader, and the incident burned in his memory. Through adolescence he gets a variety of jobs and is almost continually beaten or exploited by employers. His misfortunes culminate in the murder of a man. An acquittal ends the story, wtih the boy going to the end of the river to live in peace.

Bibi Ferreira offers a natural portrayal as the young wife. The characterization of a seaman's trade union as a totalitarian outfit that deceives its membership and finally makes a thrust at overthrowing the government, may provoke some objection from labor-conscious patrons.

Wolfgang Wilhelm did the screenplay, from the Desmond Holdridge novel. Derek Twist directed.

Reviewed at the Park Avenue theatre in New Yark. Reviewer's Rating: Fair.

Release date, July, 1948. Running time, 80 minutes. PCA No. 12181. General audience classification.
Manoel ..... Sabu
Porpino ..... Raymond Lovell
Chico ..... James Hayter
Maurice Denham, Eva Hudson, Milo Sperber, Nino Rossini, Bibi Ferreira, Torin Thatcher, Nicolette Bernard

Race Street

RKO — Crime Story

"Race Street" has all the qualities of previous George Raft pictures in that it has the star as a tough guy with a golden heart, a theme of the underworld and the protection racket in the bookmaking business, a couple of murders and plenty of fisticuffs.

An excellent cast is on hand to breath life into the proceedings. William Bendix in his usual winning self as a detective friend of Raft, Marilyn Maxwell is a pleasure to the eye, and several of the smaller parts are well portrayed with Henry Morgan (not the comedian) outstanding. Two musical production numbers are interlaced in the story.

While the theme in itself holds promise of a great deal of tension, the spirit of the thing never quite comes off and the actors seem to go through their chores in a vacuum. The script, with its occasional and forced touches of humor, does not help any. But Raft fans should not be disappointed.

Nat Holt was the producer, and Edwin L. Marin directed. Martin Rackin wrote the screenplay.

Bendix questions Raft, San Francisco race track handicapper, on whether he has heard anything about a protection racket in the area. Raft denies any knowledge, but he finds out what is up when his close friend, Morgan, is killed. Raft refuses Bendix's help and goes out alone to fight the gangsters.

He fights against terrific odds, but always is backed up by Bendix. Finally, it turns out that Raft's girl-friend, Marilyn Maxwell, actually is the wife of the ringleader. The racketeers are rounded up, but Raft is shot.

Seen at the home office projection room in New York. Reviewer's Rating: Fair.—F. H.

Release date, not set. Running time, 79 minutes. PCA No. 12683. General audience classification.
Gannin ..... George Raft
Runson ..... William Bendix
Robbie ..... Marilyn Maxwell
Frank Faylen, Henry Morgan, Gale Robbins, Freddy Steele, Cully Richards, Russell Hicks

Mystery in Mexico

RKO — Detective Romance

When a private detective is sent to Mexico to find stolen jewels and locate missing agent, then becomes involved with the pretty sister of the missing man, the usual melodrama can be expected. Produced at the Churubusco Studios in Mexico City, RKO has made "Mystery in Mexico" an interesting and sometimes amusing adventure.

William Lundigan heads the cast as the investigator assigned to the case. En route he meets Jacqueline White, also going to Mexico to search for her missing brother. Romance starts to bloom. After several adventures and as many lovers' quarrels, they find the brother, who has been in hiding, and then expose the gang who have been attempting to re-steal the jewels.

Produced by Sid Rogell and directed by Robert Wise, the picture offers, in addition to its story, several ventures into Mexican life, and a photographic tour of Mexico City. In supporting roles are Ricardo Cortez as a night club owner and gang leader, and Tony Barrett, who befriends Lundigan only to spy on his activities. Lawrence Kimble wrote the screenplay from a story by Muriel Roy Bolton.

Reviewed at the RKO projection room in New York. Reviewer's Rating: Fair.—G. H. S.

Release date, July 1, 1948. Running time, 66 minutes. PCA No. 12770. General audience classification.
Steve ..... William Lundigan
Victoria ..... Jacqueline White
Noroross ..... Ricardo Cortez
Tony Barrett, Jacqueline Dalya, Walter Reed, Jose Torvay, Maime Jimenez, Antonio Frausto, Dolores Camerillo, Eduardo Casado, Thalia Draper

THE FIGHT GAME (20th-Fox)

March of Time (Vol. 14—No. 11)

Being released at the time of the much heralded Louis-Walcott championship bout, March of Time's "The Fight Game" is a timely and extremely interesting subject which exhibitors may well exploit at a profit. Following MOT's usual format, the subject shows the intense work and training required before a fighter reaches the big time. It also shows how the tin-horns, gamblers and racketeers try to muscle into the sport, and the feud between the National Boxing Association and the New York State Boxing Commission. An ideal subject for men and boys, it should also provide entertainment for the distaff side of the audience.

Release date, June 11, 1948 — 19 *minutes*

REISSUE REVIEWS

ROSE OF WASHINGTON SQUARE

Twentieth Century - Fox

This nostalgic musical lists Tyrone Power, Alice Faye, Al Jolson and Louis Prima at the head of its cast; lists "Rockabye Your Baby," "Mammy," "Pretty Baby," and "Ja-Da" in its musical score. William R. Weaver, writing in the May 13, 1939, issue of the HERALD, noted: "The picture spurts along from high spot to high spot with vigor and bounce. Theatrical in subject matter, it is theatrical in treatment. Musical in large degree, it utilizes music as content rather than ornament. It is suitable for any type of theatre." Nunnally Johnson, associate producer, wrote the screen play. Gregory Ratoff produced. The feature is to be reissued in July, 1948.

SLAVE SHIP

Twentieth Century - Fox

"Slave Ship" is a "grim story," according to the first review of this feature, appearing in the June 19, 1937, issue of the HERALD. In "straight-from-the-shoulder manner . . . it authentically portrays the savagery of the slave traffic and the character of the men who made it their business." Produced by Darryl Zanuck, the feature boasts a large cast headed by Warner Baxter, Wallace Beery, Elizabeth Allan, Mickey Rooney, George Sanders, Jane Darwell and Joseph Schildkraut. The feature "is a combination of appealing romance, shocking melodrama, that kind of rough and tough comedy that is associated with rough and tough men, and unusual production effects." It will be reissued in July, 1948.

FRONTIER MARSHAL

Twentieth Century - Fox

"This is a film for the 'Stagecoach' and 'Dodge City' trade," wrote William Weaver in the July 29, 1939, issue of the HERALD. The feature is "a roaring melodrama with guns blazing lethally from start to finish and the story of Tombstone, Ariz., in its untempered youth, told in terms of a personal story well worth telling. . . . Where historical westerns have been known to spin the turnstile, it commands top billing. It has what slangsters call sock." Produced by Sol Wurtzel, directed by Allan Dwan, the feature's cast is headed by Randolph Scott, Nancy Kelly, Binnie Barnes, and John Carradine. It was reissued in June, 1948.

BELLE STARR

Twentieth Century - Fox

Randolph Scott, Gene Tierney, and Dana Andrews star in this drama of the reconstruction period—the story of a young woman who carries on for the Confederate cause in Missouri following the official conclusion of the Civil War. When first reviewing the feature for the HERALD, issue of August 23, 1941, Martin Quigley, Jr., wrote: "The color ranks with the best produced thus far. . . . The story, while conventional in some parts, has enough original twists to be entirely adequate. . . . Suspense and actions of the characters are relied on more than the shooting type of acting. . . . Kenneth Macgowan has delivered a very well made picture in every respect, and the direction of Irving Cummings is of highest quality." The feature was reissued in June, 1948.

THE CURIOUS PUPPY (Warner Bros.)

Blue Ribbon Cartoon (4305)

A puppy, having a little fun for himself, worms his way into an amusement park after hours, accidentally sets off the master switch, starting all the rides going, and then is chased through one concession after another by the park's watchdog.

Release date, April 24, 1948 — 7 *minutes*

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 4216-4217.

Running times are those furnished by the distributor.

TALL, DARK AND GRUESOME (Columbia)

All Star Comedies (9425)

Hugh Herbert, as a detective story writer of questionable ability, decides to go to the country and finish his novel. All goes well until, in a packing case, a gigantic gorilla is delivered to his cottage. All kinds of havoc breaks loose with some giddy Herbert gags.

Release date, April 15, 1948 16 *minutes*

JITTER BUGHOUSE (Columbia)

All Star Comedies (9438)

Joe De Rita stars in this two-reel film about psychology and music. His girl friend, Christine McIntyre; is a nurse troubled by the berserk antics of her loony patient. Joe attempts a cure through his self-manufactured "Musical-Narcosis." The finale is a fantastic chase through a haunted house which cures the patient.

Release date, April 29, 1948 17 *minutes*

DON'T FOOL YOUR WIFE (RKO Radio)

Leon Errol (83,702)

Leon Errol imagines that his family only likes him because of his money. So he pretends he is broke. His wife sells some of his antiques at one-third their value and invites their son-in-law to live with them. Leon thinks his wife is going to divorce him, but when he realizes the situation he tries to cover his embarrassment. He crashes into a maid with an armful of his most valuable antiques and he wails as he surveys the damage, "Now I am broke."

Release date, March 5, 1948 18 *minutes*

DRIP DIPPY DONALD (RKO Radio)

Walt Disney Cartoons (74,114)

Donald Duck dashes into his house and crawls into bed. However, lights from outside flash into his room so he ties the shade to the window latch. The cord snaps and the window slams. Then the faucet begins to drip. He is unable to shut the water off. In the morning he receives a telephone call from the water company telling him his water is being shut off for nonpayment of the bill.

Release date, March 5, 1948 7 *minutes*

TEEN AGE TARS (RKO Radio)

Sportscope (84,307)

In this Sportscope young America goes to sea. Young sailors from Larchmont, New York and the Pequot Club in Connecticut learn to sail on Long Island Sound. With swimming, knot-tying, chart reading as part of the training, these young "salts" learn how to take care of their boats as well as how to sail them. An actual race is shown with a young girl, Pat Hoyt, skippering her boat to victory.

Release date, March 5, 1948 9 *minutes*

SECRETARY TROUBLE (RKO Radio)

Leon Errol (83,703)

Leon Errol is having secretary trouble. The secretary has a very jealous husband who considers Leon a wolf and wants his wife to give up her job, but she doesn't want to. She asks Leon to help her by telling her husband the truth. The husband misunderstands the situation and challenges Leon to a duel. After many complications Leon is hit on the head with a vase and passes out.

Release date, April 9, 1948 17 *minutes*

NOW YOU SEE IT (MGM)

Pete Smith Specialties (S-957)

Pete Smith brings to the screen for the first time many everyday objects as they appear under a microscope by using a newly developed process of micro-cinematography. A sequence is devoted to the actual birth of a mosquito.

Release date, March 20, 1948 9 *minutes*

WHAT PRICE FLEADOM (MGM)

MGM Cartoons (W-935)

Homer Flea deserts his friend the bulldog to look for greener pastures. However, he finally learns where true friendship lies and once again takes up residence with his former pal.

Release date, March 20, 1948 6 *minutes*

THE MIDNIGHT SNACK (MGM)

Gold Medal Reprint Cartoons (W-924)

Ordinarily a midnight snack is considered a peaceful enterprise, but when Tom and Jerry attempt it, bedlam breaks out.

Release date, March 27, 1948 9 *minutes*

FOOTLIGHT RHYTHM (Paramount)

Musical Parade Featurette (FF7-2)

Shot in Technicolor, this is a pleasant little story serving as the framework for some singing and romancing. Songs include "What's Under Your Mask Madame" and "Whispers in the Dark." Sally Rawlinson and Kenny O'Morrison are starred. He is a stage manager in love with Sally's understudy, Margaret Field. Kenny wants Margaret to quit the theatre, but she wants to make good. Sally gives Margaret a break while flirting with the show's "angel," Grady Sutton. Finally, Margaret realizes her mistake and joins Kenny.

Release date, April 9, 1948 19 *minutes*

SKY THRILLS (20th Century-Fox)

Movietone Adventures (8203)

Produced with the cooperation of the U. S. Army Air Force, this short describes the designers and engineers of tomorrow's airplanes. Locale is the Air Force Laboratory at Wright Field, Dayton, O. Among the various models described is the XB36, assembled for its official test flight.

Release date, March, 1948 9 *minutes*

MEN, WOMEN AND MOTION (Universal)

Answer Man (3393)

The Answer Man explains that a polo player hits the ball with the side of his mallet and that occasionally a player may hit the ball for a distance of 100 yards. The film shows that when the albatross gets tired of flying he rests on the water, or on a rock or on the nearest ship. Answering the question of how long it takes to become a fancy skater good demonstrations of figure skating are presented. The answer is "several years at least." Other questions are answered about Knute Rockne's T formation and locust devastating areas.

Release date, March 15, 1948 8 *minutes*

HOLIDAY FOR SPORTS (Warner Bros.)

Sports Parade (4507)

Here you are in Argentina, down at the San Isidro race track, watching the racing stallions whirl around the tracks and being cheered on by plenty of money.

Release date, April 17, 1948 10 *minutes*

MICKEY DOWN UNDER (RKO Radio)

Walt Disney Cartoons (74,115)

Mickey and Pluto have a fine time getting tangled up with a boomerang. Plute snaps at the boomerang which gets caught in his mouth, distorting his jowl. In the meantime Mickey discovers a large egg and is about to pick it up when a huge Emu appears. As the picture ends Pluto and Mickey are running through the jungle chased by the boomerang.

Release date, March 19, 1948 7 *minutes*

BIG MOUTH BASS (RKO Radio)

Sportscope (84,309)

On Sandy Hollow Lake near New London, Connecticut, Al McLane, fishing editor of Field and Stream Magazine and his wife, are ready to tackle the All-American game fish, the large mouth bass. How to cast and the type of lure used are shown. A most unusual happening occurs when two fish make a dash for the same plug, collide, and both are pulled into the fisherman's net at the same time.

Released date, April 30, 1948 8 *minutes*

DOGGONE CLEVER (RKO Radio)

Sportscope (84,308)

This presents the big four in dogs which includes the spaniel, the retriever, the setter and the pointer. These dogs, which are trained to be bird dogs, are shown as they work with their trainers.

Release date, April 2, 1948 8 *minutes*

ALPINE CLIMBERS (RKO Radio)

Walt Disney Cartoons (84,704)

Mickey takes Donald Duck and Pluto to the mountains to find a very rare flower. He discovers that one is growing out of reach on the side of the mountain and with a rope lowers Mickey to the flower. In this short Mickey has a tussle with an eagle, Pluto falls over a cliff and Donald has trouble with a mountain goat.

Release date, April 2, 1948 9 *minutes*

FUNNY BUSINESS (RKO Radio)

This Is America (83,106)

In 1896 a strange little creature wearing a flour sack popped up as a circulation lure in a New York newspaper. His name was "Yellow Kid" and from then on the comic strips, as we know them today, has become a daily ritual. Soon came "Buster Brown," "The Katzenjammer Kids," "Happy Hooligan" and many others. Many of the great comic artists are shown at work. These include Al Capp, creator of Li'l Abner, Harold Gray of Orphan Annie fame, Otto Soglow, ringmaster of the droll "Little King," Ham Fisher's Joe Palooka and Hal Foster who pilots "Prince Valiant" through thrilling medieval adventures.

Release date, April 9, 1948 18 *minutes*

CALGARY STAMPEDE (Warner-Vitaphone)

Technicolor Specials (4005)

The modern city of Calgary in the Canadian Rockies reenacts its wild West past during a week celebration. Action highlights in this film include parades, dancing in the street, fireworks, barbecues and spectacular rodeo competition. Cowboys from the United States and Canada compete. The climax is a chuck wagon race with thrills and spills.

Release date, May 29, 1948 20 *minutes*

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

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9403	All Gummed Up (18)	12-11-47	3994
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9404	Shivering Sherlocks (17)	1-8-48	4031
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9405	Pardon My Clutch (15)	2-26-48	4119
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9422	Should Husbands Marry? (17)	11-13-47	4020
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9425	Tall, Dark and Gruesome (16)	4-15-48	4215
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9432	Hectic Honeymoon (17)	9-18-47	3907
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9433	Wife to Spare (16)	11-20-47	4020
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9434	Wedlock Deadlock (16)	12-18-47	4041
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9435	Radio Romeo (17½)	12-25-47	4041
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9436	Man or Mouse (18)	1-15-48	4041
9437	Eight-Ball Andy (17½)	3-11-48	4138
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9954	Skitch Henderson & Orch. (10)	12-11-47	4031
9955	Charlie Barnet & Orch. (10½)	1-15-48	4041
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9656	No. 6 Civilization (9)	2-12-48	4191
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M-G-M

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S-956	I Love My Mother-in-Law But (8)	2-7-48	4191
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W-934	The Bear and the Bean (7)	1-31-48	4191
W-935	What Price Fleadom (6)	3-20-48	4215
W-936	Make Mine Freedom (10)	1-24-48	4191
W-937	Kitty Foiled (7)	5-1-48	....
W-938	Little 'Tinker (8)	5-15-48	....
	PASSING PARADE		
K-971	Miracle in a Cornfield (8)	12-20-47	4020
K-972	It Can't Be Done (8)	12-47	4068
K-973	Goodbye Miss Turlock (10)	1-24-48	4191
K-974	My Old Town (9)	2-7-48	4191
K-975	Souvenirs of Death (10)	6-19-48	....
	GOLD MEDAL REPRINT CARTOONS		
W-921	Goldilocks and the Three Bears (11)	11-22-47	3985
W-922	The Fishing Bear (8)	12-20-47	4020
W-923	The Milky Way (8)	2-14-48	4191
W-924	The Midnight Snack (9)	3-27-48	4215
W-925	Puss N' Toots (7)	4-24-48	....
W-926	The Bowling Alley Cat (8)	6-12-48	....
	MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND		
M-981	Freddy Martin-Keenan Wynn (10)	2-14-48	4191
M-982	Tex Benecke & Orch. (10)	4-24-48	....
	TWO-REEL SPECIALTIES		
A-901	Drunk Driving (21)	3-27-48	....
A-902	Going to Blazes (21)	4-24-48	....

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L7-1	Hula Magic (10)	11-7-47	4021
L7-2	Bagpipe Lassies (11)	1-2-48	4031
L7-3	Modern Pioneers (11)	2-13-48	4138
L7-4	Nimrod Artist (10)	4-16-48	....
L7-5	Feather Finery (10)	5-14-48	....
L7-6	Aerial Hot Rods	8-13-48	....
	GEORGE PAL PUPPETOONS (Color)		
U6-3	Date with Duke (8)	10-31-47	3985
U6-4	Rhapsody in Wood (9)	12-19-47	4020
	POPEYE (Color)		
E7-1	All's Fair at the Fair (8)	12-19-47	4020
E7-2	Olive Oyl for President (6)	1-30-48	4068
E7-3	Wigwam Whoopee (8)	2-27-48	4138
E7-4	Pre-Hysterical Man (7)	3-26-48	4167
E7-5	Popeye Meets Hercules (7)	6-18-48	....
E7-6	Wolf in Sheik's Clothing	7-30-48	....
	POPULAR SCIENCE (Color)		
J7-1	Radar Fisherman (10)	10-17-47	3918
J7-2	Desert Destroyers (11)	12-26-47	4020
J7-3	Streamlined Luxury (10)	2-20-48	4119
J7-4	Fog Fighters (10)	4-2-48	4167
J7-5	The Big Eye (10)	5-21-48	....
J7-6	Flying Wing	8-6-48	....
	SPEAKING OF ANIMALS		
Y7-1	Dog Crazy (11)	10-3-47	3966
Y7-2	Ain't Nature Grand (10)	11-14-47	3994
Y7-3	Monkeyshines (9)	12-12-47	4020
Y7-4	Home Sweet Home (10)	2-6-48	4126
Y7-5	'Taint So (10)	4-16-48	4167
Y7-6	Headliners (10)	6-18-48	....
	SPORTLIGHTS		
R7-1	Riding the Waves (10)	10-3-47	3918
R7-2	Running the Hounds (11)	10-31-47	3994
R7-3	Five Fathoms of Fun (10)	11-28-47	4020
R7-4	Stop, Look and Guess 'Em (10)	12-5-47	4020
R7-5	All-American Swing Stars (10)	1-16-48	4119
R7-6	Double Barrelled Sport (10)	2-20-48	4126
R7-7	Big Game Angling (10)	3-26-48	4163
R7-8	Riding Habits (10)	4-30-48	4167
R7-9	Big League Glory (10)	6-11-48	....
R7-10	Her Favorite Pools	7-30-48	....
	MUSICAL PARADES (Color)		
FF7-1	Samba-Mania (18)	2-27-48	4062
FF7-2	Footlight Rhythm (19)	4-9-48	4215
FF7-3	Gypsy Holiday (18)	6-25-48	....
FF7-4	Tropical Masquerade	8-6-48	....
	LITTLE LULU (Color)		
D6-3	A Bout With a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	3994
D6-5	The Baby Sitter (7)	11-28-47	4020
D6-6	Dogshow-Off (7)	1-30-48	4041
	NOVELTOONS (Color)		
P7-1	Santa's Surprise (9)	12-5-47	3994
P7-2	Cat O' Nine Alls (8)	1-9-48	4068
P7-3	Flip Flap (8)	2-13-48	4138
P7-4	We're In the Money (8)	3-19-48	4163
P7-5	The Bored Cuckoo (8)	4-9-48	4167
P7-6	There's Good Boo's Tonite (9)	4-23-48	....
P7-7	Land of the Lost (8)	5-7-48	....
P7-8	Butterscotch & Soda (7)	6-4-48	....
	PACEMAKERS		
K7-1	It Could Happen to You (11)	10-3-47	3966
K7-2	Babies, They're Wonderful (11)	11-14-47	3994
K7-3	Bundle from Brazil (11)	1-2-48	4041
K7-4	Musical Miracle (11)	3-12-48	4167
K7-5	A Model Is Born (7)	5-28-48	....
	SCREEN SONGS		
X7-1	The Circus Comes to Clown (8)	12-26-47	4068
X7-2	Base Brawl (8)	1-23-48	4119
X7-3	Little Brown Jug (8)	2-20-48	4041
X7-4	The Golden State (8)	3-12-48	4163
X7-5	Winter Draws On (7)	3-19-48	4163
X7-6	Sing or Swim (7)	6-4-48	....
X7-7	Camptown Races	7-30-48	....
X7-8	Lone Star States	8-20-48	....
	NEWS SPECIAL		
....	1947, Year of Division (20)	12-30-47	4019

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	CARTOON (Color)		
761	It's a Grand Old Nag (8)	12-20-47	4068

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
74,114	Drip Dippy Donald (7)	3-5-48	4215
74,115	Mickey Down Under (7)	3-19-48	4215
74,116	Daddy Duck (7)	4-16-48	....
74,117	Bone Bandit (7)	4-30-48	....
74,118	Donald's Dream Voice (7)	5-21-48	....
94,101	Pluto's Purchase (7)	7-9-48	....
84,701	Hawaiian Holiday (R) (8)	10-17-47	3918
84,702	Clock Cleaners (R) (7)	12-12-47	4020
84,703	Little Hiawatha (R) (7)	5-20-48	4119
84,704	Alpine Climbers (7)	4-2-48	4215
84,705	Woodland Cafe (7)	5-14-48	....
	SPORTSCOPES		
84,301	Ski Holiday (8)	9-19-47	3876
84,302	Golf Doctor (8)	10-17-47	3919
84,303	Quail Pointers (8)	10-17-47	4019
84,304	Pin Games (8)	12-12-47	4119
84,305	Racing Day (8)	1-9-48	4068
84,306	Sports Coverage (8)	2-6-48	4129
84,307	Teen Age Tars (9)	3-5-48	4215
84,308	Doggone Clever (8)	4-2-48	4215
84,309	Big Mouth Bass (8)	4-30-18	4215
84,310	Muscles and the Lady (9)	5-28-48	....
	EDGAR KENNEDY		
83,401	Mind Over Mouse (18)	11-21-47	4129
83,402	Brother Knows Best (17)	1-2-48	4068
83,403	No More Relatives (18)	2-6-48	4119
83,404	How to Clean House (18)	5-14-48	....
83,405	Dig That Gold (18)	6-25-48	....
	LEON ERROL		
83,701	Bet Your Life (16)	1-16-48	4068
83,702	Don't Fool Your Wife (18)	3-5-48	4215
83,703	Secretary Trouble (17)	4-9-48	4215
	FLICKER FLASHBACKS		
84,201	No. 1 (10)	10-24-47	3943
84,202	No. 2 (9)	12-5-47	4001
84,203	No. 3 (9)	1-16-48	4068
84,204	No. 4 (10)	2-27-48	....
84,205	No. 5 (8)	4-9-48	4217
84,206	No. 6 (9)	5-21-48	....
84,207	No. 7 (8)	7-2-48	....
	THIS IS AMERICA		
83,101	Border Without Bayonets (18)	11-14-47	3956
83,102	Switzerland Today (18)	12-12-47	3994
83,103	Children's Village (19)	1-9-48	4068
83,104	Operation White Tower (18)	2-6-48	4119
83,105	Photo Frenzy (16)	3-5-48	4129
83,106	Funny Business (18)	4-9-48	4215
83,107	Democracy's Diary (17)	5-7-48	....
83,108	Crime Laboratory (17)	5-28-48	....
83,109	Letter to a Rebel (17)	6-25-48	....
	RAY WHITLEY WESTERN MUSICALS		
	(Reissues)		
83,501	Mollie Cures a Cowboy (18)	9-5-47	3862
83,502	Musical Bandit (16)	10-10-47	3919
83,503	Corralling a Schoolmarm (20)	11-14-47	3985
83,504	Prairie Spooners (13)	12-19-47	4021
	JAMBOREE SERIES		
	(Reissues)		
84,401	Enric Madriguera & Orch. (8)	9-5-47	3862
84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
84,403	Johnny Long & Orch. (8)	10-31-47	3931
84,404	Duke Ellington (8)	11-28-47	3966
84,405	Jerry Wald & Orch. (9)	12-26-47	4129
84,406	Ray McKinley (8)	1-23-48	4119
84,407	Dick Stabile & Orch. (9)	2-20-48	4129
	TWO REEL DRAMAS		
83,201	My Pal (22)	10-31-47	3908
	SPECIAL		
83,801	Basketball Headliners of 1948	4-23-48	....
83,601	20 Years of Academy Awards (18)	4-2-48	....

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
8201	Horizons of Tomorrow (8)	9-12-47	...
8251	Holiday in South Africa (8)	8-22-47	3862
8252	Home of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876
8203	Sky Thrills (9)	3-48	4215
8204	Majesty of Yellowstone (9)	7-48	....
8253	Jungle Closeups (8)	12-12-47	4119
8254	Copenhagen Pageantry (8)	1-48	4067
8255	Scenic Sweden (8) (Lowell Thomas)	6-48	....
8256	Riddle of Rhodesia (8)	7-48	....

Prod. No.	Title	Rel. Date	P.D. Page
	SPORTS REVIEW		
	(Color)		
8301	Gridiron Greatness (9)	8-1-47	3862
8302	Olympic Class (10) (Mel Allen)	2-48	4138
8303	Everglades Adventure (9) (Mel Allen)	5-7-48	....
8351	Vacation Magic (8)	9-26-47	3862
8352	Aqua Capers (8) (Mel Allen)	1-48	4191
8353	Playtime in Scandinavia (8) (Mel Allen)	4-48	4191
	TERRYTOONS (Color)		
8501	One Note Tony (7)	2-48	4191
8502	Flying South (7)	8-15-47	3862
8503	A Date for Dinner (7)	8-29-47	3862
8504	Fishing by the Sea (7)	9-19-47	....
8505	The First Snow (7)	10-10-47	4051
8506	Super Salesman (7)	10-24-47	4051
8507	A Fight to the Finish (7)	11-14-47	4051
8508	The Wolf's Pardon (7)	12-5-47	4068
8509	Swiss Cheese Family Robinson (7)	12-19-47	4119
8510	Hitch Hikers (7)	12-12-47	4191
8511	Lazy Little Beavers (7)	12-26-47	4191
8512	Felix the Fox (7)	1-48	4191
8513	Talking Magpies in Taming the Cat (7)	1-48	4191
8514	Mighty Mouse and the Magician (7)	3-48	....
8515	Gandy Goose and the Chipper Chipmunk (7)	3-48	....
8516	Hounding the Hares (7)	4-48	....
8517	Mighty Mouse in the Feuding Hillibillies (7)	4-48	....
8518	Mystery in the Moonlight (7)	5-48	....
8519	Seeing Ghosts (7)	6-48	....
8520	Talking Magpies in a Sleepless Night (7)	6-48	....
8521	Mighty Mouse in the Witch's Cat (7)	7-48	....
8522	Talking Magpies in Magpie Madness (7)	7-48	....
8531	Butcher of Seville (R) (7)	5-48	....
8532	Mighty Mouse in the Green Line (R) (7)	5-48	....
	MARCH OF TIME		
V14-1	Is Everybody Listening? (18½)	9-5-47	3807
V14-2	T-Men in Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You! (18)	11-28-47	4068
V14-5	The Presidential Year (18)	12-26-47	4019
V14-6	The Cold War (18½)	1-48	4041
V14-7	Marriage and Divorce	2-48	4067
V14-8	Crisis in Italy	3-19-48	4199
V14-9	Life With Junior (18)	4-16-48	4154
V14-10	Battle For Greece (18)	5-48	....
V14-11	The Fight Game (19)	6-11-48	4214
	DRIBBLE PUSS PARADE		
8901	Album of Animals (8)	11-21-47	3876
8902	Dying to Live (9) (Lew Lehr)	5-48	....
	FEMININE WORLD		
8601	Something Old—Something New (8) (Ilka Chase)	2-48	4138
8602	Fashioned for Action (8) (Ilka Chase)	4-48	....

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	DAFFY DITTY		
..	The Fatal Kiss (8)	11-47	....
	LANTZ CARTUNES		
....	The Band Master (7)	12-47	3994
....	The Mad Hatter (7)	2-48	4126
....	Banquet Busters (7)	3-48	4126
....	Kiddie Koncert (7)	4-48	....
....	Wacky-Bye Baby (7)	5-48	....
....	Pixie Picnic (7)	5-48	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	VARIETY VIEWS		
3341	Tropical Harmony (9)	9-29-47	3942
3342	Chimp Aviator (9)	11-17-47	3968
3343	Brooklyn Makes Capital (10)	2-9-48	4126
3344	Whatta Built (10)	6-48	....
3345	Copa Carnival (10)	6-28-48	....
	NAME-BAND MUSICALS		
3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man (15)	12-3-47	3968
3303	Carlos Molina & Orch. (15)	12-13-47	4119
3304	Tex Beneke Orch. (15)	3-3-48	4129
3305	Woody Herman & Orch. (15)	3-31-48	....
3306	Red Ingle & His Orch. (15)	6-16-48	....
	TWO-REEL SPECIALS		
3201	Snow Capers (19)	2-18-48	4126
	THREE-REEL SPECIAL		
5555	Royal Wedding (29)	11-27-47	....
	THE ANSWER MAN		
3391	Wind, Curves and Trapdoor (10)	12-22-47	4191
3392	Hall of Fame (10)	1-19-48	4138
3393	Men, Women & Motion (8)	3-15-48	4215
3394	Flood Waters (8)	4-26-48	....
3395	Mighty Timber (10)	6-21-48	....
	TECHNICOLOR CARTUNES		
2329	Woody the Giant Killer (7)	12-15-47	....
	MUSICAL WESTERN		
3351	Hidden Valley Days (25)	2-5-48	4126
3352	Powder River Gunfire (24)	2-26-48	4191
3353	Echo Ranch (25)	4-1-48	....
	SING AND BE HAPPY SERIES		
3381	Spotlight Serenade (8)	3-29-48	4217
3382	Singin' the Blues (8)	6-14-48	....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
4801	Land of Romance (10)	9-6-47	3942
4802	Beautiful Bali (10)	11-15-47	3966
4803	Dad Minds the Baby (10)	12-20-47	3968
4804	What's Hatchin'? (10)	2-28-48	4067
4805	Rhythm of a Big City (10)	3-27-48	4217
4806	Living With Lions (10)	6-5-48	....
	TECHNICOLOR SPECIALS		
4001	Celebration Days (20)	1-31-48	4041
4002	Soap Box Derby (20)	10-18-47	3943
4003	Teddy, the Roughrider (20)	2-21-48	4067
4004	King of the Carnival (20)	4-3-48	4217
4005	Calgary Stampede (20)	5-29-48	4215
4006	A Day at the Fair (20)	7-3-48	....
	FEATURETTES		
4101	Power Behind the Nation (20)	10-11-47	3931
4509	Fighting Athletes (10)	5-1-48	....
4510	The Race Rider (10)	6-19-48	....
	SPORTS PARADE (Color)		
4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports (10)	12-13-47	3957
4503	A Nation on Skis (10)	7-31-48	....
4504	Sun Valley Fun (10)	2-14-48	4067
4505	Trip to Sportland (10)	3-6-48	4129
4506	Ride, Ranchero, Ride (10)	3-20-48	4138
4507	Holiday for Sports (10)	4-17-48	4215
4508	Built For Speed (10)	6-5-48	....
4509	Fighting Athletes (10)	5-1-48	....
4510	The Race Rider (10)	6-19-48	....
4511	Playtime in Rio (10)	8-14-48	....
	BLUE RIBBON CARTOONS (Color)		
	(Reissues)		
4301	Dangerous Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (Tech.) (7)	1-17-48	4041
4303	Little Pancho Vanilla (7)	3-20-48	4126
4304	Don't Look Now (7)	4-10-48	4217
4305	Curious Puppy (7)	4-24-48	4214
4306	Circus Today (7)	5-22-48	....
4307	Little Blabber Mouse (7)	6-12-48	....
4308	The Squawkin' Hawk (7)	7-10-48	....
4309	A Tale of Two Kitties (7)	7-31-48	....
4310	Pigs in a Polka (7)	8-14-48	....
4311	Greetings Bait (7)	8-28-48	....
	MELODY MASTER BANDS		
4601	Freddy Martin & Orch. (10)	9-13-47	3943
4602	Swing Styles (10)	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School (10)	12-6-47	4068
4604	Rubinoff and His Violin (10)	1-3-48	4021
4605	Artie Shaw & Orch. (10)	2-7-48	4067
4606	Henry Busse & Orch. (10)	5-15-48	....
4607	The Saturday Night Swing Club (10)	6-19-48	....
4608	Joe Reichman & Orch. (10)	7-17-48	....
	MERRIE MELODIES CARTOONS (Color)		
3711	Two Gophers from Texas (7)	1-17-48	4068
3712	Back Alley Oproar (7)	3-27-48	4129
3713	What's Brewin', Bruin? (7)	2-28-48	4119
3714	What Makes Daffy Duck? (7)	2-14-48	4129
3715	Daffy Duck Slept Here (7)	3-6-48	4129
3716	A Hick, a Slick, and a Chick (7)	3-13-48	4138
3717	I Taw a Putty Tat (7)	4-3-48	4217
3718	Hop, Look and Listen (7)	4-17-48	....
4701	Nothing But the Tooth (7)	5-1-48	4217
4702	Bone Sweet Bone (7)	5-22-48	....
4703	The Shell-Shocked Egg (7)	7-10-48	....
4704	Up-Standing Sitter (7)	7-3-48	....
4705	The Rattled Rooster (7)	6-26-48	....
4706	You Were Never Duckier (7)	8-7-48	....
4707	Dough Ray Me-Ow (7)	8-14-48	....
	• "BUGS BUNNY" SPECIALS (Color)		
3721	Gorilla My Dreams (7)	1-3-48	4021
3722	A Feather in His Hare (7)	2-7-48	4119
3723	Rabbit Punch (7)	4-10-48	....
3724	Buccaneer Bunny (7)	5-8-48	....
3725	Bugs Bunny Rides Again (7)	6-12-48	....
3726	Haredevil Hare (7)	7-24-48	....
4719	Hot Cross Bunny (7)	8-21-48	....
	VITAPHONE VARIETIES		
4401	So You Want to be a Salesman (10)	9-13-47	3931
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment (10)	1-3-48	4027
4404	So You Want to Be a Gambler (10)	2-14-48	4067
4405	So You Want to Build a House (10)	5-15-48	....
4406	So You Want to Be a Detective (10)	6-26-48	....
	MEMORIES FROM MELODY LANE		
4201	Let's Sing a Song of the West (10)	9-27-47	3943
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight (10)	1-24-48	4041
4204	Let's Sing Grandfather's Favorites (10)	3-13-48	4138
4205	Let's Sing a Stephen Foster Song (10)	5-8-48	....
4206	Let's Sing a Song From the Movies (10)	7-17-48	....

SERIALS

COLUMBIA

9120	The Sea Hound (15 episodes)	9-4-47	3862
9140	Brick Bradford (15 episodes)	12-18	4031
9160	Tex Granger (15 episodes)	4-1-48	4118
9180	Superman (Spcl.) (15 episodes)	7-15-48	....

REPUBLIC

791	G-Men Never Forget	1-31-48	....
792	Dangers of the Canadian Mounted (12 episodes)	4-24-48	4031
793	Dick Tracy Returns (R) (15 episodes)		....

SHORT SUBJECTS

HOLLYWOOD HONORS HERSHOLT (Columbia)

Screen Snapshots (9858)

This short subject takes audiences to the Crystal Room of the Beverly Hill Hotel where Jean Hersholt is being honored for his tenth anniversary as Dr. Christian on the Columbia Broadcasting Network. Besides the guests of honor, Jean and Mrs. Hersholt, a gallery of screen stars are present.

Release date, May 6, 1948 8 *minutes*

FLICKER FLASHBACKS (RKO Radio)

No. 5 (84,205)

From a Biograph production of 1909, "The Criminal Hypnotist" comes this drama of a hypnotist who gets poor Ingrid under his spell. When in this condition she steals valuables from her father who decides to follow her. She leads him to the hypnotist and all ends happily. In "The Innkeeper's Daughter" Repulsive Rogan holds a secret love for the Innkeeper's daughter and goes so far as to try and kiss her. This is too much for the girl and she races home. Repulsive swears revenge on the girl who jilted him. In the end he meets the girl and tells her he has changed and begs for her forgiveness.

Release date, April 9, 1948 8 *minutes*

SPOTLIGHT SERENADE (Universal)

Sing and Be Happy (3381)

A few of the theatre "greats" are shown in cartoon drawings as the songs with which they are particularly connected are sung by the Rhythm Masters. It opens with a cartoon of Lillian Russell and the song is "Chloe." Eddie Leonard, Anna Held and George M. Cohan are also shown.

Release date, March 29, 1948 8 *minutes*

RHYTHM OF A BIG CITY (Warner Bros.)

Technicolor Adventure Special (4805)

Here we go on a tour of New York City. The tour extends from deep downtown, on the water front, to scenic Central Park, and includes such landmarks as Trinity Church, the Old Merchant's House, Cooper Union and Grant's Tomb. Broadway at night ends the short.

Release date, March 27, 1948 10 *minutes*

NOTHING BUT THE TOOTH (Warner-Vitaphone)

Merrie Melodies Cartoons (4701)

Porky Pig starts out on his trusty horse on a great adventure to find gold. However, he encounters a little Indian who is out to scalp him. He evades the redskin and reaches California only to find that the Indian has tricked him. Porky has to get rid of the Indian again before he can get to work as a prospector.

Release date, May 1, 1948 7 *minutes*

I TAW A PUTTY TAT (Warner Bros.)

Merrie Melodies Cartoon (3717)

Sylvester Cat's appetite for canaries is something appalling. He's already finished off five when this short opens and is licking his chops in anticipation of the sixth, which the pet shop shortly delivers. But the sixth bird proves to be too much for Sylvester, who is forced to cry "uncle."

Release date, April 3, 1948 7 *minutes*

KING OF THE CARNIVAL (Warner Bros.)

Technicolor Special (4004)

This two-reeler goes behind the scenes of Carl J. Sedlmayr's Royal American Show, showing you ferris wheels, the merry-go-round, kids eating away at cotton candy and hotdogs, the fun houses, the motorcycle races, animal acts, and everything that's under the canvas top.

Release date, April 3, 1948 20 *minutes*

DON'T LOOK NOW (Warner Bros.)

Blue Ribbon Cartoon (4304)

This re-release features a duel between little Dan Cupid and his arch enemy, the Imp. There's little Dan, dancing through the forest, shooting his arrows of love at all the animals. And there's the Imp, following him up, shooting his poisoned arrows of hate. Finally, Dan wings the Imp with an arrow of love and the Imp falls in love with a skunk.

Release date, April 10, 1948 7 *minutes*

RELEASE CHART

by companies

This Chart lists feature product tradeshown or released during the 1947-48 season. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
905	Key Witness	Oct. 9,'47
961	Buckaroo From Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
981	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 13,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
931	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
962	Six-Gun Law	Jan. 9,'48
932	The Swordsman	Jan. 9,'48
933	Prince of Thieves	Jan.,'48
907	Glamour Girl	Jan. 16,'48
934	I Love Trouble	Jan.,'48
906	Mary Lou	Jan. 23,'48
910	The Woman from Tangier	Feb. 12,'48
965	Phantom Valley	Feb. 19,'48
937	Relentless	Feb. 20,'48
935	To the Ends of the Earth	Feb. 27,'48
920	The Return of the Whistler	Mar. 18,'48
902	Adventures in Silverado	Mar. 25,'48
966	West of Sonora	Mar. 25,'48
952	Song of Idaho	Mar. 30,'48
936	The Sign of the Ram	Mar.,'48
940	The Mating of Millie	Apr.,'48
914	My Dog Rusty	Apr. 8,'48
909	Port Said	Apr. 15,'48
938	The Lady from Shanghai	May,'48
901	Best Man Wins	May 6,'48
921	Trapped by Boston Blackie	May 13,'48
963	Whirlwind Raiders	May 13,'48
....	The Fuller Brush Man	June,'48
....	Blondie's Reward	June 3,'48
....	Coroner Creek	July,'48
....	Blazing Across the Pecos	July 1,'48
....	Thunderhoof	July 8,'48
....	The Arkansas Swing	July 29,'48
....	The Black Arrow	Not Set
....	The Strawberry Roan	Not Set
....	The Lost One	Not Set

EAGLE LION

802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
804	Return of Rin Tin Tin	Nov. 1,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love From a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
808	Linda Be Good	Jan. 3,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers (Brit.)	Jan. 31,'48
812	Adventures of Casanova	Feb. 7,'48
854	Tornado Range	Feb. 21,'48
814	Take My Life (Brit.)	Feb. 28,'48
815	Man From Texas	Mar. 6,'48
855	The Westward Trail	Mar. 13,'48
818	The October Man (Brit.)	Mar. 20,'48
817	The Enchanted Valley	Mar. 27,'48
848	Seven Sinners (R)	Mar. 27,'48
849	Sutter's Gold (R)	Mar. 27,'48
816	Ruthless	Apr. 3,'48
856	The Hawk of Powder River	Apr. 10,'48
819	The Noose Hangs High	Apr. 17,'48
820	The Cobra Strikes	Apr. 24,'48
813	Open Secret	May 5,'48
857	Prairie Outlaws	May 12,'48
821	Assigned to Danger	May 19,'48
822	Raw Deal	May 26,'48
823	Sword of the Avenger	June 2,'48
824	Close Up	June 9,'48
858	The Tioga Kid	June 17,'48
825	Mickey	June 23,'48
826	Canon City	June 30,'48
827	The Spiritualist	July 7,'48
828	Oliver Twist	July 14,'48
829	Shed No Tears	July 21,'48
830	Northwest Stampede	July 28,'48

FILM CLASSICS

....	Spirit of West Point	Oct. 4,'47
....	Furia	Dec.,'47
....	For You I Die	Jan.,'48
....	Discovery	Jan.,'48
....	Women in the Night	Jan.,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48
....	Devil's Cargo	Apr. 1,'48
....	Money Madness	Apr. 15,'48
....	Will It Happen Again?	Apr.,'48
....	The Argyle Secrets	May 7,'48
....	Blonde Ice	May 20,'48
....	Miraculous Journey	July,'48
....	Sofia	July,'48

MGM

801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov. 5,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
3000	Gone With the Wind (R)	Feb.,'48
816	Tenth Avenue Angel	Feb.,'48
817	Three Daring Daughters	Mar.,'48
818	Alias a Gentleman	Mar.,'48
819	The Bride Goes Wild	Mar.,'48
....	The Search	Apr. 23,'48
820	B.F.'s Daughter	Apr.,'48
822	Tarzan's Secret Treasure (R)	Apr.'48
823	Tarzan's N. Y. Adventure (R)	Apr.,'48
824	State of the Union	Apr. 29,'48
821	Summer Holiday	May 20,'48
826	Homecoming	May 27,'48
....	Big City	June 3;'48
825	The Pirate	June 10,'48
....	On an Island With You	June 24,'48
....	Easter Parade	July 8,'48
....	A Date With Judy	July 29,'48
....	Julia Misbehaves	Aug. 5,'48
....	A Southern Yankee	Aug. 12,'48
....	The Three Musketeers	Sept.,'48
....	Piccadilly Incident (Brit.)	Not Set
....	A Night at the Opera (R)	Not Set
....	Camille (R)	Not Set

MONOGRAM

4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
4703	Louisiana	Nov. 1,'47
AA3	The Gangster (Allied Artists)	Nov. 22,'47
4706	Betrayed (R)	Dec. 27,'47
4704	Jiggs & Maggie in Society	Jan. 10,'48
AA4	Song of My Heart (Allied Artists)	Jan. 31,'48
4751	Overland Trail	Jan. 31,'48
4709	Joe Palooka in Fighting Mad	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
AA7	Panhandle (Allied Artists)	Feb. 22,'48
4705	Rocky	Mar. 7,'48
4710	Rose of the Rio Grande (R)	Mar. 14,'48
4708	Angel's Alley	Mar. 21,'48
4761	Oklahoma Blues	Mar. 28,'48
4712	Docks of New Orleans	Apr. 4,'48
AA5	The Hunted (Allied Artists)	Apr. 7,'48
4755	Crossed Trails	Apr. 11,'48
4713	Campus Sleuth	Apr. 18,'48
4714	French Leave	Apr. 25,'48
AA6	Smart Woman (Allied Artists)	Apr. 30,'48
4711	Sign of the Wolf (R)	May 2,'48
....	Partners of the Sunset	May 6,'48
4756	Frontier Agent	May 16,'48
4716	I Wouldn't Be in Your Shoes	May 23,'48
4766	Range Renegades	June 6,'48
4715	Stage Struck	June 13,'48
4752	Triggerman	June 20,'48
4717	Jinx Money	June 27,'48
4718	The Shanghai Chest	July 11,'48
4757	Back Trail	July 18,'48
....	Sixteen Fathoms Deep	July 25,'48
4719	Joe Named Palooka, A	Aug. 8,'48
AA8	The Dude Goes West (Allied Artists)	Aug. 30,'48

PARAMOUNT

4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
4711	Caged Fury	Mar. 5,'48
4710	Saigon	Mar. 12,'48
4712	Mr. Reckless	Mar. 26,'48
4725	Unconquered	Apr. 2,'48
4713	The Big Clock	Apr. 9,'48
4714	The 'Sainted' Sisters	Apr. 30,'48
4715	Speed to Spare	May 14,'48
4716	Hazard	May 28,'48
4717	Shaggy	June 11,'48
4718	Hatter's Castle (Brit.)	June 18,'48
4719	Waterfront at Midnight	June 25,'48
7-3508	The Crusades (R)	June,'48
4720	The Emperor Waltz	July 2,'48
4721	Dream Girl	July 23,'48
4722	Big Town Scandal	July 30,'48
4723	So Evil My Love	Aug. 6,'48
4724	A Foreign Affair	Aug. 20,'48
4726	Beyond Glory	Sept. 3,'48

REPUBLIC

751	The Wild Frontier	Oct. 1,'47
752	Bandits of Dark Canyon	Dec. 15,'47
701	The Main Street Kid	Jan. 1,'48
702	Slippy McGee	Jan. 15,'48
703	Campus Honeymoon	Feb. 1,'48
753	Oklahoma Badlands	Feb. 22,'48
704	Madonna of the Desert	Feb. 23,'48
705	The Inside Story	Mar. 14,'48
706	Lightnin' in the Forest	Mar. 25,'48
728	Bill and Coo	Mar. 28,'48
754	The Bold Frontiersman	Apr. 15,'48
707	Heart of Virginia	Apr. 25,'48
708	Old Los Angeles	Apr. 25,'48
731	Under California Stars	May 1,'48
709	King of the Gamblers	May 10,'48
755	Carson City Raiders	May 13,'48
710	I, Jane Doe	May 25,'48
711	Secret Service Investigator	May 31,'48
712	Train to Alcatraz	June 28,'48
714	Moonrise	July 11,'48
732	Eyes of Texas	July 15,'48
....	The Gallant Legion	July 25,'48
....	Daredevils of the Sky	July 26,'48

RKO-RADIO

SPECIALS

861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Le Silence est D'Or	
868	Tycoon	Dec. 27,'47
852	The Bishop's Wife	(T)Feb. 16,'48
893	Melody Time	Aug.,'48
....	Good Sam	Sept.,'48
865	Mourning Becomes Electra	Not Set

REISSUES

892	Bambi	Feb. 2,'48
885	Trouble in Sundown	Mar. 2,'48
819	Bring 'Em Back Alive	June,'48
805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47
809	Dick Tracy Meets Gruesome	Dec. 6,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered (Brit.)	Jan. 10,'48
806	Night Song	Jan. 17,'48
812	Western Heritage	Jan. 24,'48
811	If You Knew Susie	Feb. 7,'48
867	The Pearl	(T)Feb. 10,'48
868	I Remember Mama	(T)Mar. 17,'48
869	The Miracle of the Bells	(T)Mar. 1,'48
871	Design for Death	Mar.,'48
814	Arizona Ranger	(T)Mar. 23,'48
870	Fort Apache	Apr.,'48
815	Berlin Express	May,'48
819	Guns of Hate	June 18,'48
813	Tarzan and the Mermaids	June,'48
816	Fighting Father Dunne	June,'48
821	Race Street	(T)June 22,'48
822	Mystery in Mexico	(T)June 22,'48
817	Return of the Badmen	July 17,'48
820	The Twisted Road	July,'48
872	The Velvet Touch	Aug.,'48

SCREEN-GUILD

4702	Killer Dill	Aug. 2,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
4708	Trail of the Mounties	Feb. 21,'48
4705	The Prairie	Apr. 30,'48
X-3	Miracle in Harlem	May 14,'48
S-3	Runaway Daughter (R)	May 21,'48
S-4	King of the Turf (R)	May 21,'48
S-5	Flirting with Fate (R)	May 28,'48
S-6	That's My Boy (R)	May 28,'48
HC20	Law of the Pampas (R)	June 3,'48
S-7	Duke of West Point (R)	June 10,'48
S-8	Miss Annie Rooney (R)	June 17,'48

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Duel in the Sun	Apr.,'48
206	Mr. Blandings Builds His Dream House	June,'48
....	Portrait of Jennie	Not Set

20TH CENTURY-FOX

724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
733	Forever Amber (Spcl)	Oct. 22,'47
720	Thunder in the Valley	Nov.,'47
734	Roses Are Red	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
802	You Were Meant for Me	Feb.,'48
804	Dangerous Years	Feb.,'48
805	Call Northside 777	Feb.,'48

Prod. No.	Title	Tradeshow or Release Date
806	Gentleman's Agreement	Mar.,'48
807	The Challenge	Mar.,'48
808	Half Past Midnight	Mar.,'48
809	An Ideal Husband (Brit.)	Mar.,'48
810	Sitting Pretty	Apr.,'48
811	Scudda Hoo, Scudda Hay	Apr.,'48
812	Meet Me at Dawn (Brit.)	Apr.,'48
813	Let's Live Again	Apr.,'48
814	13 Lead Soldiers	Apr.,'48
817	Arthur Takes Over	May,'48
815	Fury at Furnace Creek	May,'48
816	The Iron Curtain	May,'48
820	Anna Karenina (Brit.)	May,'48
819	The Counterfeiters	June,'48
818	Green Grass of Wyoming	June,'48
827	Give My Regards to Broadway	June,'48
823	Street With No Name	July,'48
824	Mine Own Executioner	July,'48
825	The Checkered Coat	July,'48
826	The Walls of Jericho	Aug.,'48
821	Deep Waters	Aug.,'48
828	Fighting Back	Aug.,'48
829	The Winner's Circle	Aug.,'48
....	The Snake Pit	Not Set
822	Escape	Not Set

UNITED ARTISTS

....	Personal Column	Sept.,'47
....	Montana Mike	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story (Special)	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil (Brit.)	Jan.,'48
....	Arch of Triumph (Special)	Mar.,'48
....	Silent Conflict	Apr.,'48
....	Here Comes Trouble	Apr.,'48
....	Who Killed Doc' Robbin	Apr. 9,'48
....	The Dead Don't Dream	Apr. 30,'48
....	Kings of the Olympics	Apr.,'48
....	Four Faces West	May,'48
....	The Time of Your Life	May,'48
....	On Our Merry Way	June,'48
....	So This is New York	June,'48
....	Belle Starr (R)	June,'48
....	Frontier Marshal (R)	June,'48
....	Texas, Brooklyn and Heaven	July,'48
....	Rose of Washington Square (R)	July,'48
....	Slave Ship (R)	July,'48
....	The Vicious Circle	July 30,'48

UNIVERSAL-INTERN'L

624	Frieda (Brit.)	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
637	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
635	Bush Christmas (Prestige)	Dec.,'47
626	The Lost Moment	Dec.,'47
629	Black Narcissus (Brit.)	Dec.,'47
633	The Senator Was Indiscreet	Jan.,'48
652	Captain Boycott (Brit.)	Jan.,'48
679	Holiday Camp (Brit.)	Jan.,'48
634	A Woman's Vengeance	Feb.,'48
627	Secret Beyond the Door	Feb.,'48
651	The Naked City	Mar.,'48
650	A Double Life	Mar.,'48
654	Jassy (Brit.)	Mar.,'48
653	Black Bart	Apr.,'48
655	Casbah	Apr.,'48
656	Are You With It?	May,'48
658	Dear Murderer	May,'48
677	The Brothers (Brit.)	May 6,'48
657	All My Sons	May,'48
660	Another Part of the Forest	June,'48
659	A Letter From an Unknown Woman	June,'48
661	River Lady	June,'48
....	Feudin', Fussin' and A-Fightin'	June,'48
....	Bad Sister	June 10,'48
662	Up in Central Park	June,'48
....	Feudin,' Fussin' and A-Fightin'	July,'48
....	Bad Sister (Brit.)	July,'48
....	Abbott & Costello Meet Frankenstein	July,'48
....	Man-Eater of Kumaon	July,'48
....	End of the River, The (Brit.)	July,'48
....	Tap Roots	Aug.,'48
680	Tawny Pipit (Brit.)	Not Set
....	Hungry Hill (Brit.)	Not Set

WARNER BROTHERS

701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
713	Always Together	Jan. 10,'48
714	The Treasure of the Sierra Madre	Jan. 24,'48
715	My Girl Tisa	Feb. 7,'48
716	Voice of the Turtle	Feb. 21,'48
717	I Became a Criminal (Brit.)	Mar. 6,'48
718	Adventures of Robin Hood (R)	Mar. 13,'48
719	April Showers	Mar. 27,'48
720	To the Victor	Apr. 10,'48
721	Winter Meeting	Apr. 24,'48
722	Valley of the Giants (R)	May 8,'48
723	The Fighting 69th (R)	May 8,'48
724	The Woman in White	May 15,'48
725	Silver River	May 29,'48
726	Wallflower	June 12,'48
727	The Big Punch	June 26,'48
728	Romance on the High Seas	July 3,'48
729	God's Country and the Woman (R)	July 17,'48
730	Flowing Gold (R)	July 17,'48
731	Key Largo	July 31,'48
....	Embraceable You	Aug. 21,'48

ADVANCE SYNOPSES

THE ARKANSAS SWING
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Hoosier Hot Shots, Gloria Henry, Stuart Hart, June Vincent, Mary Eleanor Donahue.

WESTERN MUSICAL: The Hoosier Hot Shots arrive in a western country town where they have inherited a home and immediately blunder by moving into a mansion by mistake. The owner, a young beautiful society girl, arrives with her champion trotter and falls in love with a young trainer who is a friend of the Hot Shots. When the trainer bets all his money on a trotter which can't run in harness, the Hot Shots save the day by playing a melody to which the horse wins the race.

MOONRISE
(Republic-Feldman-Grant)

PRODUCER: Charles Haas. DIRECTOR: Frank Borzage. PLAYERS: Dane Clark, Gail Russell, Ethel Barrymore, Allyn Joslyn, Lillian Gish, Rex Ingram, Henry Morgan

MELODRAMA. The son of a hillbilly killer is never allowed to forget that his father died a criminal by the townspeople. In a fight with one of his tormenters over the local schoolteacher, he accidentally kills his rival. He wins the schoolteacher and his crime is not detected but he is continually haunted by the dead man. When the murdered man's body is finally discovered, he runs away, but after a visit to his father's grave, he returns of his own will to pay his debt to society.

ABBOTT AND COSTELLO MEET FRANKENSTEIN
(Universal-International)

PRODUCER: Robert Arthur. DIRECTOR: Charles Barton. PLAYERS: Bud Abbott, Lou Costello, Lon Chaney, Bela Lugosi, Glenn Strange.

COMEDY: Working their way to Florida as railroad baggage clerks, Chick (Bud Abbott) and Wilbur (Lou Costello) deliver to MacDougal's House of Horrors two crates containing the remains of Dracula and Frankenstein's Monster. The two corpses escape, and at a masquerade ball Wilbur is kidnapped by Dracula, who takes him to an island where they prepare to remove Wilbur's harmless little brain for the Monster's gray matter. Chick rescues his chum and as they are leaving the island, the Monster comes to life and starts after them. It jumps into the water and drowns as Chick and Wilbur row away.

OLIVER TWIST
(Eagle Lion-J. A. Rank)

PRODUCER: Ronald Neame. DIRECTOR: David Lean. PLAYERS: John Howard Davies, Robert Newton, Alec Guinness, Kay Walsh, Henry Stephenson, Josephine Stuart, Francis L. Sullivan, Anthony Newley.

DICKENS DRAMA. The story of Oliver Twist, orphaned boy who endures hardships and mistreatment at the hands of unscrupulous persons, follows a pattern on the screen similar to that in the book. Oliver, after a miserable interlude in the workhouse, is taken to live with a vicious couple where he leads an even more distressing life until he runs away and meets the infamous Fagin and his gang of pickpocket boys. Oliver is caught by the police when two of the boys try to rob kindly Mr. Brownlow. The latter takes a liking to Oliver, and after he is released by police he takes him to his home. But Oliver falls into the hands of Fagin again, and not until after a robbery and murder has occurred do the police and Mr. Brownlow come to Oliver's rescue.

MIRACULOUS JOURNEY
(Film Classics)

PRODUCER: Sigmund Neufeld. DIRECTOR: Peter Stewart. PLAYERS: Rory Calhoun, Audrey Long, Virginia Grey, George Cleveland, Jim Bannon, June Storey.

DRAMA. One of the passengers aboard a plane is Nick, a fugitive racketeer, who is recognized by another passenger, who tries to get a share of the loot he is carrying. In the scuffle which ensues Nick fires a shot which impairs the radio and the plane is forced down in dense jungle. Here the group of assorted passengers meet the only inhabitant of the area, a hermit, who has a cache of diamonds. Nick again makes trouble in trying to steal the diamonds, but instead is killed by a gorilla. Larry, the pilot, who has fallen in love with one of the passengers who is blind, builds a canoe and escapes, returning later in a helicopter to rescue the others.

NORTHWEST STAMPEDE
(Eagle Lion)

PRODUCER and DIRECTOR: Albert S. Rogell. PLAYERS: Joan Leslie, James Craig, Jack Oakie, Chill Wills.

WESTERN. This presents the ever-intriguing situation of a feud between a shapely girl foreman by the name of Chris and the ranch owner's handsome devil-may-care son, Dan, who oppose each other at every turn and stubbornly refuse to recognize an unspoken love as the source of their animosity. One thing they agree on is the capture of a wild stallion. Dan wants the stallion for his own, and Chris wants to put an end to the periodical stampeding of the herd. After exciting action, Dan succeeds in taming the stallion and frees him only to discover the stallion at the ranch with the mare, which Chris has corralled in the meantime. Dan decides the stallion has set a good example and the feud ends happily.

TRIGGERMAN
(Monogram)

PRODUCER: Barney Sarecky. DIRECTOR: Howard Bretherton. PLAYERS: Johnny Mack Brown, Raymond Hatton, Virginia Carrol.

WESTERN. Johnny (Johnny Mack Brown) is hired as a ranch hand and finds half of a map that shows where a stolen payroll is buried. He fights a real-estater, who wants to buy the ranch in order to find the other half of the map. The money is eventually found and evidence is uncovered to clear an innocent man of the theft.

EYES OF TEXAS
(Republic)

ASSOCIATE PRODUCER: Edward J. White. DIRECTOR: William Witney. PLAYERS: Roy Rogers, Lynne Roberts, Andy Devine.

FRAUD A LA WESTERN. An unscrupulous woman lawyer, tries to swindle ranch owner Cameron, whose nephew has been killed in action, by falsely telling him that the nephew is still alive and a victim of amnesia. She gets him to sign a paper which will give her power over the ranch which has been turned into a camp for orphaned boys. She then hires thugs who incite a pack of vicious dogs to attack Cameron, who is subsequently killed. U. S. Marshal Roy Rogers is sent to investigate and he thwarts the swindler as she is about to take possession of the ranch.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4216-4217, issue of June 26, 1948.

Feature product listed by Company on pages 4218-4219, issue of June 26, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a box office champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ABBOTT and Costello Meet Frankenstein	Univ.	....	Abbott and Costello	July,'48	....	.....	....	4219	....
Adventure Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	902	William Bishop-Gloria Henry	Mar. 25,'48	75m	.....	....	4086	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	4175
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4190
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	657	Edw. G. Robinson-Arlene Francis	May,'48	94m	Feb. 21,'48	4065	4010	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 21,'48	67m	Jan. 24,'48	4030	....	....
Anna Karenina (Brit.)	20th-Fox	820	Vivien Leigh-Ralph Richardson	May,'48	111m	May 1,'48	4145	4127	4207
Another Part of the Forest	Univ.	660	Fredric March-Ann Blyth	June,'48	107m	Apr. 17,'48	4125	4038	4190
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	Mar. 13,'48	4094	4051	4175
Arch of Triumph (Special)	UA	....	Ingrid Bergman-Charles Boyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	656	Donald O'Connor-Olga San Juan	May,'48	90m	Mar. 13,'48	4095	4039	4207
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	May 7,'48	63m	Apr. 24,'48	4137	4069	4207
Arizona Ranger	RKO	814	Tim Holt-Nan Leslie	(T) Mar. 23,'48	63m	Apr. 3,'48	4110	4103	4207
Arkansas Swing, The	Col.	....	Hoosier Hot Shots-Gloria Henry	July 29,'48	....	.....	....	4219	....
Arthur Takes Over	20th-Fox	817	Lois Collier-Jerome Cowan	May,'48	63m	Apr. 10,'48	4117	4111	....
Assigned to Danger	EL	821	Gene Raymond-Noreen Nash	May 19,'48	66m	May 1,'48	4145	4139	4207
BAD Sister (Brit.)	Univ.	....	Margaret Lockwood-Ian Hunter	July,'48	90m	June 12,'48	4199	....	....
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Belle Starr (R.)	20th-Fox	....	Randolph Scott-Gene Tierney	June,'48	87m	June 26,'48	4214	....	....
Berlin Express	RKO	815	Robert Ryan-Merle Oberon	May,'48	86m	Apr. 10,'48	4118	....	....
Best Man Wins	Col.	901	Edgar Buchanan-Anna Lee	May 6,'48	75m	.....	....	4146	....
† Best Years of Our Lives	RKO	751	Myrna Loy-Fredric March	July,'48	172m	Nov. 30,'48	3335	3312	3819
Beyond Glory (formerly The Long Grey Line)	Para.	4726	Alan Ladd-Donna Reed	Sept. 3,'48	82m	June 19,'48	4205	4039	....
B. F.'s Daughter	MGM	820	Barbara Stanwyck-Van Heflin	Apr.,'48	108m	Feb. 21,'48	4066	4059	4175
† Big Clock, The	Para.	4713	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	4207
Big City	MGM	....	Margaret O'Brien-Robert Preston	June 3,'48	103m	Apr. 3,'48	4111	4103	4207
Big Punch, The	WB	727	Wayne Morris-Lois Maxwell	June 26,'48	80m	May 29,'48	4182	4155	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Big Town Scandal	Para.	4722	Philip Reed-Hillary Brooke	July 30,'48	62m	May 29,'48	4183	4146	....
Bill and Coo (color)	Rep.	728	Bird Picture	Mar. 28,'48	61m	Dec. 27,'47	4000	....	4207
† Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4175
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	....
Black Bart (color)	Univ.	653	Yvonne de Carlo-Dan Duryea	Apr.,'48	80m	Feb. 7,'48	4051	4000	4190
Black Narcissus (Brit.) (color)	Univ.	629	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Ice	FC	....	Leslie Brooks-Robert Paige	May 20,'48	72m	May 22,'48	4174	4103	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie's Reward	Col.	....	Penny Singleton-Arthur Lake	June 3,'48	....	.....	....	4165	....
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	..	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Waller	Apr. 15,'48	60m	May 1,'48	4146	4069	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	4207
Bring 'Em Back Alive (R.)	RKO	819	Animal Picture	June,'48	70m	Apr. 17,'48	4126	....	....
Brothers, The (British)	Univ.	677	Patricia Roc-Will Fyffe	May 6,'48	90m	May 8,'48	4154	....	....
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	...
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	...
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	...	4011
CAGED Fury	Para.	4711	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand (color)	Rep.	654	Monte Hale-Adrian Booth	Apr. 1,'48	63m	Apr. 24,'48	4137	4051	4207
† Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4207
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Campus Sleuth	Mono.	4713	Freddie Stewart-June Preisser	Apr. 18,'48	58m	May 15,'48	4162	4127	....

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Canon City	EL	826	Scott Brady-Charles Russell	July 6,'48	82m	June 26,'48	4213	4165	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan. '48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Carson City Raiders	Rep.	....	"Rocky" Lane-Eddy Waller	May 13,'48	60m	May 29,'48	4183	4139	....
Casbah	Univ.	655	Yvonne de Carlo-Tony Martin	Apr.,'48	94m	Mar. 6,'48	4085	4010	....
† Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	4175
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Checkered Coat, The	20th-Fox	825	Tom Conway-Noreen Nash	July,'48	....	.....	....	4189	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Close-Up	EL	824	Alan Baxter-Virginia Gilmore	June 9,'48	76m	Apr. 17,'48	4125	....	....
Cobra Strikes, The	EL	820	Sheila Ryan-Leslie Brooks	Apr. 24,'48	62m	.....	....	4086	....
Coroner Creek (color)	Col.	....	Randolph Scott-Marguerite Chapman	July,'48	90m	June 12,'48	4197	4190	....
Corvette K-225 (R.)	Realart	....	Randolph Scott-Ella Raines	June,'48	99m	June 19,'48	4206	....	....
Counterfeiters, The	20th-Fox	819	John Sutton-Doris Merrick	June,'48	73m	.....	....	4127	....
Crossed Trails	Mono.	4755	Johnny Mack Brown-Lynne Carver	Apr. 11,'48	53m	May 1,'48	4145	4127	....
Crusades, The (R.)	Para.	....	Loretta Young-Henry Wilcoxon	June,'48	125m	May 1,'48	4146	....	....
† DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	4131
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
Daredevils of the Clouds (formerly Daredevils of the Sky)	Rep.	....	Rob't Livingstone-Mae Clarke	July 26,'48	....	.....	....	4175	....
Date With Judy, A (color)	MGM	....	Wallace Beery-Jane Powell	July 29,'48	113m	June 19,'48	4206	4139	....
Dead Don't Dream, The	UA	....	William Boyd-Andy Clyde	Apr. 30,'48	68m	.....	....	4165	....
Dear Murderer (British)	Univ.	658	Eric Portman-Greta Gynt	May,'48	90m	May 15,'48	4161	4139	....
Deep Waters	20th-Fox	821	Dana Andrews-Jean Peters	Aug.,'48	....	.....	....	4039	....
Design for Death	RKO	871	Documentary	Mar.,'48	48m	Feb. 28,'48	4077	....	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Apr. 1,'48	61m	Mar. 20,'48	4101	4031	....
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Dec. 6,'47	65m	Oct. 4,'47	3861	....	....
Docks of New Orleans	Mono.	4712	Roland Winters-Victor Sen Young	Apr. 4,'48	64m	Mar. 20,'48	4101	4086	....
† Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4131
Dream Girl	Para.	4721	Betty Hutton-Macdonald Carey	July 23,'48	85m	May 15,'48	4163	4146	4207
Dude Goes West, The (AA)	Mono.	AA8	Eddie Albert-Gale Storm	Aug. 30,'48	86m	May 1,'48	4145	4038	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr.,'48	135m	Jan. 11,'47	3409	3363	3933
Duke of West Point (R.)	SG	....	Louis Hayward-Joan Fontaine	June 10,'48	108m	June 19,'48	4207	....	....
EASTER Parade (color)	MGM	....	Fred Astaire-Judy Garland	July 8,'48	103m	May 29,'48	4181	4127	....
Embraceable You	WB	....	Dane Clark-Geraldine Brooks	Aug. 21,'48	....	.....	....	4175	....
Emperor Waltz, The (color)	Para.	4720	Bing Crosby-Joan Fontaine	July 2,'48	106m	May 8,'48	4153	3611	4207
Enchanted Valley, The (color)	EL	817	Alan Curtis-Anne Gwynne	Mar. 27,'48	77m	Apr. 3,'48	4111	4086	....
End of the River, The	Univ.	....	Sabu-Raymond Lovell	July,'48	80m	June 26,'48	4214	....	....
Escape (Brit.)	20th-Fox	822	Rex Harrison-Peggy Cummins	Not Set	78m	May 29,'48	4183	....	....
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4131
Eyes of Texas	Rep.	732	Roy Rogers-Lynne Roberts	July 15,'48	....	.....	....	4219	....
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Feudin', Fussin' and A-Fightin'	Univ.	....	Donald O'Connor-Marjorie Main	July,'48	78m	June 12,'48	4199	....	....
Fighting Back	20th-Fox	828	Paul Langton-Jean Rogers	Aug.,'48	....	.....	....	4189	....
Fighting Father Dunne	RKO	816	Pat O'Brien-Myrna Dell	June,'48	93m	May 15,'48	4161	4139	4190
Fighting 69th, The (R.)	WB	723	James Cagney-Pat O'Brien	May 8,'48	79m	Apr. 17,'48	4126	....	.
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flirting with Fate (R.)	SG	....	Joe E. Brown-Beverly Roberts	May 28,'48	70m	May 22,'48	4174	....	....
Flowing Gold (R.)	WB	730	J. Garfield-Pat O'Brien-Frances Farmer	July 17,'48	82m	June 19,'48	4206	....	....
Foreign Affair, A	Para.	....	Jean Arthur-John Lund	Aug. 20,'48	116m	June 19,'48	4206	4139	....
For You I Die	FC		Cathy Downs-Paul Langton-Mischa Auer	Jan.,'48	76m	Dec. 20,'47	3982	3972	....
Fort Apache	RKO	870	H. Fonda-J. Wayne-Shirley Temple	Apr.,'48	127m	Mar. 13,'48	4094	....	4207
Four Faces West	UA	....	Joel McCrea-Frances Dee	May 15,'48	90m	May 15,'48	4162	....	....
French Leave	Mono.	4714	Jackie Cooper-Jackie Coogan	Apr. 25,'48	63m	Apr. 24,'48	4138	4127	....
Frontier Marshal (R.)	20th-Fox	....	Randolph Scott-Nancy Kelly	June,'48	71m	June 26,'48	4214	....	....
Frontier Agent	Mono.	4756	Johnny Mack Brown-Raymond Hatton	May 16,'48	56m	.....	....	4175	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fuller Brush Man	Col.	....	Red Skelton-Janet Blair	June,'48	93m	May 8,'48	4154	4139	....
Fury at Furnace Creek	20th-Fox	815	Victor Mature-Colleen Gray	May,'48	88m	Apr. 10,'48	4117	4039	4190
GALLANT Legion, The	Rep.	....	Wm. Elliott-Jos. Schildkraut	July 25,'48	88m	May 29,'48	4182	....	....
Gangster, The (AA)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gay Intruders, The	20th-Fox	....	John Emery-Tamara Geva	Not Set	68m	June 19,'48	4206	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 10,'48	72m	Jan. 17,'48	4018	3931	4042
† Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	4175
Give My Regards to Broadway (color)	20th-Fox	827	Dan Dailey-Nancy Guild	June,'48	92m	May 29,'48	4181	4165	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	....
God's Country and the Woman (R.)	WB	729	George Brent-Beverly Roberts	July 17,'48	71m	June 19,'48	4206	....	....
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	....	.....	....	4146	....
Good Sam	RKO	....	Gary Cooper-Ann Sheridan	Sept.,'48	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming (color)	20th-Fox	818	Peggy Cummins-Chas. Coburn	June,'48	89m	Apr. 24,'48	4137	4038	4207
Guns of Hate	RKO	....	Tim Holt-Nan Leslie	June 18,'48	62m	May 15,'48	4162	4155	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HALF Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hatter's Castle (Brit.)	Para.	....	R. Newton-Jas. Mason-D. Kerr	June 18,'48	99m	Apr. 10,'48	4118	4111	...
Hawk of Powder River, The	EL	856	Eddie Dean-Jennifer Holt	Apr. 10,'48	54m	Mar. 6,'48	4086	....	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	95m	Mar. 20,'48	4101	4069	4190
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heart of Virginia	Rep.	707	Janet Martin-Robert Lowery	Apr. 25,'48	60m	May 8,'48	4154	4117	....

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Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4190
Here Comes Trouble (color)	UA	....	Wm. Tracy-Beverly Lloyd	Apr.,'48	55m	Apr. 17,'48	4125	4039	....
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4131
Holiday Camp (Brit.)	Univ.	679	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4190
Homecoming	MGM	....	Clark Gable-Lana Turner	May 27,'48	113m	Apr. 3,'48	4109	4079	4207
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 7,'48	85m	Feb. 7,'48	4050	4039	4071
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	4131
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	4131
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I, Jane Doe	Rep.	710	Ruth Hussey-John Carroll	May 25,'48	85m	May 22,'48	4173	4155	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	87m	Apr. 3,'48	4110	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
† I Remember Mama	RKO	868	Irene Dunne-Barbara Bel Geddes (T)	Mar. 17,'48	134m	Mar. 13,'48	4093	4079	4207
Iron Curtain, The	20th-Fox	816	Dana Andrews-Gene Tierney	May,'48	87m	May 15,'48	4163	4127	4190
It Had To Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	4131
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4190
I Wouldn't Be in Your Shoes	Mono.	4716	Don Castle-Elyse Knox	May 23,'48	70m	May 8,'48	4154	4127	....
JASSY (Brit.) (color)	Univ.	654	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Jinx Money	Mono.	4717	Leo Gorcey-Huntz Hall	June 27,'48	68m	May 22,'48	4174	4155	....
Joe Named Palooka, A	Mono.	4719	Joe Kirkwood-Elyse Knox	Aug. 8,'48	....	.....	....	4174	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Julia Misbehaves	MGM	....	Greer Garson-Walter Pidgeon	Aug. 5,'48	....	.....	....	4165	....
KEY Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
† Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	4190
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
King of the Gamblers	Rep.	709	Janet Martin-William Wright	May 10,'48	60m	May 29,'48	4183	4117	....
King of the Turf (R.)	SG	....	Adolphe Menjou-Dolores Costello	May 21,'48	88m	May 29,'48	4183	....	....
LADY from Shanghai, The	Col	938	Rita Hayworth-Orson Welles	May,'48	87m	Apr. 17,'48	4125	4069	4207
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law of the Pampas (R.)	SG	....	William Boyd-Russell Hayden	June 3,'48	79m	June 19,'48	4207	....	....
Le Silence est D'Or (formerly Man About Town)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Mar. 6,'48	4086	....	4131
Letter from an Unknown Woman, A	Univ.	659	Joan Fontaine-Louis Jourdan	June,'48	90m	Apr. 10,'48	4117	3943	4190
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 25,'48	58m	Apr. 24,'48	4138	4069	4207
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Lost Moment, The	Univ.	626	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Lost One, The (La Traviata)	Col.	....	Nelly Corradi-Cino Mattera	Not Set	84m	Apr. 17,'48	4125	....	....
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
Lulu Belle	Col.	....	Dorothy Lamour-George Montgomery	Not Set	86m	June 19,'48	4205	....	....
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	60m	Mar. 13,'48	4095	4051	....
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man-Eater of Kumaon	Univ.	....	Sabu-Wendell Corey-Joanne Page	July,'48	79m	June 26,'48	4213	....	....
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	.....	....	3919	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	4131
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	Mar. 13,'48	4095	3992	4131
Mating of Millie, The	Col.	940	Glenn Ford-Evelyn Keyes	Apr.,'48	87m	Mar. 13,'48	4094	4067	4131
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	89m	Mar. 20,'48	4101	....	4131
Melody Time (color)	RKO	893	Disney Feature	Aug.,'48	75m	May 22,'48	4173	4155	....
Michael O'Halloran	Mono.	....	Scotty Beckett-Allene Roberts	Not Set	76m	June 19,'48	4205	....	....
Mickey (color)	EL	825	Irene Hervey-Bill Goodwin	June 23,'48	87m	June 19,'48	4205	4155	....
Mine Own Executioner	20th-Fox	824	Burgess Meredith-Dulcie Gray	July 7,'48	105m	June 12,'48	4197	4190	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Mar. 27,'48	71m	.....	....	3919	....
Miracle of the Bells, The	RKO	869	Fred MacMurray-Valli-Frank Sinatra (T)	Mar. 1,'48	120m	Mar. 6,'48	4085	4079	4175
Miraculous Journey (color)	FC	....	Rory Calhoun-Audrey Long	July,'48	....	.....	....	4219	....
Miss Annie Rooney (R.)	SG	....	Shirley Temple-William Gargan	June 17,'48	88m	June 19,'48	4207	....	....
Money Madness	FC		Hugh Beaumont-Frances Rafferty	Apr. 15,'48	73m	Apr. 3,'48	4110	4069	....
Moonrise	Rep.	714	D. Clark-G. Russell-E. Barrymore	July 11,'48	90m	.....	....	4219	....
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	4131
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	June,'48	94m	Apr. 3,'48	4110	4010	4175
Mr. Reckless	Para.	4712	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
My Dog Rusty	Col.	914	T. Donaldson-Ann Doran-John Litel	Apr. 8,'48	67m	.....	....	4095	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
Mystery in Mexico	RKO	822	Wm. Lundigan-J. White-R. Cortez	July 1,'48	66m	June 26,'48	4214	....	....
† My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
† NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Mar.,'48	96m	Jan. 31,'48	4038	4010	4207
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Jan. 17,'48	102m	Nov. 15,'47	3930	3717	4131
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	77m	Apr. 10,'48	4117	4079	4190
Northwest Stampede (color)	EL	....	Joan Leslie-James Craig	July 28,'48	....	.....	....	4219	....

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OCTOBER Man, The (Brit.)	EL	818	John Mills-Joan Greenwood	Mar. 20,'48	85m	Mar. 20,'48	4101	4086	....
Oklahoma Badlands	Rep.	753	Allan 'Rocky" Lane-Mildred Coles	Feb. 22,'48	59m	Mar. 6,'48	4086	4021	....
Oklahoma Blues	Mono.	4761	Jimmy Wakely-Virginia Belmont	Mar. 28,'48	56m	.....	....	4095	....
Oliver Twist (Brit.)	EL	828	John H. Davies-Rob't Newton	July 14,'48	....	.....	....	4219	....
Old Los Angeles	Rep.	708	Wm. Elliott-J. Carroll-C. McLeod	Apr. 25,'48	88m	.....	....	4127	....
On An Island With You (color)	MGM	....	Esther Williams-Peter Lawford	June 24,'48	107m	May 1,'48	4145	4139	4190
On Our Merry Way (formerly Miracle Can Happen)	UA	....	Paulette Goddard-J. Stewart-H. Fonda	June,'48	107m	Feb. 7,'48	4049	4038	4131
Open Secret	EL	813	John Ireland-Jane Randolph	May 5,'48	70m	Jan. 17,'48	4018	....	....
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	85m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Dec. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	58m	Apr. 3,'48	4110	4001	....
PANHANDLE (AA)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	115m	Jan. 3,'48	4001	3666	4042
Partners of the Sunset	Mono.	....	Jimmy Wakely-Dub Taylor	May 6,'48	....	.....	....	4175	....
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	....	4131
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
Phantom Valley	Col.	965	Charles Starrett-Virginia Hunter	Feb. 19,'48	53m	.....	....	4021	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	June 10,'48	102m	Apr. 3,'48	4110	3865	4190
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Portrait of Jenny	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	4139	....
Port Said	Col.	....	Gloria Henry-William Bishop	Apr. 15,'48	69m	May 22,'48	4174	4127	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Apr. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Outlaws	EL	....	Eddie Dean-Roscoe Ates	May 12,'48	57m	.....	....	4183	....
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Nov. 1,'47	3906	3876	....
RACE Street	RKO	821	G. Raft-Wm. Bendix-M. Maxwell (T)	June 22,'48	79m	June 26,'48	4214	4207	....
Range Renegades (formerly Arizona Sunset)	Mono.	4766	Jimmy Wakely-Jennifer Holt	June 6,'48	54m	.....	....	4146	....
Range War (R.)	SG	....	William Boyd-Russell Hayden	May 7,'48	66m	May 29,'48	4183	....	....
Raw Deal	EL	822	Dennis O'Keefe-Claire Trevor	May 26,'48	78m	May 22,'48	4173	....	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Relentless (color)	Col.	937	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4175
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Badmen	RKO	917	Randolph Scott-Anne Jeffreys	July 17,'48	90m	May 15,'48	4162	4146	4207
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of the Whistler, The	Col.	920	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	Mar. 6,'48	4086	4069	4131
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
River Lady (color)	Univ.	661	Yvonne de Carlo-Dan Duryea	June,'48	78m	May 8,'48	4153	4010	4190
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4175
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Mar. 7,'48	76m	June 5,'48	4189	3931	....
Romance on the High Seas (color)	WB	728	Jack Carson-Doris Day-Don DeFore	July 3,'48	99m	June 12,'48	4197	4190	....
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noriega-Patricia White	Dec. 25,'47	65m	.....	....	3931	....
Rose of the Rio Grande (R)	Mono.	4710	Movita-John Carroll-A. Moreno	Mar. 14,'48	60m	Jan. 17,'48	4019	....	....
Rose of Washington Sq. (R.)	20th-Fox	....	Tyrone Power-Alice Faye	July,'48	86m	June 26,'48	4214	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Ruthless	EL	816	Z. Scott-L. Hayward-Diana Lynn	Apr. 3,'48	102m	Apr. 3,'48	4111	4103	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	4175
'Sainted' Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	89m	Mar. 13,'48	4095	4069	4207
Scudda Hoo, Scudda Hay (color)	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	Mar. 6,'48	4085	4039	4190
Search, The	MGM	....	M. Clift-A. MacMahon-Ivan Jandl (T)	Apr. 23,'48	105m	Apr. 3,'48	4111	....	4131
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Secret Service Investigator	Rep.	711	Lloyd Bridges-Lynne Roberts	May 31,'48	60m	June 5,'48	4189	4155	....
† Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4131
Seven Sinners (R)	EL	848	Marlene Dietrich-John Wayne	Mar. 27,'48	86m	Mar. 20,'48	4103	....	....
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy (color)	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	72m	Apr. 17,'48	4126	4069	....
Shed No Tears	EL	829	Wallace Ford-June Vincent	July 21,'48	70m	.....	....	4155	....
Sign of the Ram, The	Col.	936	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4175
Sign of the Wolf (R)	Mono.	4711	Michael Whalen-Grace Bradley	May 2,'48	69m	Apr. 17,'48	4126	....	....
Silver River	WB	725	Errol Flynn-Ann Sheridan	May 29,'48	110m	May 8,'48	4153	4021	4190
Silent Conflict	UA	....	William Boyd-Andy Clyde	Apr.,'48	61m	Apr. 10,'48	4118	....	....
† Sitting Pretty	20th-Fox	810	R. Young-Maureen O'Hara-C. Webb	Apr.,'48	84m	Feb. 28,'48	4077	4039	4207
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sixteen Fathoms Deep (color)	Mono.	4801	Lon Chaney-Arthur Lake	July 25,'48	....	.....	....	4155	....
Slave Ship (R.)	20th-Fox	....	Warner Baxter-Wallace Beery	July,'48	92m	June 26,'48	4214	....	....
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	Mar. 13,'48	4094	4038	...
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	85m	Jan. 31,'48	4037	4010	4207
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
So Evil My Love (Brit.)	Para.	4723	Ray Milland-Ann Todd	Aug. 6,'48	109m	May 29,'48	4182	4155	....
Sofia (color)	FC	....	Gene Raymond-Sigrid Gurie	July,'48	....	.....	....	4183	....
Song of Idaho	Col.	952	Kirby Grant-Ken Trietsch	Mar. 30,'48	66m	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 17,'48	53m	Apr. 3,'48	4110	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (AA)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 31,'48	85m	Nov. 8,'47	3917	3717	....

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So This Is New York	UA	....	Henry Morgan-Virginia Grey	June,'48	79m	May 15,'48	4161	4127	....
Southern Yankee, A	MGM	....	Red Skelton-Brian Donlevy	Aug. 12,'48	....	.....	....	4139	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Jan. 10,'48	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	4715	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spiritualist, The	EL	827	Turhan Bey-Lynn Bari	July 7,'48	79m	.....	....	4127	....
Stage Struck	Mono.	4715	K. Richmond-Audrey Long-Conrad Nagel	June 13,'48	71m	May 15,'48	4162	4155	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Feb. 15,'48	52m	Jan. 24,'48	4030	....	4042
State of the Union	MGM	824	Spencer Tracy-Katharine Hepburn	Apr. 29,'48	124m	Apr. 3,'48	4110	4039	4207
Strawberry Roan, The (color)	Col.	....	Gene Autry-Gloria Henry	Not Set	79m	Apr. 24,'48	4137	4067	....
Street With No Name, The	20th-Fox	823	Mark Stevens-Barbara Lawrence	July,'48	91m	June 26,'48	4213	4165	....
Summer Holiday (color)	MGM	821	Mickey Rooney-Gloria DeHaven	May 20,'48	92m	Mar. 13,'48	4093	3599	4207
Sutter's Gold (R)	EL	849	Edw. Arnold-L. Tracy-Binnie Barnes	Mar. 27,'48	93m	Mar. 20,'48	4103	....	....
Sword of the Avenger	EL	823	Ramon del Gado-Sigrid Gurie	June 2,'48	76m	May 15,'48	4163	....	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4175
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	....	.....	....	4010	....
Tarzan and the Mermaids	RKO	....	Johnny Weissmuller-Brenda Joyce	June,'48	68m	Apr. 3,'48	4110	4103	4175
Tarzan's New York Adventure (R)	MGM	823	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	71m	Apr. 24,'48	4138	....	....
Tarzan's Secret Treasure (R)	MGM	822	Johnny Weissmuller-Maureen O'Sullivan	Apr.,'48	80m	Apr. 24,'48	4138	....	....
Tawny Pipit (British)	Univ.	680	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
Texas, Brooklyn and Heaven	UA	....	Guy Madison-Diana Lynn	July,'48	....	.....	....	4190	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	67m	May 29,'48	4182	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4190
† Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	4131
The Three Musketeers (color)	MGM	....	Lana Turner-Gene Kelly	Sept.,'48	....	.....	....	4189	....
Thunderhoof	Col.	....	Preston Foster-Mary Stuart	July 8,'48	77m	.....	....	4165	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	....
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
Time of Your Life, The	UA	....	Jas. Cagney-W. Morris-Jeanne Cagney	May,'48	109½m	May 29,'48	4182	4174	....
Tioga Kid, The	EL	858	Eddie Dean-Jennifer Holt	June 17,'48	54m	Mar. 13,'48	4095	....	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4131
To the Ends of the Earth	Col.	935	Dick Powell-Signe Hasso	Feb. 27,'48	109m	Jan. 24,'48	4030	4010	4175
To the Victor	WB	720	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	99m	Apr. 3,'48	4109	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Feb. 21,'48	42m	.....	....	3931	....
Train to Alcatraz	Rep.	712	W. Phipps-D. Barry-Janet Martin	June 28,'48	60m	.....	....	4174	....
Trapped by Boston Blackie	Col.	921	Chester Morris-Richard Lane	May 13,'48	67m	May 1,'48	4146	4239	....
† Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4131
Triggerman	Mono.	4752	Johnny Mack Brown-Virginia Carroll	June 20,'48	56m	.....	....	4219	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Twisted Road, The	RKO	820	Cathy O'Donnell-Farley Granger	July,'48	95m	June 26,'48	4213	....	....
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4190
† UNCONQUERED (color)	Para.	4725	Gary Cooper-Paulette Goddard	Apr. 2,'48	146m	Sept. 27,'47	3849	3809	4175
Under California Stars (color)	Rep.	731	Roy Rogers-Jane Frazee	May 1,'48	70m	May 15,'48	4162	4139	....
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	662	Deanna Durbin-Dick Haymes	June,'48	87m	May 29,'48	4181	4010	....
VALLEY of the Giants (col.) (R.)	WB	722	Wayne Morris-Claire Trevor	May 8,'48	78m	Apr. 17,'48	4126	....	....
Velvet Touch, The	RKO	872	Rosalind Russell-Leo Genn	Aug.,'48	....	.....	....	4139	....
Vicious Circle, The	UA	....	Conrad Nagel-F. Kortner-Lyle Talbot	July 30,'48	77m	June 5,'48	4189	....	....
† Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4175
WALLFLOWER	WB	726	Joyce Reynolds-Robert Hutton	June 12,'48	77m	May 22,'48	4173	3876	....
Walls of Jericho	20th-Fox	826	Linda Darnell-Cornel Wilde	Aug.,'48	....	.....	....	4165	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	63m	May 15,'48	4161	4069	4207
West of Sonora	Col.	966	Chas. Starrett-Smiley Burnette	Mar. 25,'48	55m	.....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	855	Eddie Dean-Phyllis Planchard	Mar. 13,'48	58m	Feb. 28,'48	4077	....	....
Where the North Begins	Para.	4704	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whirlwind Raiders	Col.	963	Charles Starrett-Smiley Burnette	May 13,'48	54m	May 15,'48	4163	4155	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Who Killed Doc' Robbin?	UA	....	Virginia Grey-Don Castle	Apr. 9,'48	55m	May 8,'48	4154	....	....
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Dec. 20,'47	60m	Nov. 22,'47	3942	3931	4071
Wings Over Honolulu (R.)	Realart	....	Ray Milland-Wendy Barrie	June,'48	78m	June 19,'48	4206	....	....
Winter Meeting	WB	721	Bette Davis-Jim Davis	Apr. 24,'48	104m	Apr. 10,'48	4118	4021	4190
Woman from Tangier, The	Col.	910	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	724	Alexis Smith-Sydney Greenstreet	May 15,'48	109m	Apr. 24,'48	4137	3575	4207
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Feb.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	802	Willard Parker-Patricia White	Feb. 5,'48	68m	June 12,'48	4199	4021	....
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4190

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